FILMS | VIDEO | TV FILMS | RADIO | MUSIC | STAGE

VARIETY

PRICE 35¢

Published Weekly at 154 West 46th Street, New York 36, N. Y., by Variety, Inc. Annual subscription, $15. Single copies, 35 cents.
Second Class Postage at New York, N. Y.
© COPYRIGHT 1961 BY VARIETY, INC. ALL RIGHTS RESERVED
Vol. 222 No. 1 NEW YORK, WEDNESDAY, MARCH 1, 1961 96 PAGES

SICK TALES OF A HEALTHY LAND

Manhattan's New West Side Story: Realty Improvements, Hotels, Niteries

Indications are pointing to the upbeat on New York's west side as the coming centre of chichi in the town. All kinds of construction are underway. New realty developments range from the forthcoming Lincoln Center, which will make a former slum area the cultural hub of the city, to office buildings, hotels and refurbishing of existing facilities.

These changes are figured as making the wrong side of the tracks acceptable to the haut monde who rarely leave the east side unless to attend the theatre or sail to Europe. The long held attitude that the west side could never be *de rigueur* no longer obtains what with longterm denizens of Madison Ave. invading the west.

Advertising agencies are appearing with greater frequency in the Rockefeller Center area, and class restaurants are now opening on the west side. Restaurant Associates, for example, following the clicko of its Four Seasons, east of Park Avenue, has opened an equally soigne beanery atop the Time & Life Building. Maude Chez Elle

(Continued on page 94)

White House Barker

Washington, Feb. 28.

President Kennedy today became honorary barker of Variety Clubs.

In a White House ceremony, he accepted the post along with lifetime membership from Edward W. Emanuel, of Philadelphia, international chief barker.

Priest-and-Actor Work Up a Turn

Milwaukee, Feb. 28.

Rev. Richard J. Powers, priest from Boston, and Dan Ferrone, singer and actor from New York, offered a turn here billed as "Musical Comedy in America." Playing the Holy Angels High School and Cardinal Stritch College here last week, pair's performance is a combination of vocals by Ferrone and commentary by the cleric concerning what Rev. Powers terms "America's great contribution to the theatre."

Presentation has its genesis in a lecture on history of the musical theatre given by the priest before a Boston women's club. Boston U.'s speakers bureau encouraged more such appearances and Ferrone was brought in to expand the recital.

Format calls for Rev. Powers to discuss the days of song-&-dance artists and the development of musical comedy through the years. Ferrone breaks in at intervals with renditions (23 in all) of songs representative of each period covered in Rev. Powers' talk.

Student audiences apparently admired the "hip" lecturn-vocal turn.

N.Y. Child-Killing Creates Hostile Climate for Repeal Of Cafe Employee I.D. Cards

The cause of repealing the New York City provision calling for fingerprinting and issuance of identity cards for all cabaret employees received a setback this week with the announcement that a fugitive being sought in the rape-slaying of a four-year old girl, has been fingerprinted by the police dept. The fugitive, identifed as Fred Thompson, had applied in 1953 for a police card having made application for a job as a cabaret doorman.

It's expected that the N.Y. Police Dept., which has always opposed repeal of the ordinances requiring cabaret employees to carry identification cards, will urge the retention of the law in its present form. Mayor Robert F. Wagner recently announced that all licensing provisions, except gun permits, will be transferred to the N.Y. City License Dept. He will request the City Council to pass such legislation.

Comedie Francaise Co. Berthed in Blair House

Washington, Feb. 28.

In his latest bow to culture, President Kennedy has offered French Ambassador Herve Alphand use of Blair House here to prevent cancellation of a party honoring the Comedie Francaise on

(Continued on page 83)

YEN BALANCED POINT-OF-VIEW

By ROBERT J. LANDRY

Evidence mounts of a rebellion in middleclass America against the assumption of certain producers, directors and authors, stage and screen, that only neurotically sick people make fascinating fiction. Significantly, literary critics are complaining that the protagonists in too many novels are not worth knowing. At the same time an articulate portion of the family audience is similarly tired of screen heel-heroes and their nympho, psycho or dipso girl friends in dirty denims. You wouldn't have them in your homes as guests, runs the argument.

Though many film showmen remain skeptical about the boxoffice response to socalled "family features" and cling to the belief that "adult" themes are starkly necessary, the background of today's debate over censorship, and or classification, must realistically recognize that there is much more to the dispute over film content than a struggle between prudery and liberalism, village rednecks and urban intellectuals. The point is whether too many films are out of balance, peddling too many sick

(Continued on page 21)

Preminger-Schary TV Debate on Pix

Otto Preminger and Dore Schary will debate "Should the Movie Industry Be Forced to Classify Its Films" on a full network telecast Saturday, April 29. Framework for the hourlong stanza will be NBC-TV's regular "Nation's Future" series, dedicated until now entirely to political and more direct sociological matter.

Preminger will take the proposition and Schary the con. Arthur Knight served as consultant on this show biz-slanted session. Arthur Barron, Irving Gitlin's chief aide at NBC, will produce, as he has all recent "Future" programs.

Knight, the author of "The Lively Art: Panoramic History of the Movies," is inviting 600 actors and artists in motion pictures to serve

(Continued on page 94)

Many Omens Write a Warranty That 'Worst Is Over' for Pictures

Film industry is feeling chipper. Everything's not coming up roses, of course, but it's for certain that there's more cheer around than perhaps at any point in a decade.

The bears of the business have gotten the bounce. Producers, distributors and exhibitors who undertook to "fight back" when things were plenty dismal in the past now have good reason to be heartened.

At Metro's annual meeting of stockholders in New York last week, Joseph R. Vogel made like the most optimistic of Nostradamuses. The president said the 25% increase in M-G earnings in the past fiscal year will be followed by another 25% hike in the current year. He boldly predictly further fiscal advances in the next few years.

Wall Street has gotten the message, not alone about Metro but about nearly all picture outfits. The downtown pundits have sent various show business issues to new highs.

Preston (Bob) Tisch says it's con-

(Continued on page 93)

Keeping Up With JFK

Washington, Feb. 28.

United Artists press release on premiere of "Exodus" here contained this paragraph:

"This may well be the first event since the inauguration of President Kennedy when practically all of the men he has appointed will have an opportunity to mingle socially and meet their wives."

'Curb Teen Driver' Ideas Irk Ozoners

Boston, Feb. 28.

Film interests are watching 17 bills in Massachusetts, filed to raise and regulate age limits for driver licenses and to restrict the hours during which teenagers may be on the highways. Drive-in theatres have been much concerned about bills filed in many states this year seeking to restrain and restrict the number and activities of teen drivers.

Frank C. Lydon, executive secretary of Allied Theatres of New England, says there is a firm possibility that a composite "control" bill will be developed. The present age requirement of 16 years is expected to be maintained, he said.

However, he pointed out, it is possible that all future applicants will be required to take a driver training course in order to qualify for a license. Licenses would be suspended for varying periods depending upon the accidents or violations involved with extended periods of suspension for second or third offenders.

Business Segregation Ending in Louisville?

Louisville, Feb. 28.

Louisville Negroes appear to be near a major victory in their fight against segregation in the downtown area. Two of the town's leading department stores, Stewart's and Kaufman's, Saturday (25) agreed to end discrimination and an unspecified number of other businesses were reported to have agreed to follow suit as soon as

(Continued on page 83)

President Bon Voyages ANTA's 4 Legit Stars On Their Cultural Mission

Washington, Feb. 28.

"You are leaving at a very important moment. The tour of these shows will show a side of American culture which is important to show to the world."

These were President Kennedy's words as he received at the White House four stars of the Theatre Guild Repertory Co. who will leave Sunday (5) for performances in 22 cities in 17 countries of Western Europe and the Near East. Players were Helen Hayes, Leif Erickson, June Havoc and Helen Menken, who will offer abroad "Skin of Our Teeth," "Glass Menagarie" and "The Miracle Worker."

Also present at the "farewell" were the Theatre Guild's Lawrence Langner and Robert W. Dowling, chairman of the American National Theatre & Academy.

Kennedy said he was "pleased" with the choice of plays and wanted to "congratulate everyone concerned for the hard work done to get them ready."

AB-PT Eighth Anniversary

(Starts on Page 27)

Hamburg's Reeperbahn Cafes Form Assn. to Keep the Clip Out of Strip

By HAZEL GUILD

Hamburg, Feb. 28.

Of course there's still a sucker born every minute in West Germany, but they aren't flocking to the tawdry, tinselly nightclubs and neon-lit pleasure palaces of Hamburg's notorious Reeperbahn after dark play area any more.

Business has dwindled so much in the Reeperbahn section of late, following worldwide reports of the gyps and clips of the clubs, the waiters, the bartenders, the B-girls and the bums lying in wait to roll a stiff, that 19 of the owners of strip and nude shows and cabarets have banded together in a "Protective Organization."

The St. Pauli Selbhilfe-Organization (St. Pauli Self-Help Organization) as the group is formally known is out to combat the area's unsavory reputation, to hold the line on zooming prices, to keep the clip out of the strip.

Diplomat's $131 Bill

On Jan. 5 a Swiss official and his son spent an evening in the Casanova nitery on the Reeperbahn, and later protested, both to the Hamburg city government and to his own Swiss government, about the astounding 724 mark bill (about $131) which was handed him for a few drinks that he bought for himself for his son and for a persistent B-girl.

The German papers have recently been full of stories about other tourists, foreigners and visit-

(Continued on page 82)

Joey Bishop Wows JFK At Annual White House Correspondents Dinner

By JAY LEWIS

Washington, Feb. 28.

In contrast to the marathon, sometimes tedious Inaugural Gala, President Kennedy was treated to a snappy, neatly-balanced one hour and 50-minute revue Saturday (25).

Occasion was White House Correspondents Dinner at Sheraton-Park Hotel, an annual shindig usually of import but somewhat neglected during the Eisenhower years.

Consensus of the estimated 1,500 attendees—Capital newsmen and guests, mostly VIP's—was that Joey Bishop was the hit of the evening. A late substitute emcee for ailing Danny Thomas, Bishop saw everyone of his gags meeting bursts of yocks. And the White House newsmen have a rep for being tough on performers.

In both his m.c. chores and his own act, Bishop's humor was topical, flawlessly presented and dignified. The President (a stag affair, the First Lady natch was absent) appeared genuinely amused while

(Continued on page 82)

Update 'Soldier Schweik'

Milan, Feb. 28.

Bertold Brecht, the late Communist dramatist of East Germany, is having his "Good Soldier Schweik" updated to World War II and presented here by the Piccolo theatre. An armored car is used, driving off the stage and into the audience.

Tino Buazelli, a newcomer here, played the title role. Production was staged by Giorgio Strehler.

Frau Brecht was present.

Presley Rocks 'Em In Memphis Cuffo; 51G for Charity

By MATTY BRESCIA

Memphis, Feb. 28.

Memphis' own Elvis Presley came back to the home folks for a one-day stand Saturday (25) by pouring it on aplenty in a cuffo stint and after deservedly earning an earth-shaking salvo of applause, the "Rex" of rock 'n roll, sans sideburns, tucked his music box under his arm and returned to his $100,000 palatial Graceland estate (seven miles from downtown Memphis) apparently rocking away in his unique style.

He came and he conquered—but not without the terrif all-around showmanship and promotional direction of his skipper, Col. Tom Parker, who literally steered the event into a cool $51,612 grab-bag for some 27 Memphis charities.

Parker pulled out all the stops in making "his boy's homecoming" a whopper. The Colonel dispatched invites to a top array of bigwigs

(Continued on page 79)

35th Sponsored Opera For Mrs. Wm. R. Hearst

"Don Carlo" performance of March 23 at the Metropolitan Opera, N. Y. will be the 35th annual sponsorship of an opera by Mrs. William Randolph Hearst on behalf of Free Milk Fund For Babies Inc. Dowager founded the charity, which dispenses to poor kids up to age six, in 1924.

Jon Vickers will sing Carlo, Georgia Tozzi the king and Robert Merrill the Roderigo. Role of Princess for which Giuletta Simionato was originally cast goes to Irene Dalis, owing to illness in Italy of the former. Leonie Rysanek is the Elizabeth.

Mrs. Hearst's annual affair always marshalls a brigade of debutantes and society women for the big ticket push.

MILTON BERLE

Mr. Television, says: "I was delighted to introduce PAUL ANKA recently to a tumultuous reception at the Cocoanut Grove. Generally the road to stardom is arduous but PAUL ANKA has proven the exception deservedly gaining world-wide acclaim in his youth thru his versatile s'ngs and exceptional talent.

Wald's First Refusal on 46 Novels So Far

Hollywood, Feb. 28.

Jerry Wald, who rarely misses an opportunity to sound-off about the need for more fresh story material, has quietly put his money where his mouth is. The producer, through his Wald Publishing Co., a branch of Jerry Wald Productions, has shelled out some $250,000 during the last year in the form of advance royalties to 46 authors who now are working on prospective books.

Wald, of course, is not so much interested in stimulating the flow of stories to bolster exchequers of publishing as he is in prospective story material for motion pictures.

He doesn't control any of the story ideas he hands over to authors, or which they in turn bring to him. Only jump he gets on his film competitors is the advantage of first reading of the completed novel.

Wald actually has his royalty advances, which have ranged from approximately $5,000 to as high as $20,000 (depending on both stature of the writer and the story outline) protected up to a point through working arrangements with publishers and authors. When a publisher accepts a story, Wald is repaid the advance royalty by being assigned the publisher advance which normally goes to the writer. Just how the producer's profit or loss tally will figure over a long haul remains to be determined.

According to Robert Joseph, who operates under the high flying title of Director of Literary Activities for Wald Productions, 14 books by authors tied-in with the plan are committed for publication in the next several months.

"Wald Productions' interest in

(Continued on page 93)

JACK KELLY'S OFFBEAT WILL A 'BESTSELLER'

Philadelphia, Feb. 28.

The last will and testament of John B. (Jack) Kelly, former Olympic oarsman, founder of the Philadelphia municipal theatre named after him and the father of Princess Grace, is moving into the "bestseller" class at $7 a copy.

At the Register of Wills Office it was said 30 copies of the document have been ordered since Kelly died last June. Requests have come from as far as England, Los Angeles and San Diego. Cost of photostatic copies is $1.50 for the first page and 50c each for the remaining pages of the 12-page will.

Kelly stated in his will that he would not use legal language if he could help it and that his "kids" would be referred to as "kids" not "issue." Orders for copies of this testament in the vernacular have come from such diverse sources as an advertising agency, a banker, a number of attorneys, a jury commissioner and the probate office of Cook County, Ill.

Why Broadcasters Go Nuts

Washington, Feb. 28.

Television has aggravated another top Federal cop.

Mr. Secret Service—U. E. Baughman, head of the celebrated outfit—has sent CBS a protest over the Dupont Show of the Month production, "The Lincoln Murder Case." In the show, the Frank Stanton network implied Edwin M. Stanton, Lincoln's Secretary of War, was implicated in the Lincoln assassination.

Without getting involved in the fingerpointing at Edwin Stanton, Baughman wrote Frank Stanton that CBS was far offbase in history as far as the Secret Service was concerned.

During the program, there were two references to the fact that the Secret Service didn't do anything about the plot against Lincoln. All he wanted to know, Baughman asked in effect, is how the Secret Service could have done anything when it didn't exist?

The agency wasn't founded until July 5, 1865 (after Lincoln was shot) and had no responsibility for guarding the U. S. President's life until after the William McKinley assassination in 1901, Baughman noted.

Baughman added: "I believe in the interest of accuracy and good reporting this should be brought to your (Frank Stanton's) attention for the record, and any such implication corrected in future showings of the production."

Earlier, James Bennett, head of the Bureau of Prisons, blew up over inaccuracies (historically) in ABC's "The Untouchables."

'Easier to Handle Actors Who Never Went to Drama School'—Raoul Walsh

Kyoto, Japan, Feb. 28.

After shooting five days worth of script during the first three working days of "Marines, Let's Go" (20th-Fox) on location here, vet director Raoul Walsh said, "I like to keep the actors moving. Fundamentally the thing is a motion picture, so let's keep it moving."

Again undertaking a rough-and-tumble service comedy, the difference this time is that Walsh is working with a cast of limited name value. But this is the way he wanted it. He's had his fill of actors who demand retakes, who want to rewrite their dialog and who ask the nature of the character's mother while the production waits.

Walsh is known for bringing his pictures home ahead of schedule. He offered one possible explanation when saying to the VARIETY rep here, "There's only one way to show a guy coming into a room. You don't have to shoot it five ways."

The cast he is keeping in motion is headed by Tom Tryon, David Hedison, Tom Reese, Linda Hutch-

(Continued on page 94)

BOAC's 'Hi-Fli'

London, Feb. 28.

Push-button commercial programs for passengers in flight will be introduced on BOAC's Boeing 707 jet airliners in the spring. System, known as "Hi-Fli," will enable passengers to listen to choice of two programs, taped in advance.

Wide variety of light music, opera, short plays and talks has already been recorded and there will be "a modicum of high-quality advertising." Earphone reception will enable passengers to listen without disturbing others in plane who prefer to "fli" without "hi."

Actors' Careers Theme of Expo In Mexico City

Mexico City, Feb. 28.

First Mexican Artistic Fair and Exposition premiered to big throngs and is drawing steady attendance at the National Auditorium and other buildings of the Chapultepec Woods Artistic and Cultural Unit, including the Theatre in the Wood.

Main goal of the National Assn. of Actors, sponsoring event, to present an overall picture and history of traditional entertainment mediums from early times to the present, has been well mounted. Effective use of displays, actors and actresses, technical and other elements, contributes to the spectacle.

The individual pavilions featuring most outstanding Mexican per-

(Continued on page 93)

To Behan or Not to Behan Baffles N.Y. Impresarios With Show Commitments

Brendan Behan, the controversial Irish playwright who was slated to the U.S. for a two-weeker plus options at the Blue Angel, N.Y., and to conferencier the Alexander Cohen-Monte Kay jazz show, due March 30 on Broadway, has got the promoters spinning.

The Angel, on Monday (27) released a story that Behan wasn't coming to the U.S. and would re-

(Continued on page 91)

3/1

VARIETY

Subscription Order Form

Enclosed find check for $.....

Please send VARIETY for ☐ One Year ☐ Two Years ☐ Three Years

To .....
(Please Print Name)

Street .....

City ..... Zone.... State.....

Regular Subscription Rates

One Year—$15.00 Two Years—$28.00

Three Years—$39.00

Canada and Foreign—$1 Additional Per Year

VARIETY Inc.

154 West 46th Street New York 36, N. Y.

VARIETY

Trade Mark Registered

FOUNDED 1905 by SIME SILVERMAN; Published Weekly by VARIETY, INC.
Syd Silverman, President
154 West 46th St., New York 36, N. Y. JUdson 2-2700
Hollywood 28
6404 Sunset Boulevard, HOllywood 9-1141
Washington 4
1203 National Press Building, STerling 3-5445
Chicago 11
400 No. Michigan Ave., DElaware 7-4964
London, S.W.1
49 St. James's Street, Piccadilly, HYde Park 4561-2-3

SUBSCRIPTION Annual, $15; Foreign, $16; Single Copies, 35 Cents

ABEL GREEN, Editor

Volume 222 120 Number 1

INDEX

Bills	83	Night Club Reviews	84
Casting News	92	Obituaries	95
Chatter	94	Pictures	3
Film Reviews	15	Radio	23
House Reviews	83	Record Reviews	74
Inside Radio-TV	70	Television	23
Inside Vaudeville	82	TV Film	63
International	13	Television Reviews	65
Legitimate	86	Tollvision	22
Literati	95	Unit Reviews	83
Music	74	Vaudeville	80
New Acts	84	Wall Street	22

DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$15 a year. $20 Foreign.

READ ANY GOOD POLICIES—?

FILM CATALOG: 1950-1959

A valuable reference volume has been published by the Library of Congress and is available at $10 a copy from the Superintendent of Documents, Washington 25, D.C. This is a listing of 27,310, titles, 1950 through 1959.

Title, subtitle, title if translated, series title, producer, copyright owner and other pertinent data are supplied.

Library of Congress has previously published similar catalogs for 1940-49 at $10; 1912-1939 at $18; and the early silent period, 1894-1912, at $2.

Twilight of Antitrust Suits; Docket Once at 500, Now But 100

Antitrust suits brought by exhibitors against the film companies, for years headlined as a potential nemesis of the entire industry, no longer represents any "difficulty," Benjamin Melniker, Metro's v.p.-general counsel, stated in New York last week. He said that cases still pending number about 100.

Several years ago there were close to 500 actions on file, with alleged damages demanded high in the hundreds of millions of dollars. Bulk of these now have been settled or adjudcated and in some cases where damages were awarded the money involved was for the most part only a small fraction ot what the complaintant had asked.

Also easing the burden for the film companies is the fact that the institution of new cases has long since come to be only sporadic. Most of the a-t suits were launched within a few years following promulgation of the decrees in U.S. vs. Paramount et al.

UA's 6% Notes Due Feb. 1976, Privately Taken by Group

United Artists has concluded arrangements for private placement with a small group of institutional investors of $10,000,000 of 6% subordinated notes due Feb. 1, 1976, and 10-year warrants to purchase 200,000 shares of common stock of the company at prices in excess of the present market, Arthur B. Krim, UA prexy, announced Thursday (23).

Krim said the funds would be used for repayment of certain shorter term debt and for continued expansion of company's business. Placement was arranged by F. Eberstadt & Co. and Lazard Freres & Co.

TO ATTACK VIRGINIA'S CENSORSHIP STATUTE

Times Film Corp., now pressing for a rehearing of its case vs. City of Chicago's licensing statute before U. S. Supreme Court (see separate story), also plans to press its case against the state of Virginia's licensing system, Felix Bilgrey, Times counsel, said in New York Monday (27).

Last week the Circuit Court in Richmond upheld a ban imposed on Times' "The Respectful Prostitute" on grounds that it would incite to riot. Bilgrey plans to appeal this decision to the Virginia Supreme Court, but will not take this action until he gets the decision on his petition for a rehearing of the Chicago case.

Single-Featuring 'Suzie'

As it did with "Psycho," Paramount is insisting in many locations on playing "World of Suzie Wong" on single-feature policy. This obviously makes for greater turnover possibilities.

Another blow to dual-featuring has been the increased length of many productions. When they exceed the two-hour line there's not much programming time left for another feature.

CHI FEATURE CARTOON

Herschel Lewis Preps 'My Pal Is a Horse'

Chicago, Feb. 28.

Herschel Lewis' Mid-Continent Films is prepping its third release, this one an animated cartoon feature titled "My Pal George Is a Horse." Project likely won't be off the boards before early '62.

The indie's second pic, "Living Venus," reportedly opened to fine grosses in first five dates, and is booked for the Coronet Theatre, Dallas, next Tuesday (7). Lewis is handling his own distribution, except for the New York area, where Jack Alexander is covering.

Happier Days In Spain for MPEA

Spanish situation re the Motion Picture Export Assn. seems definitely to be improving, G. Griffith Johnson, MPEA veep, reported in New York Friday (24). Johnson returned to the States earlier in the week from a month's European trip during which he negotiated with Spanish officials on current film pact which runs until Sept. 30, 1961.

Spanish government reps, Johnson reported, have agreed to increase the quota on U.S. short subjects from 40 to 60 a year, and to increase the quota on subtitled imports from six to 10. Most importantly, however, the remittance situation seems to be easing.

Under present setup, 30% of American monies earned in Spain go into a "A" account, with the remaining 70% in a "B" account. Theoretically, the A accounts are completely remittable but in actual practice it hasn't worked out that way. Last year, MPEA companies got about $700,000 out of Spain, but this was nowhere near the complete A account.

In his most recent talks with Spanish reps, Johnson said they had agreed to make arrangements to liquidate a greater portion of this A account and, he hopes, on a regular basis.

C. Robert Fine's Action Over Perspecta Starts; Nizer for Defense

New York Supreme Court trial started this week in the $90,000,000 fraud action brought by C. Roberts Fine, inventor of Perspecta Inc.'s "directional sound system," against Arthur Loew Jr., MGM International, Warner Bros., Paramount, Fine Sound, Inc., and Perspecta Sound.

Fine charges that he surrendered stock control to Loew and MGM with the understanding they would exploit his sound system to the benefit of all. Instead, he charges, Loew turned over the system to MGM International without provision for royalties or other payments to the inventor.

Trial opened Monday (27) in the court of Justice Henry Epstein with jury selection and opening statements by attorneys.

Attorney for the defense is Arthur L. Danzig of the Nemeroff, Jelline, Dannzig & Paley office. Louis Nizer is representing the defendants.

LONDON'S 0 SOLO MIO ON 'CLEO'

London, Feb. 28.

First of the "Cleopatra" writs which 20th-Fox is taking out against insurance companies has been issued. It went to the Hanover Insurance Co. on Friday (24) and affects the first $450,000 of 20th's $8,400,000 insurance on its much troubled film production.

Some 40 insurance companies and 90 syndicates of Lloyd's underwriters have refused to accept liability for losses on "Cleopatra." 20th-Fox is not asking for a monetary judgment, but for a declaration from the court that the insurance on the film is valid. Final amount for which insurers might be liable, if 20th-Fox action succeeds, will not be known until the pic is finished, but to date the sum is in excess of $3,000,000. Case is not expected to come to court until about July, and may be settled out of court before then.

The film company alleges that the insurers are seeking to evade liability on a technicality concerning the health of Elizabeth Taylor whose illness stopped production of the film and whom, they say, was perfectly fit to work on "Cleopatra" until she was afflicted by a tooth ailment. The insurance people contend that she was not, though they admit that the medical certificate supplied by the film company when the policies were taken out, was offered in good faith.

Over weekend Elizabeth Taylor was bedded by an influenza attack, but not retarding the film, yet to roll. Reports from London say underwriters want to "settle" the 20th-Fox claim for $1,300,000, or perhaps 50%.

Just before the first writ was issued 20th-Fox put out a statement declaring that the company "cooperated with the insurance assessors at all times and supplied them with all necessary information and, at the request of the insurers, even re-scheduled the picture in order to comply with the assessors' requirements.

"20th-Fox met the wishes of the insurers in shooting for several weeks' scenes in which Miss Taylor did not appear, but when it became apparent that Miss Taylor's illness was going to be of longer duration than at first suspected, the assessors recommended that Fox suspend production. Accordingly Fox gave the necessary notice to the technicians and production personnel as requested by the insurers."

Cite 20th's Record in Britain

Statement adds that the company has made about 20 films in U. K. within the past five years and never once claimed a loss in any of them. **"It is inconceivable that 20th Century-Fox's good faith in this matter would be challenged."**

According to the statement, the premium charged on "Cleopatra" was around $500,000 "and a substantial portion, we believe, was based on an additional premium demanded because of Miss Taylor." Meanwhile the long held-up picture (which went into production at Lord Rank's Pinewood Studios back in September) is still further delayed by a complete rewrite of the script.

New Director and Conception

Joseph L. Mankiewicz, who has taken over the direction of the Walter Wanger production from Rouben Mamoulian, stated that his conception of "Cleopatra" was not the same as Mamoulian's. British poet and novelist Lawrence Durrell is now at work with Sidney Buchman on turning the Mankiewicz conception into a new screenplay. Mankiewicz said he hoped to be ready to re-start shooting at the end of March or early in April. All the film already shot—about 12 minutes—would be scrapped.

Some of the costumes, props and

(Continued on page 19)

Bill Orr's Upped WB Status, Helms All Theatrical, TV Prod.

20TH MEETING MARCH 8

See John Loeb & Milton Gould Joining Board

Twentieth-Fox board meeting, originally scheduled to be held last Wednesday (22) but postponed at last minte, has now been rescheduled for March 8.

Official explanation for the postponement was the inability to gather a quorum as result of the airlines strike.

Principal business on the agenda is proposal to increase board membership from 10 to 12 directors. Expected to be seated as new directors are John Loeb, of Carl M. Loeb, Rhoades & Co., and attorney Milton S. Gould, of Gallop, Climenko & Gould.

U.S. Players Visit Columbia Festival

Motion Picture Export Assn. has firmed up a delegation of eight film and stage personalities to go to the second international film fest at Cartegena (Colombia) this year. Fest runs March 10-20

Last year fest, which was organized rather quickly, drew principally private U.S. participation. This year's delegation will include Celeste Holm, James Daly and wife Hope Newall, Barbara Baxley, John Gavin, Rosemary Murphy, Deborah Walley and Nancy Kovak. Daly, Miss Baxley and Miss Murphy all are from cast of legit "Period of Adjustment."

U.S. entries at the fest—and all drawn from unreleased pix already on hand in Colombia and subtitled in Spanish—are United Artists' "Never on Sunday," Columbia's "Let No Man Write My Epitaph" and UA's "Elmer Gantry."

'CinderFella' Shapes As One Jerry Lewis Release Which Didn't Make Big

Grosses so far indicate that Jerry Lewis' "CinderFella" could become a losing money proposition. For a single motion picture to go into the red is not unusual, of course, except that in this case it would be the first Lewis comedy to drop into deficit category.

Adding to the significance is the fact that Lewis' string of successes —about 20 winners in a row—is unprecedented.

"CinderFella" has had a fiscal roadblock in that its negative costs soared to well over the potential (in terms of rentals) of a Lewis picture. And this means rentals of over $3,000,000.

On the market just before "CinderFella" was "Bellboy," which is doing just fine. But "CinderFella" was ready first and held back in order to develop a campaign.

Also to be noted is the fact that "CinderFella" has had to contend with blizzard conditions in many showcase situations.

All Names Changed In Robt. Kennedy's 'Enemy'

Producer Jerry Wald, accompanied by 20th-Fox prexy Spyros P. Skouras, flew to Washington Monday (27) evening for a dinner conference with Attorney General Robert Kennedy re Wald's projected screen version of Kennedy's "Enemy Within." Film execs returned to New York later in the evening.

Wald plans to do a fiction film on the Kennedy book, using the factual accounts of union skulduggery as his starting point. All names will be changed, except the Kennedy authorship.

Hollywood, Feb. 28.

The long pending report that Jack L. Warner, president of Warner Bros., would start easing some of the production lead and turn over more and more of it—theatrically as well as the film television end—to William T. Orr is now confirmed. Orr becomes vicepresident in charge of all WB production, theatrical as well as tv, and his first assistant, Hugh Benson, likewise has been upped "in the wider guidance of all studio production."

Warner remains at the top of everything but with the realignment of vidpix production under three supervisors—Jules Schermer, Howie Horwitz and Arthur Silver —this will ease the tv load for the Orr-Benson team.

In making the announcement of Orr's promotion, Warner saluted his "spectacular success" in the 10 television network shows—"Maverick," "77 Sunset Strip," Hawaiian Eye," "Surfside 6," "Roaring 20s," "Cheyenne Show," "Lawman," "Bronco," "Sugarfoot" and others, plus "several upcoming new shows."

While Orr becomes v.p. in charge of all WB production, prexy Jack L. Warner stresses that everything will continue under his own supervision.

Steve Trilling, longtime executive associate to Warner in theatrical production, continues as v.p. of Warner Bros. Pictures and will become head of "special production projects" and "in addition will assume the role of producer on certain theatrical motion pictures."

In the supervisory breakdown—as reported in VARIETY last week—Schermer assumes responsibility for "Roaring 20s," "Lawman" and "Las Vegas," Horwitz will supervise "77 Sunset Strip," "Hawaiian Eye" and "Surfside 6"; Silver will o.o. "Cheyenne," "Maverick and the new "Tumbleweed" series.

Warner stresses acquisition of new tv and theatrical production packages, also added writers and directors for same, and in addition reiterates that the Burbank plant's 28 stages are "available to independent producers."

WB president's salute to Orr who, incidentally, is married to Joy Warner (his daughter), accents a "brilliant and enviable record" and that Orr has "demonstrated great talent and originality" which Warner feels will "bring the same astute leadership to major motion picture production."

For First Time: Vox Hollywood On MPAA Board

The Hollywood influence was immediately felt as representatives of the Screen Producers Guild attended their first meeting of the board of the Motion Picture Assn. of America in New York Monday (27). SPG's Jerry Wald and William Perlberg sat in as MPAA board members. Walter Mirisch and Pandro S. Berman, also of SPG and also new to the MPAA directorate, didn't make it.

Session, presided over by MPAA president Eric A. Johnston, was a talk fest with little definite action taken. But prominent in the conversation was the matter of talent loan-outs from one studio to another and the allegation, reportedly made by Wald, that homeoffices are setting up prohibitive prices.

No information was given, out officially by MPAA. Which is characteristic of MPAA. But it was inferred that voices from the west were raised against the practice of lending out a contract player unless the borrowing studio is willing to shell out far more money than said contract player is paid by the lot holding the contract. This reduces exposure for promising new faces, for the reason that the po-

(Continued on page 21)

300 Ex-Staffers of RKO Theatres Claim Glen Alden Crimps Pensions; Committee Explores Legal Angles

Dismayed by the action of the board of directors of the Glen Alden Corp. in apparently bypassing a section of the RKO Theatres pension plan, several former RKO Theatres employes are forming a committee of pensioners with the stated purpose of carrying their grievances to the N. Y. state attorney-general. In this way, the group hopes to obtain some satisfaction for some 300 ex-RKO Theatres' employees who have been notified that the $1,000 death benefit portion of the pension plan has been dropped.

Some former RKO Theatre workers individually already have appealed to the U. S. Federal Income Tax Bureau, to the Bankers Trust Co. (which apparently only acts as an agent for RKO) and to the N. Y. State Labor Commission. From these visits, they have decided the smartest course of action is via a committee which can present their grievances to the state attorney-general's office.

Gist of what has aroused these former company employees is the note received a couple of weeks ago, addressed to RKO Theatre pensioners, which stated in part:

"The board of directors of the Glen Alden Corp. (it now controls RKO Theatres) has adopted a uniform group life insurance plan, effective Feb. 1 for various divisions and subsidiaries. We regret to advise you that such plan does not provide for any group life insurance after termination of employment. Under these circumstances, you will no longer be insured by the company for $1,000 of life insurance after March 3."

Notice goes on to say that under provisions of the Group Life Policy, the ex-employe is entitled to apply to the Equitable Life Assurance Society for individual policy on life insurance in an amount up to the amount of "your contributory insurance," with no medical examination required. Checkup revealed that for those having $6,000 policies and 68-69 years of age, it would cost about $600 per year; for the $1,000 policy, it would cost roughly $114.

$6,000 Policies

Additional notice from the Glen Alden company stated that "if you are on pension but still employed, this does not apply." It is estimated that about 280 RKO-ites had $1,000 policies while upwards of 70 had $6,000 policies at the time their services with the company were terminated.

Something not put forth in the original notices to ex-employees is the wording of Section 10, Article 2, of the RKO Theatres Pension Trust Plan, dated Dec. 31, 1950. This reads:

"The beneficiary or beneficiaries of a member dying after his retirement, or after his normal retirement date while in the employ of the corporation, shall receive a death benefit equal to $1,000."

In presenting their case to the attorney-general, the members of the committee will try to ascertain what became of the fund set aside to cover the pension plan, now that the Glen Alden company has decided it will not pay out the $1,000 benefit in the case of the death of former employees.

Those who were employed at RKO Theatres and were covered by the pension-insurance plan up to $6,000 include Major Leslie Thompson, former labor administrator; William W. Howard, vice-president; David Bines, producer of stageshows; John Hearns, division manager; H. Russ Eade, zone manager; Charles McDonal, division manager; and some 34 others.

Mortal Fame

Bennett Cerf, publisher, punster columnist, television panelist and member of the board of Metro, was present at the M-G annual meeting in New York last week.

As the meeting was adjourned a stockholder in all seriousness walked over and asked, "Mr. Cerf, what's your line?"

Reason Re Fall, Not Easter, For 'King of Kings'

As previously stated here, Samuel Bronston's "King of Kings," is to be released by Metro next fall although all original intentions were to open the Biblical epic this Easter. Producer Bronston and M-G re-studied recent history. Hence the switched decision.

It was noted that Paramount's "Ten Commandments" started off in the fall and "hit it right." M-G's own "Ben-Hur" was a fall release and ditto. As a matter of fact, M-G execs say "Hur," following the same release pattern of "Commandments," is going ahead of the latter in many situations.

Distinct impression given by president Joseph R. Vogel of Metro is that "Hur" is on the way to surpassing "Commandments," whose global rentals now amount to $69,000,000.

This all simply means, apparently, that the public is more likely to crowd around an epic-sized production in the autumn, and that this type of film can build and build right through the following summer. Whereas, a big-scale feature, having been initially exposed at Easter, might encounter a possible hardship during the hot-weather months (when lightweight fare traditionally is preferred) without the long-range penetration.

First interpretation was that M-G didn't want to go with "Kings" at Easter because this would have meant having two hard-ticket pictures on sale at the same time, other being "Hur." An officer of M-G says this is not the case, for "Hur" will still be available in the fall as will be, too, other roadshow pictures from other companies.

There's no fear of overloading the market with the hard-ticketers, just so long as each one of them qualifies for this special marketing approach. Or, so it sounds.

HY HOLLINGER TO PAR, JACK PITMAN INTO N.Y.

When Hy Hollinger, VARIETY staffer, joins Lou Novins at Paramount's Telemeter, Jack Pitman, from this paper's Chicago office, shifts to New York.

Pit will take over the film news "beat" formerly handled by *Holl*. Morrie Roth, ex-Wall Street Journal, succeeds Pitman in the Chi bureau of VARIETY.

Local Joke

Chicago, Feb. 28.

Morrie Roth will take the review signature of *Mor*. Since bureau head Les Brown's signature is *Les*, that's *Mor* or *Les* in the new Chi tandem.

Europe to U. S.

Brickup
Arthur Cantor
Herman Cohen
Almut Eggert
Jimmy Gardiner
Harold S. Prince
Victor Samrock
Erik Schumann
Max E. Youngstein

United Artists' Mostest Of Nominations (41) In Oscar's 3d-of-Century

Hollywood, Feb. 28.

United Artists has greatest number, 41, of nominations ever given a distributor. The 41 cover nine releases in the 33d annual Oscar vote by the film colony here. UA entries included six on two features handled by Lopert Pictures, owned by UA. Nearest competitors were 20th-Fox, Warner Bros., tied with 13 nominations each on six films each. Columbia trailed with eight taps for two films. Metro, last year's leader, Paramount, Universal have seven nominations apiece, on five, four, two films, respectively.

Most nominated film was UA's "The Apartment," which garnered 10 nominations, including near-record five out of six top categories.

Spencer Tracy, up for "Best Actor" in "Inherit the Wind," and Greer Garson, one of nominees for "Best Actress" via "Sunrise at Campobello," are nominated for seventh time in their careers; Laurence Olivier and Deborah Kerr for sixth time. Wilder's nomination for "Best Direction" also marks a seventh mention for him.

Previous high in number of nominations for single company was 32 registered by Metro in 1954 on 17 films, 31 on 11 in 1956.

"Best Motion Picture of Year" nominations are these:

"The Alamo," Batjac, United Artists, John Wayne, producer.

"The Apartment," Mirisch, United Artists, Billy Wilder, producer.

"Elmer Gantry," Burt Lancaster-Richard Brooks Production, United Artists, Benard Smith, producer.

"Sons and Lovers," Company of Artists Inc., 20th Century-Fox, Jerry Wald, producer.

"The Sundowners," Warner Bros., Fred Zinnemann, producer.

Choices offered voters on "Best Director" are:

Billy Wilder for "The Apartment."

Jules Dassin for "Never On Sunday."

Alfred Hitchcock for "Psycho."

Jack Cardiff for "Sons and Lovers."

Fred Zinnemann for "The Sundowners."

Here are the choices before those here in Hollywood qualified to vote:

For best performance by an actor—
Trevor Howard, "Sons and Lovers," Company of Artists, Inc., 20th Century-Fox.
Burt Lancaster, "Elmer Gantry," Burt Lancaster-Richard Brooks Production, United Artists.
Jack Lemmon, "The Apartment," Mirisch Company, United Artists.
Laurence Olivier, "The Entertainer," Woodfall Productions, Continental Distributing Inc.
Spencer Tracy, "Inherit the Wind," Stanley Kramer Production, United Artists.

Best performance by actor in supporting role—
Peter Falk, "Murder Inc.," 20th Century-Fox.
Jack Kruschen, "The Apartment," Mirisch, United Artists.
Sal Mineo, [illegible] le-Alpina S.A. Production, United Artists.
Peter Ustinov, "Spartacus," Bryna Productions Inc., Universal.
Chill Wills, "The Alamo," Batjac Production, United Artists.

Best performance by actress—
Greer Garson, "Sunrise at Campobello," Schary Production, Warner Bros.
Deborah Kerr, "The Sundowners," Warner Bros.
Shirley MacLaine, "The Apartment," Mirisch, United Artists.
Melina Mercouri, "Never On Sunday," Melinafilm Production, Lopert Corporation.
Elizabeth Taylor, "Butterfield 8," Afton-Linebrook Production, MGM.

Best performance by actress in supporting role—
Glynis Johns, "The Sundowners," Warner Bros.
Shirley Jones, "Elmer Gantry," Burt Lancaster-Richard Brooks Production, UA.
Shirley Knight, "The Dark at the Top of the Stairs," Warner Bros.
Janet Leigh, "Psycho," Alfred J. Hitchcock, Paramount.
Mary Ure, "Sons and Lovers," Company of Artists Inc., 20th Century-Fox.

N. Y. to L. A.

Aram Avakian
Harry C. Bell Jr.
Vivian Coleman
Jay Emmett
Dick Heller
Joel Spector

U. S. to Europe

Don Hartman
Joseph Meyer
Lawrence Treiffesen

L. A. to N. Y.

Julian Blaustein
Jack Brodsky
Nat Cohn
Reg Connelly
Frank Cooper
Bill Gandal
Mike Hutner
Harry M. Kalmine
Ralph Martin
Edwin Miller
Stu Ostrow
Tony Owens
Geraldine Page
Eugene B. Rodney
Fred Ruegg
Jane Russell
Marvin H. Schenck
Leonard Spigelgass
Jerry Wald
George Weltner

Moscow Film Fest Rules

Washington, Feb. 28.

Soviet Embassy in Washington has furnished these particulars on the second Moscow International Film Festival to be held July 9-23.

—All nations are invited to participate.

—Each participating country may submit for competition one full-length feature and one short (with the latter being art, documentary, popular science, or cartoon).

—Prints in either 35m, 16m or 70m may be submitted with normal or stereo sound. Panorama and circorama films also acceptable.

Not Previously 'Fested'

—Submitted films must have been completed not more than 18 months before opening date of festival, and must not have been shown in any other International Festival.

—In exceptional cases, by decision of the Festival's Organization Committee, a larger selection of films than provided for above, may be included in the Festival program, if they contribute to "the importance and ultimate aim of the Festival."

—Organization Committee of the Festival retains right to exclude any film "which may offend the national feelings and dignity of any country."

Prefer Russian Titling

—All films on the program will be shown in the language of the country of origin but preferably should have Russian subtitles.

—Each participating country may send an official delegation of three members selected among executives or personalities of the motion picture industry. Expenses of official delegation while in Moscow will be paid by the Festival.

—A 15-man jury, comprised of reps from industry, arts and literature, will be formed to judge feature films. A similar nine-man group will judge shorts.

—Awards will consist of (1) the Grand Prize, for the best full-length feature (2) Three Gold Prizes, for features of "outstanding artistic distinction," (3) Gold Prize, for best short, and (4) Silver prizes for best documentary short, popular science short, cartoon, puppet film, children's film, screenplay, direction, photography, best actress, best actor, art direction and music.

'Eulogy for the Living' Characterizes Industry Luncheon to Sol Schwartz

By ABEL GREEN

At $10-a-head "the tribute to Sol A. Schwartz by his friends in the motion picture industry" packed the Waldorf-Astoria's Sert Room Friday (24) to overflowing and, as cochairman Si Fabian observed, this luncheon is unique in that it's "a warm family affair" and "no pressure had to be exerted to get people to attend. It is the most spontaneous turnout experienced in many, many industry dinners."

Without being sticky, there was such a warmhearted outpouring of encomiums that George Jessel—a highlight comedy contribution albeit not the toastmaster general, per usual—ad libbed that this sounded like a eulogy instead of a salute to a vital showman who was merely changing hats—from exhibition to production.

Columbia Pictures exec veepee Abe Montague, in a humorous speech, "defined" Schwartz's "new" duties as a Col veepee and apologized for the absence on the Coast of prexy Abe Schneider and veepee Leo Jaffe. The only wire read was the one from incumbent production veepee Sam Briskin, a rousing welcome-to-the-organization communication, with accent of Scwwartz's upcoming duties as production head, topping it off, "the sooner the better."

In this connection Schwartz, in an excellent, ad lib speech, observed that after a brief holiday he found himself "this week with no office to go to. When I called somebody and left my name, the girl wanted to know 'Mr. Schwartz of where?' and I told her 'Mr. Schwartz of in between.'" He checks into the Col homeoffice Monday (27). It is still indeterminate whether he will go to London for production huddles with Mike Frankovich before checking into the California studio.

On The Dais

The dais was topdrawer, with industryites such as Russ Downing, Eric Johnston, Barney Balahan, Spyros Skouras, Arthur Krim, Milton Rackmil, Albert A. List (head of Glen Alden, the holding company which includes RKO Theatres), Bill German, Laurence Tisch, among others. Exhibition leaders and the executive end of the business rounded out the rostrum.

Ned Depinet's cavalcade of the RKO dynasty was virtually a history of that company's shifting tides and trends over the last third-of-a-century. "And so I welcome you, too, to the RKO alumni association," said the former RKO prexy to the just resigned president of RKO Theatres. Depinet reeled off names which have tread the Radio-Keith-Albee corriders over the years, such as David Sarnoff, Hiram S. Brown, Dean Aylesworth, Joseph P. Kennedy, Nate Blumberg, Major Leslie Thompson, Charles Boasberg, Walter Branson, Robert S. Wolff, N. Peter Rathvon, Malcolm Kingsberg, Joseph I. Breen, Howard Hughes, Leo Spitz, Charles Koerner, Herbert Bayard Swope, Harold B. Franklin, John J. O'Connor, Ed Alperson, Jules Levey, Walter Mirisch, Phil Reisman—a who's who of manpower which was startling in the sharp focus of a company whose fortunes and misfortunes swung like a pendulum with each successive administration.

Cochairmaning the "tribute" were Schwartz's fellow exhibitor leaders—Si Fabian, on behalf of the American Congress of Exhibitors, Harry Brandt, head of the Independent Theatre Owners Assn., and Leslie Schwartz, prez of the Metropolitan Motion Picture Theatre Assn. (A death in the family kept Brandt away). Each attested to their regard for the veteran theatre man — "goodbye exhibition, hello Hollywood" as one put it—as an individual, as a family man, and as a showman.

'Voice of Experience'

Depinet, as the selfstyled "voice of experience" (again harking back to the RKO debacle), recalled how Joseph I. Breen, ex-head of the industry's self-regulation board, was made production head, and his first speech said, "I thank you and I want you to know that I'm starting from scratch—I don't know a thing about making motion pictures." Depinet accented that if Schwartz then had been shifted to Hollywood, as many in the homeoffice suggested, "there never would have been any problem of shortage of films and quality of films."

Schwartz realistically, in his signoff speechlet, observed that he had ample time to prepare a speech "but this I knew is not that kind of an affair, it's too warm and informal and honest," but in "changing hats" he stressed that "every company here has had a taste of success and knows that good pictures don't get good but great business" and is dedicating himself to being of some value to Columbia in producing the type of pictures that will do well at the boxoffice.

He saluted his ex-boss, Albert A. List, for making the transition so smooth; his staff for their good wishes; a special nod to new prexy Harry Mandel "with whom I've worked shoulder-to-shoulder"; to List again "for that lovely Thunderbird you and the bunch gave me, along with the other gifts"; a plea to "keep RKO Theatres vital" and a pledge to his new association.

Departure for such industry affairs was the presence of wives. Mrs. Schwartz (Marion) was saluted, along with Mrs. List (who insisted on a warm little speech "for Sol") and Mrs. Mandel, wife of the new RKO Theatres president.

COMING UP ROSES AT METRO

New York Sound Track

Metro's budget on "Mutiny on the Bounty," according to an excellent source, is $11,000,000. Meaning lots of loot tied up in **Marlon Brando** negatives, his "One-Eyed Jacks," via Paramount, having been brought in at $6,000,000.

Last week's issue of Time has a piece on **Joe Levine** cued by VARIETY's Levine special.

N. Y. Post columnist **Murray Kempton** reporting on the Greenwich Village showing of "Operation Abolition," the much-attacked "film produced by a government agency and certified by the government's top cop," raked the whole thing with a deadly sarcasm, to wit:

"Some critics of 'Operation Abolition' have described it as a doctored film. They would not say this if they had seen it. I believe it all. Producer Fulton Lewis 3d culled all the available newsreel footage, and he could not find a single picture of a demonstrator aggressing against a cop.

"This then is the work of an extraordinarily adventurous creative spirit. Has any other director dared the experiment of putting together old newsreel clips and then writing a commentary which says the direct opposite of what the pictures show? It is like watching 'Uncle Tom's Cabin' and hearing the announcer say, 'Now here is dear Simon Legree offering the adamant rebellious Eliza the comfort of his home.'"

Twentieth-Fox bought film rights to legit comedy, "Drink To Me Only," which had brief Broadway run in fall of '58, with **Vincent Sherman** set to produce and play's authors, **Ira Wallach** and **Abram Ginnes**, to script . . . **Robert J. Enders** set up an indie unit and will do "A Thunder of Drums" as initial production for Metro, with **Richard Boone, George Hamilton, Luana Patten, Arthur O'Connell, Charles Bronston** and directed by **Joe Newman** . . . **David Janssen** optioned by Paramount to star in two additional films after his present costar stint in "Deadlock". . . **David Miller** inked to direct "The Last Hero." **Kirk Douglas** starrer for co-production by actor's Bryna Productions and U.

Loew's new Summit Hotel, on the site of the Lexington Theatre, will have a concierge, under v.p.-g.m. **Claude C. Philippe's** idea of patterning the east side hotel in the best European tradition. **Robert Huyot**, manager of the Carlyle, will become resident managing director of the N. Y. 800-room inn.

Barbara Rush, identified with roles of suffering socialite and suburban young ladies, wants to do comedy. On a visit to Japan she submitted, "A good comedy is more difficult than drama. You require many more skills of timing and taste. With a good director, a newcomer can get away with drama, but not with comedy."

Harry Golden's editorial from the Carolina Israelite on Brotherhood Week: "If it were once again left to me to decide who should win the Interfaith Brotherhood Week Award for 1960, my choice, without a moment's hesitation, would be **Marilyn Monroe**. Marilyn has married a Protestant, a Catholic, and a Jew, in that order, and divorced all of them, impartially, with the proper amount of tears. That's what I call Brotherhood."

Astor, Broadway firstrun playing the successful "Facts of Life," includes a commercial put out by Australia's Department of Interior and to tout Canberra.

With his full-page ad in a recent New York Times promoting the new novel, "The Side of The Angels," producer **Otto Preminger**, who'll make the film version, was following the same tactics he used in his long-range campaign of "Exodus" and "Anatomy of a Murder" . . . **Donald Henderson**, 20th-Fox treasurer, has again accepted chairmanship of the motion pictures committee in the commerce and industry division of the Salvation Army's 1961 appeal.

Mrs. Eleanor Roosevelt was guest of honor at a special screening here last week of Allied Artists' forthcoming German import, "The Bridge" . . . **Mike Beck** has been retained by Atlantis Films as consultant on sales, advertising and publicity on "Anna's Sin."

Griff Johnson, Motion Picture Assn. of America veep, hosted a cocktail party yesterday (Tues.) at Savoy-Hilton for visiting Film Polski reps, **Andrzej Skawina** and **Julianna Szaniawska** . . . **Munio Podhorzer's** Casino Films and United Film Enterprises are moving into bigger quarters just several doors down the street from present Broadway offices . . . **Jim Scovotti**, publicist currently working on special promotion for UA's "Hoodlum Priest," hired by the Legion of Decency to be the Catholic reviewing org's press representative. Scovotti has been on the Legion's Board of Consultors for last three years . . . AIP producer **Herman Cohen** in town.

German actors **Erik Schumann** and **Almut Eggert**, featured in the new Lutheran Film Associates production, "Question 7," Louis de Rochemont Associates release, are in town for promotion work on the pic. Film, incidentally, received a special commendation from the Legion of Decency . . . Baronet theatre, where "Modigliani of Montparnasse" is currently playing its premiere U. S. engagement is featuring an exhibition of Modigliani paintings in its lobby . . . Publicist **Jim Moran** ("a spinning midget is a mad midget") took off Friday (24) for the Far East to sign up an underwater tiger act for engagements in the U. S. in connection with the opening of Continental Distributing's "Hippodrome."

James Garner inked four-pix pact with Mirisch Co., following his bowout from Warner Bros., and goes into "The Children's Hour," with **Audrey Hepburn** and **Shirley MacLaine** . . . Mirisch dropped its six-month option on **Marcia Davenport** Italian novel, "The Constant Image," with property now being peddled to other companies . . . **Charles Schneer** added "The Quest of the Golden Fleece," based on Greek mythological tale of "Jason," to his Columbia Pictures releasing slate . . . **Ray Bradbury** set by Metro to pen narration for its release of **Samuel Bronston's** "King of Kings" . . . Kim Novak takes over title role in Columbia Pictures' "The Notorious Landlady," teaming with **Jack Lemmon** . . . **Robert Fellows** inked **James Komack** to do script changes on "Formosa," his upcoming WB release.

RKO Theatres first of the circuits to pledge promotional support of the April 17 Oscar awards tv'er. Was first last year, too . . . **Joshua Logan** in from Barbados. Has "Fanny" (he produced and directed) coming up this summer via Warners . . . **Erik Schumann** and **Almut Eggert** due in Gotham this week from their West Germany habitat to plug "Question 7" locationed in Germany by producer **Lothar Wolff** for Louis de Rochemont Associates.

Twentieth-Fox proxy **Spyros P. Skouras** will again host luncheon launching the motion picture industry's 1961 Red Cross campaign March 9 at the St. Moritz Hotel. **Gen Gruenther**, national Red Cross prexy, will be principal speaker . . . **Fred Hift**, who isn't due to start his promotion duties on **Darryl Zanuck's** "The Longest Day" until later in the spring, got an early start with his Paris-taped interview with Zanuck heard on NBC's Monitor Sunday (26) night.

HOOT MEMORY OF 'SABOTEURS'

By GENE ARNEEL

Joseph R. Vogel told the annual meeting of Metro stockholders in New York last Thursday (23) that earnings for fiscal 1961 expectedly will surpass the 12-year record-high rate of 1960 by 25%. The president noted that 1960's net of $3.83 per share ($9,595,000) represented a 25% rise over 1959.

Vogel was bullish all the way. He said the upward trend that began in the past couple of years will continue in the "foreseeable future," adding that theatrical feature projects, development of new material for television, expansion of the music and recording business and intensified use of overseas facilities "lead us to believe that 1962 will show a further increase over the estimate for this year."

Vogel went on to predict a further profit rise in 1963. He thus took an unusually optimistic position for the film business in undertaking to crystal-ball earnings increases for three years in a row. The fiscal year ends Aug. 31.

40c Divvy As Is

He doesn't see any lessening of the 40c quarterly dividend. At the same time he indicated little hope for another early increase, but this is a matter for the board to decide. The melon in the past year was upped from 30c per quarter; the third 40c divvy was declared immediately following the annual session.

Metro had a good house for its meeting, this time staged in the grand ballroom of the Astor Hotel. One of the approximately 300 minority stockholders in attendance didn't like the idea of hiring such a hall, the expense being in mind, but Vogel pointed out the company doesn't own any theatres in which to convene.

Questions from the floor reflected no hostility toward management; expressed criticism was mild and by far outbalanced by congratulations to Vogel, et al., for the resuscitation job done.

Theatre Complaint

One complaining party pointed to the fact that an original investment in Loew's Inc. is now divided between M-G and Loew's Theatres and the latter is not paying dividends. Vogel explained he couldn't be held responsible for the exhibition company that's now on its own.

Lewis Gilbert, minority stockholder in many companies, and a voice heard at many annual meetings, lost his battle for cumulative voting of directors and promised to re-introduce a resolution for same next year. His motion this time was voted down by a count of 1,658,983 to 132,000. Vogel and his fellow directors were reelected by an overwhelming majority.

No Bargains Around

In his prepared talk, and in answers to questions from the floor, the chief exec covered a variety of subjects. He said the board constantly has in mind possibilities of outside acquisitions and even a merger but good companies at bargain rates have ceased to be. M-G has cash on hand to buy now, but this is a relatively recent situation.

He said company is now in process of classifying post-1948 features for television channelling and made it clear this to be a slow process and pictures will be licensed on rental basis, rather than sold outright. He mentioned, too, there'll be "a significant gap" between theatrical release of a picture and tv exposure. TV continues to be second source of revenue, for most part from licensing of the early backlog. He said record industry is experiencing a slump this year but in fiscal 1960 MGM records reached its highest sales in 14 years of operation, having climbed to fifth position in the industry. Robert H. O'Brien, M-G's v.p.-treasurer, disclosed that $2,900,000 was paid for Verve Records in the deal entered several months back.

M-G's advertising last year was in the amount of $7,400,000, an increase of $350,000 over the previous year.

18 Await Release From 20th, 70 Properties in Preparation

Production and release plans reaching as far ahead as October, 1962, were set by 20th-Fox studio execs at top level meetings in New York this weekend hosted by prexy Spyros P. Skouras. Robert Goldstein, studio production chief, headed the West Coast delegation in town for the talks.

Company currently has 18 productions completed and awaiting release, plus a stockpile of 70 properties in various stages of preparation, described by Goldstein as the largest number in the history of the company. Company is aiming for release of at least two major productions a month, with the sked to be supplemented by a number of smaller budget product.

Among the property acquisitions and or talent assignments not previously announced until the weekend were the signing of Bobby Darin to costar with Pat Boone and Arthur Godfrey in "State Fair" remake, and the signing of Debbie Reynolds to star in a Clair Huffaker original, "Star of The West." It also now appears solid that Ingrid Bergman will do the screen adaptation of the legit play, "The Visit," with Nunnally Johnson producing.

In addition to Goldstein, coast execs in New York included Fred L. Metzler, studio administrative head; Cy Landau, exec assistant; Ted Strauss, story exec; Pete Montemurro, studio manager; Jack Codd, studio treasurer and comptroller; "Doc" Merman, exec production manager; John Healy, N. Y. office rep, and Frank Ferguson, studio legal rep.

Home office toppers on hand included Murray Silverstone, 20th International prexy; Charles Einfeld, veep in charge of ad-pub activities; Glenn Norris, general sales manager; Joseph Moskowitz, veep and eastern studio head; Donald Henderson, treasurer, and Pete Levathes, prexy of 20th-Fox Television.

MG Ups Industry

Washington, Feb. 28.

Dividends paid by film companies took an upturn in January, figuring $1,353,000, compared with $1,067,000 for the same month a year before, Commerce Dept. reports.

Largely responsible for the increase, a spokesman explained, was the bigger divided paid by Metro this year, against the disbursement of a year before.

Metro Quote Up $4.25 on Bullish Trend, Residuals

Climb of Metro common shares on the New York Stock Exchange was given further impetus last Thurs. (23) immediately following the company's annual meeting at which Joseph R. Vogel, president, gave an upbeat report on current earnings and prospects for the future (separate story).

The issue went up $4.25 per share on the day, to a new high of $51.37½. This is more than double the year's low of $24.87½. Several other show business enterprises went to new highs (see Wall Street chart) but the M-G gain of $4.25 on a single day was the most unusual. Stock gained $7 for the week ended yesterday (Tues.), closing at $53.50.

In addition to the operating earnings, a stock trading stimulant was the disclosure that Metro is now in process of sorting out the post-1948 pictures in the vaults for licensing to television. The money potential here obviously is big and the income will be over a protracted period.

Significantly, an M-G officer said there will be no deal for the entire library. Instead, the approach will be to rent out the product bit by bit, and all the time making sure there's an extensive time gap between theatrical and tv release.

Enders Takes Wage Cut For Pleasure of Company At Metro-Goldwyn-Mayer

Hollywood, Feb. 28.

Some producers have a fetish for making pix at $5,000,000 or $10,000,000, but Robert J. Enders is satisfied to turn out a solid pic with a ceiling of $1,000,000.

He's new to feature production, moving from vidfilms to Metro's producer roster with "A Thunder of Drums," original by James Warner Bellah. Pic, in Cinemascope and color, starts shooting exteriors at Phoenix-Tucson area early April with George Hamilton, Luana Patten, Richard Boone, Arthur O'Connell. Joe Newman will direct. Story is post-Civil War cavalry yarn.

Having produced 26 half-hour "Best of the Post" teeveers with Satevepost as partner, Enders is happy to get away from three-day shooting sked each week for past six months.

Comparing theatrical to teevee production Enders contends, "At Metro you're dealing with experience like that of Sol Siegel, Ben Thau, Eddie Mannix, Bernie Smith, Ray Klune and Marge Thorson from whom you can always learn something." There's nothing comparable in vidfilms, but plenty of problems: Sponsor, ad agencies, et. al.

Enders has made up to $1,500 a week as teevee producer, but at Metro he's taken a cut in salary with participation.

SWEDE AS CHRIST IN STEVENS' BIBLE EPIC?

Stockholm, Feb. 23.

Swedish actor Max von Sydow has returned to Stockholm after meetings with George Stevens in Hollywood. He's in line to play the part of Christ in "The Greatest Story Ever Told." Von Sydow expressed the hope that he will be able to accept Stevens' offer. However, his contract with Svensk Filmindustri and the Royal Dramatic Theatre may preclude if they refuse a release.

Actor was most favorably impressed by Stevens' approach to the Bible story as the Swede felt the film would relate the story of a "human" Christ and His sufferings would be understandable as a result.

Sydow is best known for the parts he has played in Ingmar Bergman films. These include the knight in "The Seventh Seal," the magician in "The Magician" and the father in "The Virgin Spring." He has also appeared in a number of Bergman's stage productions.

IMPORTED CRITIQUES

N. Y. Bulletin's Reprint Rights From French Cahiers du Cinema

The biweekly New York Film Bulletin, house org for film buffs in this area, has received reprint rights from the French magazine, Cahiers du Cinema, house org for France's "nouvelle vague." Cahiers critics such as Francois Truffaut, Claude Chabrol, Alain Resnais and Jean-Luc Godard, started off by writing about films and then went on to make their points by directing pix.

R. M. Franchi, publisher of the New York Film Bulletin, reports first Cahiers article to be reprinted here will be Jean Douchet's review of Alfred Hitchcock's "Psycho."

SUZIE has legs...

beautiful long (run) legs— everywhere!

MR. SHOWMAN— SHE'S ALL YOURS— CALL PARAMOUNT NOW!

Also Co-starring SYLVIA SYMS · MICHAEL WILDING · Screenplay by JOHN PATRICK · Directed by RICHARD QUINE ·

(following pages and dates refer to issues of VARIETY)

(Dec. 21, page 8)

Pre-Xmas Lull Sloughs L.A. Trade Albeit 'Wong' Smash $30,000

Chinese (FWC) (1,408; $2-$2.40) —"World of Suzie Wong" (Par). Smash $30,000.

(Feb. 8, page 7 and 8)

L.A. Better; 'Suzie' Smash 18G,

Chinese (FWC) (1,408; $2-$2.40) —"Suzie Wong" (Par) (8th wk). Rich $18,000. Last week, $20,300.

(Dec. 28, page 8)

'Suzie' Smasheroo 20G, Detroit

Grand Circus (UD) (1,400; $1.25-$1.85) — "World of Suzie Wong" (Par). Great $20,000. Theatre renovated and reopened for this pic.

(Feb. 8, page 7)

Grand Circus (UD) (1,400; $1.25-$1.65)—"Suzie Wong" (Par) (7th wk). Great $15,000. Last week, $16,500.

(Dec. 28, page 8)

D.C.; 'Suzie' Wow 23G,

Town (King) (800; $1.25-$1.49) — "World of Suzie Wong" (Par). Wham $23,000.

(Feb. 8, page 6)

Town (King) (800; $1.25-$1.49)— "Suzie Wong" (Par) (7th wk). Hearty $8,000. Last week, $8,000.

(Dec. 28, page 9 and 15)

New Product Hypoes Chi; 'Suzie' Boff $31,000,

Woods (Essaness) (1,200; 90-$1.80)—"World of Suzie Wong" (Par). Smash $31,000.

(Jan. 25, page 9 and 10)

Chicago Okay; 'Suzie' 25G, 5th

Woods (Essaness) (1,200; 90-$1.80)—"Suzie Wong" (Par) (5th wk). Big $25,000 or over. Last week, $29,000.

(Dec. 28, page 8)

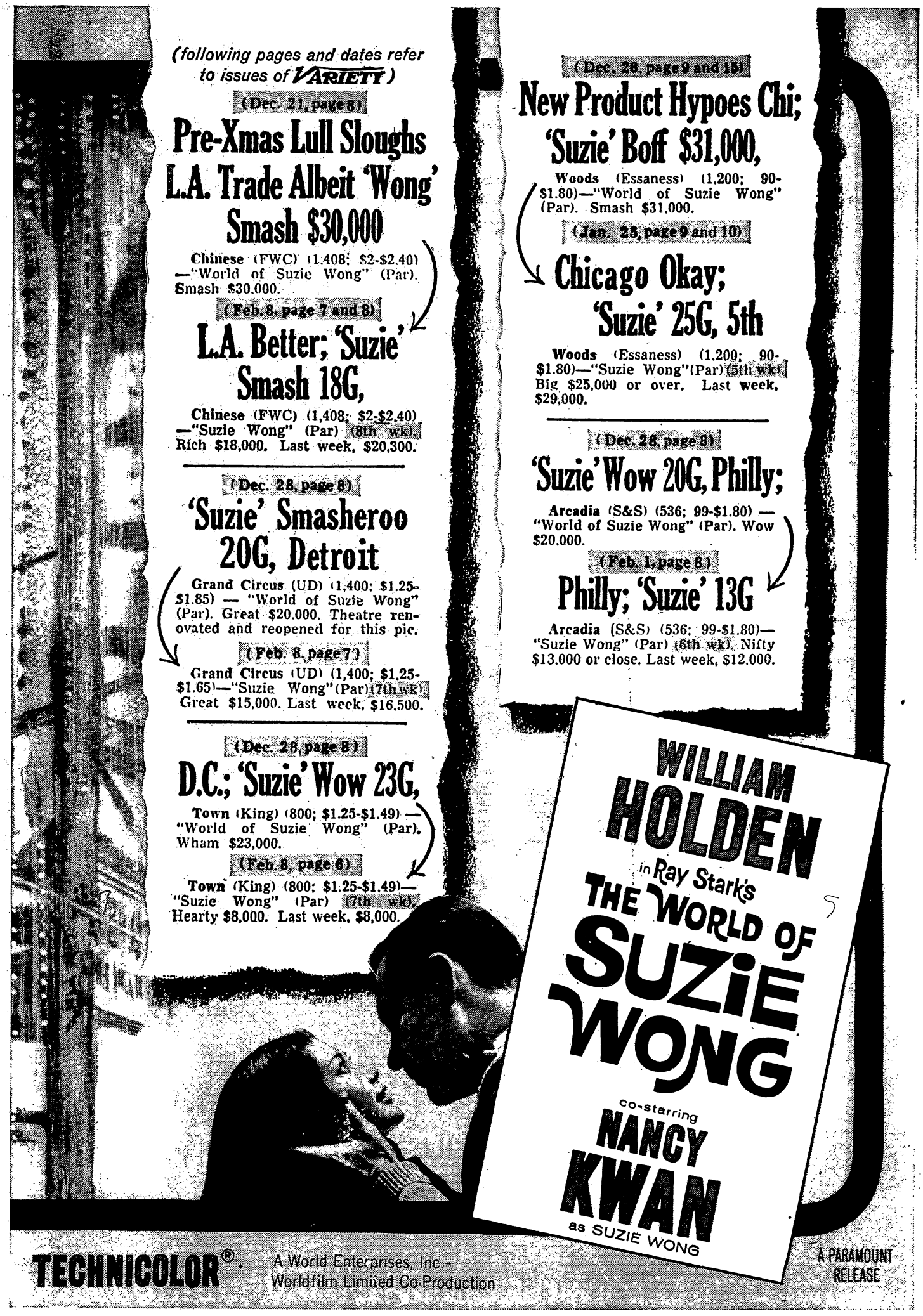
'Suzie' Wow 20G, Philly;

Arcadia (S&S) (536; 99-$1.80) — "World of Suzie Wong" (Par). Wow $20,000.

(Feb. 1, page 8)

Philly; 'Suzie' 13G

Arcadia (S&S) (536; 99-$1.80)— "Suzie Wong" (Par) (6th wk). Nifty $13,000 or close. Last week, $12,000.



L.A. Uneven But 'Sundowners' Stout $37,000; 'Suzie' Socko $13,000 in 11th, 'Grass' Slick 12G, 3d; 'Exodus' 20G

Los Angeles, Feb. 28.

L. A. first-runs in an otherwise spotty stanza are being bolstered by "The Sundowners," in first general release. It looks to hit great $37,000 or close, playing in five theatres. Only other newie is "Man With Green Carnation," which shapes fair $3,000 at the Crest.

Among the regular holdovers, "Wackiest Ship in Army" is heading for fairly modest $14,000 playing three houses in second stanza. "World of Suzie Wong," however, still is strong in 11th Chinese session with socko $13,000 looming.

"Grass Is Greener" is aiming to land a fine $12,000 at the Beverly in third week. "Can-Can" on return date is loud in first at the Los Angeles.

"Exodus" still is leading the hardtix pictures with $20,000 for 10th round at Fox Wilshire. It is hard-pressed by "Ben-Hur," which looks to get a torrid $19,500 in 66th frame at Egyptian.

Estimates for This Week

Crest (State) (750; $2) — "Man With Green Carnation" (Indie). Fair $3,000. Last week, "Psycho" (Par) (reissue) (4th wk), $2,600.

Orpheum, Baldwin, Iris, El Rey, Loyola (Metropolitan-State-FWC) (2,213; 1,860; 825; 861; 1,298; 90-$1.50) — "Sundowners" (WB) (1st general release) and "Four Desperate Men" (Indie, Orpheum, Baldwin, Iris, Loyola), "Sunrise at Campobello" (WB) (reissue). Great $37,000 or close. Last week, Orpheum, Baldwin, El Rey, Loyola with Hollywood, "The Misfits" (UA) (3d wk, all but El Rey, "Operation Bottleneck" (UA), $19,200. Iris with Los Angeles, "The Hunters" (20th), "In Love and War" (20th) (reissues), $7,100.

Los Angeles (FWC) (2,019; 90-$1.50) — "Can-Can (20th) (reissue). Rich $8,000.

State (UATC) (2,404; 90-$1.50) — "Hondo" (WB) and "Mr. Roberts" (WB) (reissues). Sad $2,500. Last week, "Go Naked in World" (M-G), "I'll Cry Tomorrow" (M-G) (reissues) (2d wk), $2,700.

Four Star (UATC) (863; 90-$1.50) — "Hand in Hand" (Col) (2d wk). Lush $6,700. Last week, $7,700.

Hillstreet, Pix, Wiltern (Metropolitan-Prin-SW) (2,752; 756; 2,344; 90-$1.50) — "Wackiest Ship" (Col) and "Sword of Sherwood Forest" (Col) (2d wk). Modest $14,000 or less. Last week, $22,900.

Warren's, Hawaii (B&B-G&S) (1,757; 1,106; 90-$1.50) — "Savage Innocents" (Par) and "Blueprint for Robbery" (Par) (2d wk). Dim $5,600. Last week, $9,300.

Beverly (State) (1,150; $1.49-$2.40) — "Grass Is Greener" (U) (3d wk). Fine $12,000 or close. Last week, $13,500.

Hollywood (FWC) (756; 90-$1.50) — "Misfits" (UA) (4th wk) and "Happy Anniversary" (UA) (reissue). Busy $3,600.

Vogue (FWC) (810; 90-$1.50) —

(Continued on page 17)

Broadway Grosses

Estimated Total Gross

This Week $612,200
(Based on 29 theatres)

Last Year $490,863
(Based on 26 theatres)

'Impostor' Great $12,000, Pitt Ace

Pittsburgh, Feb. 28.

The Saturday night snow appeared on schedule again but it isn't dampening "Great Impostor" which is rolling toward another boff total in second session at Fulton. No new entries this round but holdovers are running good to soft because of weather and length of run. Easing up are "Misfits," in fourth at Penn and "Can-Can" in third at Gateway. "Spartacus" at Nixon in ninth still is hardy. "General Della Rovere" in third at Squirrel Hill looms trim. "World of Suzie Wong" faltered in Saturday storm but shapes fine for second week at Stanley. "Alamo," in final nine days, is gathering strength.

Estimates for This Week

Fulton (Shea) (1,635; $1-$1.50) — "Great Impostor" (U) (2d wk). Wow $12,000. Last week, $15,000.

Gateway (Associated) (2,100; $1-$1.50) — "Can-Can" (20th) (2d wk). Oke $5,500. Last week, $5,900.

Nixon (Rubin) (1,760; $1.50-$2.75) — "Spartacus" (U) (9th wk). Still hardy at $8,000. Last week, $9,000.

Penn (UATC) (3,300; $1-$1.50) — "Misfits" (UA) (4th wk). Good $9,000. Comes out Friday (3) for "Gorgo" (M-G). Last week, $14,900.

Squirrel Hill (SW) (834; $1.25) — "General Della Rovere" (Cont) (3d wk). Trim $2,800 with some help via "Upstairs and Downstairs" (20th) on Saturday night.

Stanley (SW) (3,700; $1-$1.50) — "Suzie Wong" (Par) (2d wk). Fine $15,000. Last week, $17,500.

Warner (SW) (1,536; $1.25-$1.80) — "Alamo" (UA) (9th wk-9 days). Okay $9,000. Comes out March 4. "Exodus" (UA) comes in on March 8 for run after three nights of previews. Last week, $7,100.

Snow Sloughs L'ville; 'Misfits' Nice $8,000

Louisville, Feb. 28.

Heaviest snowfall of the year crippled the entire area on Saturday (25), resulting in closing of stores. Most film houses closed their boxoffices about 7 p.m. The United Artists, with "The Misfits," and the Brown, with "Gigi," kept their b.o. open, and both are doing well. Kentucky, Mary Anderson, Ohio, and Rialto, all closed early, due to the inclement weather and hazardous driving conditions. "World of Suzie Wong" is okay in fourth at the Kentucky.

Estimates for This Week

Brown (Fourth Avenue) (1,100; 75-$1) — "Gigi" M-G). Heading for fairish $4,500. Pic has played drive-ins and nabes, so biz has been well milked. Last week, "Captain's Table" (20th), same.

Kentucky (Switow) (900; 75-$1) — "Suzie Wong" Par) (4th wk). Oke $5,000 after third week's $6,000.

Mary Anderson (People's) (900; 75-$1) — "Carthage in Flames" (Col) and "Sword of Sherwood Forest" (Col). Crimped by severe snows which had stores closing early. Light $3,500. Last week, "Gold Seven Saints" (WB), $4,000.

Ohio (Settos) (900; 75-$1.25) — "Swiss Family Robinson" (BV) 6th wk). Fair $5,000, after fifth week's $6,000.

Rialto (Fourth Avenue) (3,000; 60-$1) — "Goliath and Dragon" (AI). This is way below hopes at $6,000. Last week, "Look In Any Window" AA) and "Unfaithfuls" (AA), $5,500.

United Artists (UA) (3,000; 75-$1.25) — "Misfits" (UA). Nice $8,000; holds. Last week, "Where Boys Are" (M-G) (4th wk), $6,000.

'Canadians' Light 7G, Buff; 'Suzie' Fat 16G, 3

Buffalo, Feb. 28.

Absence of any big openers and the fact that some of the long-runs are starting to slip makes the biz outlook rather spotty here this week. "The Canadians" shapes sad at Century while "Blueprint for Robbery" is rated thin at Paramount. Best bet looks to be "World of Suzie Wong," great in third round at the Center. "The Misfits" looms okay in third at the Buffalo.

Estimates for This Week

Buffalo (Loew) (3,500; 75-$1.49) — "Misfits" (UA) (3d wk). Okay $10,000. Last week, $14,000.

Center (AB-PT) (2,000; 70-$1.25) — "Suzie Wong" (Par) (3d wk). Great $16,000 or over. Last week, $19,000.

Century (UATC) (2,700; 70-$1) — "Canadians" (20th) and "39 Steps" (Indie). Sad $7,000. Last week, "10 Commandments" (Par) (reissue), $7,400.

Lafayette (Basil) (3,000; 70-$1) — "Swiss Family Robinson" (BV) (3d wk). Okay $8,000. Last week, $13,000.

Paramount (AB-PT) (3,000; 70-$1) — "Blueprint for Robbery" (Par) and "Foxhole in Cairo" (Par). Thin $7,500. Last week, "Black Sunday" (AI) and "Code of Silence" (AI), $10,200.

Teck (Loew) (1,200; 70-$1.25) — "League of Gentlemen" (20th) (2d wk). Poor $4,000. Last week, $4,500.

Cinema (Martina) (450; 70-$1) — "Carry On Nurse" (Gov) (17th wk). Sturdy $2,500. Last week, $2,600.

'Can-Can' Sock 8G, Omaha; 'Village' 6G

Omaha, Feb. 28.

Biz is on the torrid side this week despite competition with Omaha Sports Show and hockey. Second week of hard-ticket "Cinerama" is wham at the Cooper while return date of "Can-Can" at the Omaha is sockeroo. Lone new entry, "Village of Damned," looms good at the State. "World of Suzie Wong" is torrid in third session at the Orpheum but will probably bow out.

Estimates for This Week

Cooper (Cooper) (687; $1.55-$2.20) — "Cinerama" (Cinerama) (2d wk). Fine $7,600 after $7,000 debut.

Omaha (Tristates) (2,066; 75-$1) — "Can-Can" (20th) (rerun). Sock $8,000 or over. Last week, "Blueprint for Robbery" (Par) and "Foxhole Cairo" (Par), $4,000.

Orpheum (Tristates) (2,877; $1-$1.25) — "Suzie Wong" (Par) (3d wk). Remains hot at $7,500. Last week, $10,500.

State (Cooper) (743; $1) — "Village of Damned" (M-G). Good $6,000 or near. Last week, "Where Boys Are" (M-G) (2d wk), $6,000.

Winter Wilts Mpls. Biz But 'Window' Sharp 7G; 'Exodus' Boff 15G, 5th

Minneapolis, Feb. 28.

Biz is taking it on the chin because moderate weather did not cause moderate weather did not return until late in week. Only current fresh entry is "Look in Any Window," big at Lyric.

"Exodus," now starting second month at Academy, remains boffo. Nifty, too, is "World of Suzie Wong," in fourth canto at State. Winding up terrific 10-week stay at Gopher is "Swiss Family Robinson." Also bowing out is "Misfits," so-so in third stanza at Orpheum.

Estimates for This Week

Academy (Mann) (947; $1.75-$2.65) — "Exodus" (UA) (5th wk). Maintaining socko pace at $15,000. Last week, $16,000.

Century (Cinerama, Inc.) (1,150; $1.75-$2.65) — "Cinerama Holiday" (Cinerama) (reissue) (10th wk). Fancy $8,600. Last week, $6,500.

Gopher (Berger) (1,000; $1-$1.25) — "Swiss Family Robinson" (BV) (10th wk). Concluding smash run with hep $6,500. Last week, $5,000. "Where Boys Are" (M-G) opens March 1.

Lyric (Par) (1,000; 85-$1) — "Look in Any Window" (AA). Big $7,000 or near. Last week, "Fever in Blood" (WB), $4,000.

Mann (Mann) (1,100) — Shuttered since first week in January, this revamped showhouse, formerly the Pan, reopens with hard-

(Continued on page 17)

'Dalmatians' Standout in K.C., $28,000; 'Spartacus' Smash 20G, 'Village' 10G

Key City Grosses

Estimated Total Gross

This Week $2,621,000
(Based on 22 cities and 241 theatres, chiefly first runs, including N. Y.)

Last Year $2,527,963
(Based on 23 cities and 250 theatres.)

'Alamo' Wow 22G, D.C.; 'Exodus' 27G

Washington, Feb. 28.

Upbeat continues this round with Washington's Birthday and spring-like temperatures the biggest factors. "Great Impostor" looks solid at two houses. "Alamo," in its first popscale session here, is headed for a wow take at Palace. "Exodus" looks smash at Uptown after glossy preem.

"Pepe" is rated sock in second Trans-Lux round. "Misfits" in fourth at Keith's looms bright. "Gorgo" at Capital shapes okay on opener.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,490; 1,000; 90-$1.49) — "Great Impostor" (U). Nice $14,000 or over. "Swiss Family Robinson" (BV) (5th wk), $13,000.

Capitol (Loew) (3,426; 90-$1.49) — "Gorgo" (M-G). Okay $12,000. Last week, "Circle of Deception" (20th), $11,000.

Keith's (RKO) (1,850; $1-$1.49) — "Misfits" (UA) (4th wk). Boff $14,000. Last week, $18,000.

MacArthur (K-B) (900-$1.25) — "Virgin Spring" (Janus) (3d wk). Neat $4,200. Last week, $4,700.

Ontario (K-B) (1,240; $1-$1.49) — "Tunes of Glory" (Lope) (2d wk). Tall $11,000 after $15,000 opener.

Palace (Loew) (2,390; $1-$1.49) — "Alamo" (UA). Wow $22,000 for first popscale run here. Last week, "Sword and Dragon" (Val), $10,000.

Playhouse (T-L) (458; $1-$1.49) — "Wild One" (Col) and "Pal Joey" (Col) (reissues) (2d wk). Mild $3,000. Last week, $4,200.

Plaza (T-L) (276; $1-$1.80) — "European Nights" (Indie) (3d wk). Good $4,100. Last week, $4,700.

Town (King) (800; $1.25-$1.49) — "Suzie Wong" (Par) (10th wk). Dandy $6,000. Last week, $7,500.

Trans-Lux (600; $1.49-$2) — "Pepe" (Col) (2d wk). Socko $15,000 after $18,000 opener.

Uptown (SW) (1,300; $1.25-$2.25) — "Exodus" (UA). Great $27,000. Last week, "Alamo" (UA) (8th wk-9 days), $7,500 on hard-ticket.

Warner (SW) (1,440; $1.49-$2.25) — "Spartacus" (U) (6th wk). Lusty $15,000. Last week, $14,500.

'Village' Brisk $9,000, Port.; 'Circle' Dull 4G

Portland, Ore., Feb. 28.

Standout newcomer here currently is "Village of Damned," which looks lofty at the Fox. "The Misfits" shapes nice first at Paramount but "Circle of Deception" is slow on initial round at Orpheum. "Exodus" is steady in sixth frame at Music Box. "Spartacus" is rated solid in fourth at the Broadway.

Estimates for This Week

Broadway (Parker) (983; $1.50-$3) — "Spartacus" (U) (4th wk). Solid $9,500. Last week, $10,300.

Fox (Evergreen) (1,600; $1-$1.49) — "Village of Damned" (M-G) and "Legions of Nile" (20th). Tall $9,000. Last week, "Grass Is Greener" (U) and "Shakedown" (U) (3d wk), $6,100.

Music Box (Hamrick) (640; $1.50-$3) — "Exodus" (UA) (6th wk). Steady $12,000. Last week, $12,500.

Orpheum (Evergreen) (1,536; $1-$1.49) — "Circle of Deception" (20th) and "Hunters" (20th). Slow $4,000 or near. Last week, "Go Naked in World" (M-G) and "Three Blondes In Life" (M-G), $5,300.

Paramount (Port-Par) (3,400; $1-$1.50) — "Misfits" (UA) and "Frontier Uprising" (UA). Nice $8,000. Last week, "Swiss Family Robinson" (BV) and "Mysteries of Deep" (BV) (5th wk) (5 days), $6,800.

Kansas City, Feb. 28.

Standout here is "101 Dalmatians," playing the Uptown-Granada combination to sock biz. "Dalmatians" had the benefit of Washington's Birthday school holiday to open at capacity and is set for at least five weeks, tops for these houses. "Village of the Damned" at Paramount, looks sturdy. "Spartacus" likewise opened with great play on hard-ticket policy at the Capri. Holdovers, too, are good, and week is pleasing all around.

Estimates for This Week

Brookside (FMW-NT) (800; $1.25-$1.50) — "Ben-Hur" (M-G) (2d wk). Okay $6,500; holds. Last week initiated regular first-run date with nifty $6,800, after playing a year on hard-ticket downtown at the Capri.

Capri (Durwood) (1,260; $1.25-$3) — "Spartacus" (U). Great $20,000, on 10-shows per week basis, and introducing new $3 top to this house. Preem on Feb. 21 raised over $2,000 for K. C. Boys Club. Regular run began Feb. 22. Last week, "Cimarron" (M-G) (5th wk-5 days), $12,000.

Empire (Durwood) (1,280; $1.25-$3) — "Exodus" (UA) (10th wk). Pleasing $9,000. Last week, $10,000.

Kimo (Dickinson) (504; 90-$1.25) — "Please Turn Over" (Col) (10th wk). Nice $1,600. Last week, same.

Paramount (UP) (1,900; 75-$1) — "Village of Damned" (M-G) Sturdy $10,000; could hold. Last week, "Savage Innocents" (Par), $4,000.

Plaza (FMW-NT) (1,900; $1.25) — "Misfits" (UA) (3d wk). Hep $7,000. Last week, $9,500.

Roxy (Durwood) (650; $1-$1.50) — "Suzie Wong" (Par) (4th wk). Big $8,500. Last week, same.

Uptown, Granada (FMW-NT) (2,043, 1,217; $1-$1.25) — "101 Dalmatians" (BV). Sock $28,000; stays. Last week, "Swiss Family Robinson" (BV) (5th wk). Uptown only, $9,000 and better than most first weeks.

Granada, Fairway, Isis, Vista (FMW-NT) (1,217, 700, 1,360, 700; $1) — Currently Fairway, Isis, Vista are on sub-runs. Last week, "Goliath and Dragon" (AI) and "Desert Attack" (20th), good $11,000.

'Goliath' Stalwart 17G, Hub; 'Impostor' Hen 25G, 'Dalmatians' Tall 22G

Boston, Feb. 28.

Film biz hit new highs with spiraling grosses way above expectations as two big winners, "101 Dalmatians" at the Metropolitan and "Great Impostor" at the Memorial surged into their respective second weeks way out in front.

New films, "Goliath and Dragon" is hotsy at the Paramount and "Underworld U.S.A." is slick at the Pilgrim. "Two - Way Stretch" opened well at the Exeter. "Pepe" is picking up in second week at Gary. "Seven Wonders of World" opened nicely on rerun at the Boston. "Ballad of Soldier" is gaining strength in its fifth round.

"Exodus," on hardticket, still is capacity at Saxon in 10th week. "Misfits" is holding strong at the Orpheum in fourth week. Continuous downpour on Saturday (25) and fog causing bad driving conditions is denting b.o. takes.

Estimates for This Week

Astor (B&Q) (1,170; $1.90-$3) — "Spartacus" (18th wk). Fine $9,000. Last week, $12,000.

Beacon Hill (Sack) (678; $1.50) — "Tunes of Glory" (Lope) (10th wk). Nice $8,000. Last week, $10,000.

Boston (Cinerama Inc.) (1,354; $1.20-$2.65) — "Seven Wonders of World" (Cinerama) (reissue). Neat $17,000. Last week, "Cinerama Holiday" (Cinerama) (reissue) (15th wk), $7,800.

Capri (Sack) (900; $1.80-$2.20) — "Ben-Hur" (m.o.) (10th wk). Fast $11,000. Last week, $9,500.

Exeter (Indie) (1,376; 90-$1.50) — "Two-Way Stretch" (Indie). Hotsy $9,000 or near. Last week, "Virgin Spring" (Janus) (8th wk), $4,000.

Gary (Sack) (1,277; $1.25-$2.50) — "Pepe" (Col) (2d wk). Holds at trim $16,000. Last week, $16,500.

Kenmore (Indie) (700; $1.25-

(Continued on page 17)

Chi Sturdy; 'Psycho' Fairish $8,500; 'Pepe' Potent 43G, 'Alamo' Big 20G, 4, 'Exodus' Capac. 27G, 'Suzie' Hot 15G

Chicago, Feb. 28.

First-run biz is contingent mainly on holdover product this round, and the array remains potent enough to chalk up brisk tallies. Esquire is reprising "Psycho" to fairish $8,500. New Monroe pair, "Desert Attack" and "Sniper's Ridge," is okay $5,500.

"Pepe," in second Chicago Theatre stanza, is rated robust. "101 Dalmatians" looks potent in State-Lake third. "Alamo" moveover on regular scale looks big in fourth Roosevelt session.

Oriental's "Where Boys Are" is headed for a busy third frame. "Misfits" shapes bright in United Artists' fourth stanza. "The Entertainer" in third lap at the World is hot.

"World of Suzie Wong" is fancy in 10th session at Woods. "Never On Sunday" moveover looks lively in Surf fourth. "Nature's Paradise" shapes fine in sixth Loop Theatre term.

On the hard-ticket scene, "Exodus" was virtual capacity again in 11th Cinestage round. "Spartacus" bagged a good 29th session at McVickers. "Ben-Hur" continues mighty in 62d Todd Theatre frame.

Estimates for This Week

Carnegie (Telem't) (495; $1.80)—"Rikisha-man" (Fave) (4th wk). Fast $4,800. Last week, $6,000.

Chicago (B&K) (3,900; 90-$1.80)—"Pepe" (Col) (2d wk). Sockeroo $43,000. Last week, $60,000, not up to hopes.

Cinestage (Todd) (1,038; $1.75-$3.50)—"Exodus" (UA) (11th wk). Capacity $27,000 or close with extra show. Last week, $25,500.

Esquire (H&E Balaban) (1,350; $1.25-$1.80)—"Psycho" (Par) (reissue). Fairish at $8,500 or near. Last week, "Savage Innocents" (Par) (3d wk), $7,200.

Loop (Telem't) (606; 90-$1.80)—"Nature's Paradise" (Falcon) (6th wk). Fine $6,800. Last week, $7,500.

McVickers (JL&S) (1,580; $1.49-$3.50)—"Spartacus" (U) (20th wk). Hep $14,500. Last week, $14,100.

Monroe (Jovan) (1,000; 65-90)—"Desert Attack" (Indie) and "Sniper's Ridge" (Indie). Okay $5,500. Last week, "Last Rebel" (Indie) and "Get Outta Town" (Indie), $4,200.

Oriental (Indie) (3,400; 90-$1.80)—"Where Boys Are" (M-G) (3d wk). Nice $24,500. Last week, $25,000.

Roosevelt (B&K) (1,400; 90-$1.80)

(Continued on page 17)

'IMPOSTOR' LUSH 10G, DENVER; 'SUZIE' 14G

Denver, Feb. 28.

Biggest money is being landed this round by "World of Suzie Wong," in third stanza at Orpheum. However, "Great Imposter" actually is making the best showing with big takings in second session at the Centre. "Circle of Deception" is rated bad on opener at the Denver while "Gold of Seven Saints," also new, is only fair in first at Paramount. "Spartacus" looms lofty in sixth at the Aladdin.

Estimates for This Week

Aladdin (Fox) (900; $1.25-$2.50)—"Spartacus" (U) (6th wk). Stout $7,500. Last week, $7,800.

Centre (Fox) (1,270; $1-$1.45)—"Great Imposter" (U) (2d wk). Big $10,000. Last week, $12,500.

Denham (Indie) (800; $1.25-$2.50)—"Ben-Hur" (M-G) (46th wk). Sturdy $7,500. Last week, $7,000.

Denver (Fox) (2,432; $1-$1.25)—"Circle of Deception" (20th) and "Sons and Lovers" (20th). Bad $6,300. Last week, "Shepherd Kingdom Come" (20th) and "Walk Tall" (20th), $10,500.

Esquire (Fox) (600; $1)—"Millionairess" (20th). Good $3,500. Last week, "Man in Cocked Hat" (Indie) (2d wk), $2,100.

Orpheum (RKO) (2,690; $1-$1.25)—"Suzie Wong" (Par) (3d wk). Sock $14,000 or near. Last week, $16,000.

Paramount (Indie) (2,100; 90-$1.25)—"Gold of Seven Saints" (WB). Fair $11,000 or close. Last week, "Misfits" (UA) (3d wk), $10,500.

Towne (Indie) (600; $1-$1.45)—"Swiss Family Robinson" (BV) (10th wk). Good $5,500. Last week, $6,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Gorgo' Grand 15G, Cincy; 'Suzie' 10G

Cincinnati, Feb. 28.

"Gorgo" is a big entry at Palace this round. Continuing strength of holdovers, "Suzie Wong" and "Swiss Family Robinson," also will help this round here. Downtown Capitol is dark this week after disappointing start on switch from reserve-seat to grind policy. It reopens March 1 with "Pepe." Longruns "Spartacus" and "Alamo" are in 10th weeks and nearing closing stretch. Twin ozoner shapes so-so with "Where Boys Are" on subsequents.

Estimates for This Week

Albee (RKO) (3,109; $1-$1.50)—"Suzie Wong" (Par) (3d wk). Good $10,000. Last week, $11,500.

Esquire Art (Shor) (500; $1.25)—"Never on Sunday" (Lope) (6th wk). Swell $1,500. Same last week.

Grand (RKO) (1,300; $1.75-$2.75)—"Spartacus" (U) (10th wk). Oke $3,000. Ninth was $3,500. Four-week notice posted.

Guild (Vance) (300; $1.25)—"Please Turn Over" (Col) (10th wk). Okay $1,400. Last week, $1,500.

Hyde Park Art (Shor) (500; $1.25)—"Portrait of Sinner" (Indie). Firm $1,400. Last week, "Swan Lake" (Col), $1,500.

Keith's (Shor) (1,500; 90-$1.25)—"Swiss Family Robinson" (BV) (5th wk). Solid $8,000. Last week, $10,200.

Palace (RKO) (2,600; $1-$1.25)—"Gorgo" (M-G). Big $15,000. Last week, "Misfits" (UA) (3d wk), $3,000.

Twin Drive-In (Shor) (600 cars, west side, 90c)—"Where Boys Are" (M-G) and "Sergeant Rutledge" (WB) (subsequents). So-so $2,000. Same last week on "Circle of Deception" (20th) and "Legions of Nile" (20th).

Valley (Wiethe) (1,200; $1.50-$2.50)—"Alamo" (UA) (10th wk). Good $4,500. Last week, $5,200. Holds until March 19.

'Misfits' Fancy $10,000, St. Loo; 'Suzie' Hot 16G

St. Louis, Feb. 28.

There are two newcomers here this stanza but neither is helping brighten the b.o. scene. Main strength is in the holdovers. "Goliath and Dragon" is rated mild at the St. Louis while "Millionairess" is drab on opener at Ambassador. "The Misfits" looks fancy in fourth at State. "World of Suzie Wong" looms lofty in third at the Fox. "Spartacus" shapes trim in 10th session at Esquire.

Estimates for This Week

Ambassador (Arthur) (2,970; 60-90)—"Millionairess" (20th) and "Ferry Hong Kong" (20th). Drab $6,000 or less. Last week, "Savage Innocents" (Par) and "Happened in Broad Daylight" (Indie), $8,000.

Apollo Art (Grace) (700; 90-$1.25)—"Never On Sunday" (Lope) (4th wk). Oke $1,200. Last week, $1,000.

Esquire (Schuchart-Levin) (1,800; $1.25-$2.50)—"Spartacus" (U) (10th wk). Trim $8,000. Last week, $9,000.

Fox (Arthur) (5,000; 60-90)—"Suzie Wong" (Par) (3d wk). Lofty $16,000. Last week, $20,000.

Loew's Mid-City (Loew) (1,160; 60-90)—"Swiss Family Robinson"

(Continued on page 17)

Cleve. in Deep Freeze; 'Impostor' Good $11,000, 'Circle' Fairish $7,500

Cleveland, Feb. 28.

Freaky blockbuster downpour which turned into a snowstorm put Cleveland cinemas in the deep freeze last Saturday (25), sloughing weekend biz in some houses as much as 60%. "Great Impostor" at the Hipp is pulling best but, of course, below what it could have been under normal conditions.

"Black Sunday," which had done such big trade opening week, was hard hit and is dropping down to just okay total in second at the Allen. "Circle of Deception" is only fair at State while "Go Naked in World" is rated lean in second round at Stillman.

Estimates for This Week

Allen (SW) (3,500; $1-$1.50)—"Black Sunday" (AI) (2d wk). Okay $9,000. Last week, $18,000.

Continental Art (Art Theatre Guild) (800; $1.25)—"Carry On Nurse" (Gov) (m.o.) (10th wk). Average $2,000. Last week, $2,600.

Heights Art (Art Theatre Guild) (925; $1.25)—"Never On Sunday" (Lope) (10th wk). Nice $2,500. Last week, $3,400.

Hippodrome (Eastern Hipp) (3,700; $1-$1.50)—"Great Impostor" (U). Good $11,000 or near. Last week, "Grass Is Greener" (U) (2d wk), $9,000.

Ohio (Loew) (2,700, $1-$1.65)—"Suzie Wong" (Par) (m.o.) (10th wk). Brisk $6,500. Last week, $5,900.

Palace (Silk & Halpern) (2,550; $1.25-$2.75)—"Spartacus" (U) (10th wk). Fairly good $8,500. Last week, $12,200.

State (Loew) (3,700; $1-$1.50)—"Circle of Deception" (20th). Fair $7,500 or less. Last week, "Misfits" (UA) (3d wk), $7,000.

Stillman (Loew) (2,700; $1-$1.50)—"Go Naked in World" (M-G) (2d wk). Lean $5,500. Last week, $6,800.

'Alamo' Lusty 14G, Philly; 'Pepe' 23G

Philadelphia, Feb. 28.

Trade is on the upswing this round here, with nearly every spot showing good or bigger totals. "The Alamo" is holding near opening week's fast gait with a rousing take in second at the Stanton. "Pepe" is sockeroo in second at the much larger Stanley.

"Where Boys Are" is rated fancy in fourth at the Viking while "Swiss Family Robinson," running ahead of last week, shapes neat in fifth at Midtown. "World of Suzie Wong" looks lofty in 10th stanza at Arcadia, nearly the same as a week ago. "The Misfits" is solid in fourth at Randolph. "Gorgo" looms okay in third at the Fox.

Estimates for This Week

Arcadia (S&S) (536; 99-$1.80)—"Suzie Wong" (Par) (10th wk). Sweet $10,000. Last week, $10,300.

Boyd (SW) (1,563; $2-$2.75)—"Exodus" (UA) (4th wk). Loud $28,500. Last week, $29,000.

Fox (Milgram) (2,200; 99-$1.80)—"Gorgo" (M-G) (3d wk). Okay $8,000. Last week, $13,000.

Goldman (Goldman) (1,200; $2-$2.75)—"Spartacus" (U) (17th wk). Trim $9,000 or near. Last week, $10,000.

Midtown (Goldman) (1,000; 99-$1.80)—"Swiss Family Robinson" (BV) (5th wk). Neat $11,000. Last week, $10,000.

Randolph (Goldman) (2,500; 99-$1.80)—"Misfits" (UA) (4th wk). Sound $11,000. Last week, $12,000.

Stanley (SW) (2,500; 99-$1.80)—"Pepe" (Col) (2d wk). Sock $23,000. Last week, $30,000.

Stanton (SW) (1,483; 99-$1.80)—"Alamo" (UA) (2d wk). Rousing $14,000. Last week, $17,000.

Studio (Goldberg) (483; 99-$1.80)—"Big Combo" (AA) and "Herod Great" (AA). Lean $2,000 in 4 days. Last week, "Love in City" (Indie) and "Naked City" (Indie) (3d wk), $5,000.

Trans-Lux (T-L) (500; 99-$1.80)—"Never on Sunday" (Lope) (13th wk). Brisk $5,000. Last week, $5,200.

Viking (Sley) (1,000; 99-$1.80)—"Where Boys Are" (M-G) (4th wk). Fast $9,000. Last week, $11,000.

World (R&B-Pathe) (449; 99-$1.80)—"Ballad of Soldier" (Union) (2d wk). Nice $5,000. Last week, $5,600.

B'way Marks Time; 'Sanctuary' Good $42,000, 2 Spots; 'Facts' Bright 43G, 'Dalmatians' Big 29G, 'Misfits' 37G

With a dearth of new product, Broadway deluxers are more or less marking time in the current stanza. Continued mild weather, of course, is a plus factor but rain Saturday afternoon and night was a damaging blow on this prize day of the week.

Biggest important newcomer, "Sanctuary," hit $42,000, being fair at the Paramount and nice at the arty Trans-Lux 85th Street. Business is comparatively much better at the latter. "Breathless" still is amazing at $18,300 in third week at the Fine Arts. "Male and Female" continues great in second round at the tiny World after setting a new house record opening week.

"Cimarron" with stageshow looks to land a fair $125,000 in second session at the Music Hall, and stays. "101 Dalmatians" is holding well in third round with fast $29,000 likely at the Palace.

"Facts of Life" is heading for a fancy $43,000 or close, day-dating at the Astor and arty Beekman in third week. "Circle of Deception" is down to mild $11,000 in second stanza at the Victoria.

"Swiss Family Robinson" looks to get a smart $10,000 or close in current (10th) round at the Embassy. "Wackiest Ship in Army" looms okay at $20,000 in third week or nine days at the Forum, making way for "Cry For Happy" Friday (3).

"The Misfits" is off to nice $37,000 for fourth session at the Capital, and stays only one more. "Go Naked in World" is due in March 8.

Newest of hard-ticket pix, "Pepe," finished its 10th stanza at the Criterion with a sturdy $27,000 for 10 performances. That's ahead of previous week, mainly because taking in the Washington's Birthday holiday.

Estimates for This Week

Astor (City Inv.) (1,094; 75-$2)—"Facts of Life" (UA) (3d wk). Current stanza winding tomorrow (Thurs.) looks like big $30,000 after $34,000 for second. Holds.

Capitol (Loew) (4,820; $1-$2.50)—"Misfits" (UA) (5th-final wk). Fourth session ended yesterday (Tues.) hit nice $37,000 after $51,000 for third. "Go Naked in World" (M-G) opens March 8.

Criterion (Moss) (1,520; $1.50-$3.50)—"Pepe" (Col) (11th wk). The 10th round finished last night (Tues.) was big $27,000 for 10 shows taking in Feb. 22 holiday after $22,000 for ninth week. Seats are now selling through April 2.

DeMille (Reade) (1,463; $1.50-$3.50)—"Spartacus" (U) (21st wk). This week finishing today (Wed.) is heading for solid $20,000 or near after $25,000 for 20th round, which took in Washington's Birthday holiday. Coontinues.

Embassy (Guild Enterprises) (500; $1.25-$2)—"Swiss Family Robinson" (BV) (10th wk). Current week winding tomorrow (Thurs.) looks like smart $10,000 or near after $11,000 for ninth round. Stays.

Palace (RKO) (1,642; 90-$2.50)—"101 Dalmatians" (BV) (3d wk). Current stanza finishing tomorrow (Thurs.) looks like fast $29,000 after $32,000 for second week, which included Feb. 22 holiday. Holding.

Forum (Moss) (813; 90-$1.80)—"Wackiest Ship" (Col) (3d wk-9 days). This frame concluding tomorrow (Thurs.) looks like okay $20,000 after $18,000 for second week. "Cry For Happy" (Col) opens Friday (3), day-dating with Trans-Lux 52d St.

Paramount (AB-PT) (3,665; $1-$2)—"Sanctuary" (20th) (2d wk). Initial session ended Monday (27) was fair $30,000. In ahead, "Millionairess" (20th), $45,000, far from good for 11 days. Stayed only four days of second week before being yanked.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75)—"Cimarron" (M-G) and stageshow (2d wk). This week finishing today (Wed.) is heading for fair $125,000. Holds. Initial stanza, helped by Washington's Birthday holiday, hit $145,000. Easter stageshow was "Absent-Minded Professor" (BV) is due in next but not before March 16.

Rivoli (UAT) (1,545; $1.50-$3.50)—"Alamo" (UA) (19th wk). The 18th round finished last night (Tues.) was okay $15,000 after $14,500 for 17th week. "King and I" (20th) (rerun), in 70m and Grandeur version, opens hard-ticket engagement March 23.

State (Loew) (1,900; $1.50-$3.50)—"Ben-Hur" (M-G) (66th wk). This stanza winding today (Wed.) is heading for good $24,500—after $31,000 for 65th week. Stays indef.

Victoria (City Inv.) (1,002; 50-$2)—"Circle of Deception" (20th) (2d wk). This session ending tomorrow (Thurs.) looks like mild $11,000 or near. Opener was $15,000, considerably below expectancy.

Warner (SW) (1,813; $1.50-$3.50)—"Exodus" (UA) (11th wk). Current round finishing tomorrow (Thurs.) looks like $54,000, capacity for week. The 10th week was $55,000, also capacity, but reflecting the holiday scale on Feb. 22. Stays indefinitely, natch!

First-Run Arties

Baronet (Reade) (430; $1.25-$2)—"Modigliani" (Cont.) Opened yesterday (Tues.). Last week, "Make Mine Mink" (Cont) (11th wk-8 days). Okay $7,000 but after a very strong longrun.

Fine Arts (Davis) (463; 99-$1.80)—"Breathless" (Films Around World) (4th wk). Third week ended Monday (27) was wow $18,300, topping the $17,800 for second. Looks in for a very longrun here. Length of pic makes for fast turnover.

Beekman (R&B) (500; $1.20-$1.75)—"Facts of Life" (UA) (3d wk). Current session winding tomorrow (Thurs.) is heading for rousing $13,000 or over after $13,000 for second week.

Fifth Ave. Cinema (R&B) (250; $1.25-$1.80)—"Virgin Spring" (Janus) (m.o.) (3d wk). Current week ending tomorrow (Thurs.) looks lofty $6,000 after $7,000 for second.

55th Street Playhouse (Moss) (273; $1.25-$2)—"Don Quixote" (M-G) (6th wk). This session ending tomorrow (Thurs.) is heading for nice $9,000, same as fifth.

Normandie (T-L) (592; $1.25-$1.80)—"Hand in Hand" (Col) (4th wk). Third stanza ended Sunday (26) was fast $8,000 as against $7,000 in second.

Little Carnegie (L. Carnegie) (520, $1.25-$2)—"Tunes of Glory"

(Continued on page 17)

'IMPOSTOR' LOUD 22G, TORONTO; 'SUZIE' 14G

Toronto, Feb. 28.

Only newcomers are "The Canadians," dull at Canada's largest theatre, the Imperial, and "Great Impostor," rated hefty playing a Rank three-house combo. "The Misfits," in second stanza, and "World of Suzie Wong," in fourth, are leading the city neck-and-neck on holdover. Biz is generally good, as reflected by few changes at the boxoffice

Estimates for This Week

Carlton, Danforth, Humber (Rank) (2,318; 1,330; 1,203, $1-$1.50)—"Great Imposior" (U). Hefty $22,000. Last week, "Wackiest Ship" (Col) (2d wk, Carlton only), $8,000.

Eglinton (FP) (918; $1.50-$2.50)—"Windjammer" (NT) (10th wk). Steady $6,000. Last week, same.

Hollywood (FP) (1,037; $1-$1.25)—"Suzie Wong" (Par) (4th wk). Terrific $14,000. Last week, ditto.

Hyland (Rank) (1,357; $1-$1.50)—"Two-Way Stretch" (20th) (9th wk). Big $5,000. Last week, same.

Imperial (FP) (3,343; $1-$1.25)—"The Canadians" (20th). Slow $8,000. Last week, "Ether and King" (20th), same.

Loew's (Loew) (2,748; $1-$1.50)—"Misfits" (UA) (2d wk). Lusty $14,000. Last week, $19,500.

Tivoli (FP) (935; $1.50-$2.50)—"Alamo" (UA) (16th wk). Okay $6,000. Last week, ditto

Towne (Taylor) (693; $1-$1.50)—"Never On Sunday" (Lope) (5th wk). Big $6,000. Last week, same.

University (FP) (1,360; $1.50-$2.75)—"Ben-Hur" (M-G) (63d wk). Tapering to $7,000. Last week, $8,000.

Uptown (Loew) (1,304; $1.50-$2.75)—"Spartacus" (U) (10th wk). Hefty $9,500. Last week, ditto.

THE NEW

707 ASTROJET*

AMERICAN AIRLINES OPENS JET AGE: STAGE II,

introducing the world's most advanced, most dependable jetliner in daily transcontinental passenger service. ■ American's fleet of Astrojets will bring you a new standard in jet performance by the airline that is *first choice of experienced travelers.* ■ The 707 Astrojet easily outperforms all other airliners. Its more powerful Jet-Fan engines represent the most significant advance in commercial aviation since the development of the original jet engine. ■ Powered by these new Jet-Fan engines, American's 707 Astrojet has the thrust for quicker take-off, using far less runway than the best of standard jets. You'll enjoy a wonderful sense of confidence as you experience the Astrojet's exceptional rate of climb—as you relax on the jet that cruises smoothly, easily, within the transonic range—faster than any other jetliner in the world. ■ In keeping with a 25-year tradition of leadership, American Airlines is proud to be first in bringing you this wonderful new dimension in jet travel—this historic new era in air transportation.

AMERICAN AIRLINES

*Service mark of American Airlines, Inc.

America's Leading Airline

"Unequivocally, MISSION ACCOMPLISHED!"

EMBASSY PICTURES CORP.

JUdson 2-4358

TIME AND LIFE BUILDING
ROCKEFELLER CENTER
NEW YORK 20, NEW YORK

CABLE ADDRESS: EMBAPIC NEW YORK

February 23, 1961

Variety
154 West 46th Street
New York 36, New York

Dear Variety,

MISSION ACCOMPLISHED!

No other phrase could more succinctly describe the impact or the sensational results of the February 8th issue of VARIETY.

We had a story to tell and we told it. If the success in the telling can be measured in hundreds of telephone calls, letters, telegrams and cablegrams, then we were a tremendous success. Starting with noon on February 8th, we began to be inundated with congratulatory and business messages from the domestic market. In a short time, similar messages were coming in from all over the world. "Time" magazine picked up the story in their February 24th edition.

I have long been a staunch advocate of the urgent need of telling our story to our customers before they can tell our story to their own customers --- the public. Call it hard sell, soft sell or readers' service. Call it whatever you will, the motion picture industry throughout the world knows today what Embassy has available for all of 1961 and part of 1962. That's what we set out to do and I say, unequivocally, MISSION ACCOMPLISHED!

Thanks to all the folks at VARIETY for making our section in the February 8th issue the success that it was and is.

Sincerely,

EMBASSY PICTURES CORP.

Joe

Joseph E. Levine
President

h

SPAIN'S CREWS NOW 'EDUCATED'

Six Common Market Nations Meet in Belgium on Films & TV

By JOHN FLORQUIN

Brussels, Feb. 21.

"It might seem preposterous that Belgium, whose weakest industry is the production of films, took the initiative of asking the great nations of the European Community to confront their film and television problems during a three days conference. Nevertheless this should not be interpreted as an act of defiance but as an act of faith in our own aims as well as in the destiny of this old battered but still evergreen Europe."

With these words, Richard Declerck, Governor of the Province of Antwerp and chairman of the European Film and Television Conference, addressed the delegates of the six Common Market countries. France, Italy, Germany, the Netherlands, Luxemburg and Belgium. No great names attended but it was hoped that some constructive work was achieved.

An encouraging fact remains: the very idea of this Congress proves a need and a will for severe self-criticism. The immense impact of television on the masses, the new problems thus created, the realistic light in which these must be viewed make it imperative not only to re-examine them in a new context but to try and eliminate many sources of friction amongst which are a levelling of custom duties, unreasonable taxation, a new regulation of social charges, problems affecting the dubbing of films, free exchange of shorts, their production teams and raw film.

A closer link between cinema and television, presently engaged in fierce battle, was discussed also. In words and on paper a more congenial attitude towards one another sounds rather simple and easy, but a simple recommendation, put forward here, that no fiction films should be shown on video screens on Fridays, Saturdays and Sundays, rich harvest days at the boxoffice of film houses, might well prove a stumbling block.

Most interesting discussion occurred the last day when different problems concerning censorship brought forth heated arguments. One would have thought that the very principle of censorship would

(Continued on page 15)

Asian Film Fest Opens in Manila

Hong Kong, Feb. 28

The Eighth Asian Film Fest opens in Manila March 7 and runs through March 11. Hong Kong, as usual, is actively participating, sending five films and a large delegation.

The festival when first held in Tokyo back in 1954, was called the Southeast Asian Film Fest. It took a Hong Kong governor to draw attention to this misnomer, Sir Alexander Grantham noting that it was geographically incorrect to include Japan in Southeast Asia. Hence, the tag was changed to Asian Film Fest.

Asian films are generally considered to be getting better, technically and as to acting. But India, with every reason to be a festival member, still is not one. India makes more films than Hong Kong and perhaps Japan, but has been content to just send observers to the festival and having some of its films shown as guest entries and not compete for prizes

Speculation here is that India this time will apply for membership which the FPA (Festival Producers Assn.) doubtlessly will approve.

India's case is different from Red China's. The latter theoretically is also eligible for membership, but her entry is frowned upon by members. Peking, however, has never sought to be a member, but its ap-

(Continued on page 19)

Campus Symph to USSR

Moscow, Feb. 21.

University of Michigan Symphony Band last night (Mon.) launched its tour of Russia, east Europe and Asia with a concert at the Sports Palace here. Tour, part of the international cultural exchange program, is due to cover 25,000 miles before it winds up in June.

The Michigan band, 94 players plus two conductors, will tour Russia until April 15, then move on for shorter dates in Egypt, Jordan, Syria, Lebanon, Cyprus, Turkey, Bulgaria, Romania, and Poland. A homecoming concert at Carnegie Hall, N.Y., is planned for June 2.

Opera Guild In Zurich Follows Met's Example

Zurich, Feb. 21.

Since the taking-over of the artistic top spot of the Zurich opera house, Stadttheatre, by ex-Met stage director Herbert Graf last fall, opera has again become — after a long hiatus—the topic of conversations in this Swiss city. This is due to a number of factors, including (1) realization of several long overdue reorganization projects; (2) hiring of a large contingent of young U. S. talent; (3) a definite raise in performance standards; and (4) a general aura of excitement in the public and press camp where heretofore indifference or negative reactions prevailed.

One result is the foundation of a "Society for the Promotion of the Zurich Opera," presided over by Franz Reichenbach. This is similar to the Metropolitan Opera Guild of N. Y. On a private and independent basis, it aims to reactivate interest among audience sectors which, in the past 15 years, have been estranged; to sponsor financial contributions by its own members or third parties to particularly costly new productions or first performances of artistically valuable new works, especially by Swiss composers. Furthermore, the new society plans to take an active interest in promoting the long-discussed new opera building in Zurich and to further public comprehension in the necessity of raised subsidies by the city authorities.

In addition, the society will play an active part in a long-range plan destined to build up new opera talent on an international basis,

(Continued on page 15)

Yank Stand Vs. Selling Films to Tunisia While Tax Remains Pays Off

Paris, Feb. 28.

It is now four months since the US has stopped selling pix to Tunisia because of the 6c per metre tax on all imported pix levied last October 19. It was found that for the $300,000 garnered from this mart the Yanks would lose $20,000. But the boycott was slapped on mainly as a matter of principle to show that it would deal in like manner with other African countries which might try the same move. Morocco has since prepared a bill to hit all foreign pix for 10c a metre, but has not put it into effect as yet.

Only one Yank pic, "Crack in Mirror" (20th), has played Tunisia in this interim. The French and English are also behind the Yanks

(Continued on page 19)

EQUALS OF ANY SAYS HILL UNIT

By HALSEY RAINES

Madrid, Feb. 28.

United Artists' prospective release, "Once A Thief," which is now rolling locally as a James Hill production starring Rita Hayworth, employs a higher percentage of Spain's own film technicians than on any American-generated production so far photographed here.

United Artists was a pioneer in American production here some seven years ago with "Alexander The Great" under George (Bud) Ornstein, UA's Barcelona-based chief of operations (production as well as distribution). In the present film the UA flavor is increased since the novel on which it is based, "The Oldest Confession," was written by Richard Condon, long with UA though now wearing sandals in Mexico as an Authors League corresponding member.

Producer Hill, Ornstein and production manager Ed Woehler, here from California, believe that after some eight years of exposure to American tempo and methods and people (plus further education provided by Britishers working here) the Spanish studio crews have attained a level of efficiency comparable to the best in Europe. A group of alert, eager-to-please bi-lingual key technicians now exists in Madrid.

Outside of the American director, George Marshall, and Ed Woehler; the head cameraman, Paul Beeson, one of London's busiest lensmen; the British script girl, Angie Allen; the auditor, Fred Wallach; the British make-up man, John O'Gorman; Joan St. Oegger, who is Rita Hayworth's favored hairdresser from California; the British editor Oswald Hafenrichter, and a number of sound men whose native language by necessity must be English, the big unit is Spanish to the core, and to the corps' last assistant's assistant.

"It is no longer a question really of saving money by making a certain picture in Spain," said Ornstein. "That particular motive, if it existed in the past, has nothing like the same validity today. Picture costs have risen everywhere in Europe, and our above-the-line costs on this film, for example, are proportionately higher than any other we have made in Spain.

(Continued on page 17)

H'wood Pix Elements, Mex Producers Back of Move to Overthrow Present Censorship Setup; Yen Brit. Plan

Mexico City, Feb 28.

Unspecified Hollywood production elements, who understandably prefer to remain in the background, and Mexican producers have joined forces in a common drive to attempt an overthrow of present censorship practices. In this aim, they also have full support of a few European elements who occasionally make pictures in Mexico. What producers want is for the Film Bureau and Jorge Ferretis to bow out of the censorship picture. Instead, a censorship commission, made up of elements not necessarily allied with the industry, should be installed.

This actually would follow the censorship setup operating in England where qualified, trained persons of ample discernment and artistic knowledge, serve as censors, completely free and disassociated from the government. Ronald Neame, British director, found highly interested Mexican ears when he expounded this system during a visit here.

The producer beef is that even after censors snip and cut what they deem objectionable on a finished picture, after having also laid down the law on script prior to shooting, they turn around and slap a "for adults only" classification on many pictures that are completely innocuous after censor treatment.

Feeling here is that censorship should be freed of bureaucratic overbearance. Now producers want a showdown. Their feeling is that better pictures can result from private censorship by elements independent of the industry and the government.

But in this latest drive, it is the State Department which will have the last word as to whether an independent commission will be considered, or if the Film Bureau will continue its censorship powers as usual.

Me Know You

Kyoto, Feb. 21.

The global penetration of pictures and tv was re-proven when Hollywood actor Tom Tryon attended a geisha party at a teahouse in the ancient Pontocho district of this classic city. Strapping Tryon, after removing his shoes and bumping his head on the low woodwork, was surprised to find that one of the geisha recognized him.

"You flom Horrywood," she exclaimed while flapping the folds of her kimono.

Tryon is here playing a leading role in "Marines, Let's Go" (20th-Fox) under Raoul Walsh.

Unions, Pix Orgs. Plan to Up Mex Film Quality

Mexico City, Feb. 21.

A new production trend is developing in Mexico whereby unions and film organizations plan to pitch in to lift up film quality via their own production efforts. Both the Union of Film Production Workers (STPC) and Union of Film Industry Workers (STIC), still having differences of opinion over "invasion of spheres of influence," are tentatively considering feature pix production plans.

Oscar Brooks, head of the Mexican Assn. of Film Producers, also has announced that a special commission has been set up to give impetus to producting of one or two major efforts per year. And the National Assn. of Actors has a project of its own calling for picture making.

Brooks is thinking in terms of super-super productions and possibly able to stand up to the best of Hollywood efforts. He feels that

(Continued on page 15)

Canada's Subsidy Goes to Opera

Ottawa, Feb. 28.

Canada Council, federally supported arts-subsidy body, has made the largest grant of its fourth year to Canadian Opera Co.—$72,000, to help finance 17 performances of five operas, two of them touring. Vancouver Festival gets $45,000 for this season, which features North American preem of Benjamin Britten's new opera "Midsummer Night's Dream."

Grant of $25,000 each goes to (a) transport high-school students from all over Canada to the Stratford, Ont., Shakespeare Festival (b) Montreal Festival Society, Canada's oldest festival.

Mex Indie Exhibs Voice Beef Vs. Tactics of Churches on Screenings

Mexico City, Feb. 21.

Mexican independents finally have taken their courage in hand and given voice to a beef that has been affecting Hollywood film exploitation in the hinterlands. Gist of it is that the indies charge "unfair competition" on the part of Church in urging inhabitants of villages and small towns to boycott pictures considered unsuitable. And in outright competition, church social halls run 16m shows which draw patrons from the one or more commercial cinemas in a populated center.

Added to all this, priests or vicars foment a seemingly unending series of religious fests to keep the faithful out of those "dens of iniquity," the film theatres. And on top of all this, indies admit that business is also hurt by economic factors brought on by excessive rains or drought. But the biggest block to fair boxoffice in the backwoods is the policy of "attacking" pictures from pulpits or banning them via bulletins posted at church doors, the indies charge. This, and 16m shows, often means that attendance at the local cinemas is badly slashed.

The church view here is that it is not doing anything untoward, that it has a right to show 16m films (these generally older) and a lot with religious overtones. Also, a spokesman said that the church has the right to defend public morals. The only times it frowns on films is when these have an "immoral" script, highly provocative scenes or are in bad taste. But the church definitely has taken no stand against Mexican or Hollywood or foreign pictures.

Support for the church came from an unexpected quarter, the State. Jorge Ferretis, head of the Film Bureau, said the clergy has every right to make recommendations as it sees fit, and according to religious standards. Also, that the church has a right to express its opinion. But it was carefully pointed out that church classifications of films have nothing whatsoever to do with official classifications.

On another sore point independents have petitioned Mexican authorities to revoke the 10% levy they have been paying to former independently owned film circuits to assure a steady flow of Mexican material. Matter has been taken up for consideration by Quirino Ordaz Rocha, present head of the chains, who is coping with a replanning of Mexican exhibition with the production end.

Greater Union's Nabe Loop, Par End Hassle

Sydney, Feb. 21.

Following conferences here with George Weltner, Paramount home-office exec, and Robert Graham, Par's local chief, Greater Union Theatres' executives, headed by Horrie Nagel, have agreed finally to terms covering the Acme-Odeon-Kings suburban loop, under the GU tent, for all Par product geared through Paramount's Sydney showcase, Prince Edward.

First Par pic to hit the suburban loop is "G.I. Blues," to be followed by "Psycho" and "It Started in Naples." It's understood that Par will receive a higher percentage than hitherto on the new deal.

United Artists and Hoyts have settled their long product deal hassle, with "The Devil's Disciple" first in on blanket release.

THIS IS THE STORY OF TEMPLE DRAKE

...who sank into degradation and rose to seek redemption at the hands of the woman her silence had condemned to the gallows...

...of CANDY MAN, her Creole lover, who first lit the fires that smouldered within her and taught her the ways of evil...

...of GOVERNOR DRAKE, her father, who had never heard the truth from his daughter, and when at last he did, it was too late...

...of GOWAN, her husband, whose weakness nearly destroyed them all, who had to learn to face the truth that alone could set them free...

...and of NANCY, who laid down her life that those who lived might find salvation.

Darryl F. Zanuck Productions, Inc. presents A CinemaScope Picture

WILLIAM FAULKNER'S **SANCTUARY** 20th

LEE REMICK · YVES MONTAND · BRADFORD DILLMAN

with ODETTA · Produced by Richard D. Zanuck · Directed by Tony Richardson · Screenplay by James Poe

One of the national advertisements for this great motion picture!

Film Reviews

Offbeat
(BRITISH)

Slick little dualer which shapes up excellently as one of new-look British second features. No U.S. marquee value here, but still a worthwhile booking as secondary pic.

London, Feb. 26.

British Lion release of M. Smelley Aston production. Stars William Sylvester, Mai Zetterling; features Anthony Dawson, John Meillon, John Phillips, Victor Brooks. Directed by Cliff Owen. Original story and screenplay, Peter Barnes; camera, Geoffrey Faithfull; editor, Antony Gibbs; music, Ken Jones. At Studio One, London. Running time, 72 MINS.

Layton/Steve Ross ..... William Sylvester
Ruth Lombard ..... Mai Zetterling
Johnny Hemick ..... John Meillon
James Dawson ..... Anthony Dawson
Leo Farrell ..... Neil McCarthy
Gill Hall ..... Harry Baird
Superintendent Gault ..... John Phillips
Inspector Adams ..... Victor Brooks
Maggie Dawson ..... Diana King
Jake ..... Gerad Heinz
J. B. Wykenham ..... Ronald Adam
Pat Ryan ..... Neil Wilson

British producers in general, and those working for British Lion in particular, are doing a worthwhile job in trying to raise the stature of low-budget second feature pix. Typical example of this is "Offbeat," which was brought in for around $70,000. It is a compact little crime yarn, well acted, and briskly written and directed. A very useful dualer for Britain, this could well click in the U.S. though it has no names known to American audiences.

It has William Sylvester as a Scotland Yard undercover man who is recruited to pose as a crook, then join a gang and find out for the police about a new type of criminal in the underworld, the men who run crime on strictly business level.

He is accepted by a gang whose boss runs a small export firm as a front. A big robbery is planned in which Sylvester is the main brains. But he has become involved with a young widow in the gang and also finds that his friendship for the crooks is growing, so that he is loath to betray them. The widow discovers that he has connections with the police but he persuades her that he is now on their side and has broken with the police. But when a fence exposes him as an impostor he unwittingly plays into the police's hands and the gang is rounded up.

This is a neat story. But it is a pity that a wholly unnecessary "prologue" before the credit titles partly gives away the ending. Production and direction are smooth, dialog and characterization plausible and technically it measures up to many pix from far more ambitious producers.

Sylvester gives a strong performance as the sleuth. Mai Zetterling is appealing as the widow while John Meillon and Anthony Dawson, as the two principal crooks, are both sound. Victor Brooks and John Phillips fill their chores as limbs of the law very competently. There are some shrewd touches in the way the "new wave" of criminals plan their crimes like a respectable, law abiding business. *Rich.*

Das Wirtshaus im Spessart
(The Spessart Inn)

Casino Film Exchange release of Constantin-Film production. Stars Liselotte Pulver, Carlos Thompson; features Ina Peters, Herbert Huebner, Guenther Lueders, Otto Storr, Helmut Lohner, Hans Clarin. Directed by Kurt Hoffman. Written by Heinz Pauch and Liselotte Enderle, based on story by Wilhelm Hauff; camera, Richard Angst; music, Franze Grothe. Previewed at Bonded Film Storage screening room Feb. 15, '61. Running time, 99 MINS.

The only thing to complain about in this new German import directed by Kurt Hoffman is that it is years behind the times in terms of subject matter. The performance is a good one and the cinematic techniques are right up to date. The tinted photography is professional, the pacing is brisk, and sound, editing, etc., all firstrate.

Unfortunately, these talents were lavished upon thematic material of a bygone era. It's billed as a spoof of the story anent robbers of the forest kidnapping titled young lady along with her apparently in adequate spouse-to-be for purposes of ransom.

Captain of the robbers is the one to whom the countess eventually turns for purposes of romance. But before this, with the idea of deceiving the highwaymen, the countess poses as a male and her newly-found young male friend (who takes up with her maid) poses as the countess.

These and other of the characters on and off break out into song with Teutonic gusto.

Well done, and parts of it are fun but hardly fitting all the way for the taste of modern times. *Gene.*

El Gato
(The Cat)
(MEXICAN)

Mexico City, Feb. 21.

Columbia Pictures release of Alfa Films production. Stars Joaquin Cordero, Lucha Moreno; features Angel Infante, Andres Solcer, Chucho Salinas, Ramon Bugarini, Salvador Terroba, Carlos Leon. Directed by Miguel M. Delgado. Screenplay, Alfredo Varela Jr., from original by Jose Ma. Fernandez Unsain; camera, Victor Herrera; music Raul Lavista. At Nacional and Tlacopao Theatres, Mexico City. Running time, 80 MINS.

Main point about the preem of this one is that it opened in two nabe houses, with an oldie Pedro Infante film as the second feature.

Based on American westerns, an attempt is made to present a western badman always ready with an itchy trigger finger. But it turns out flat and even the action scenes including fist fights and gun duels are overplayed and exaggerated.

"The Cat" gets his in the end but it all adds up to a very poor imitation of a cowboy meller. *Emil.*

Paloma Brava
(Brave Pigeon)
(MEXICAN)

Mexico City, Feb. 21.

Peliculas Nacionales release of Churubusco production. Stars Rosita Quintana, Miguel Aceves Mejia, Sara Garcia; features "Beto the Pharmacist," Alfredo Varela Jr., Guillermo "Lobe," Manuel Vergara "Mamber," Jose Galvez. Directed by Rogelio Gonzalez. Screenplay, Janet Alcoriza; camera, Victor Herera; music, Gustavo Cesar Carrion. At Orfeon Theatre, Mexico City. Running time, 99 MINS.

Rosita Quintana as the brave pigeon who copes with assorted situations in this comedy with oater overtones deserves better roles because she is capable of handling roles better than one in this quickie. Veteran Sara Garcia also is miscast in a picture which follows pattern of getting together boxoffice names for a quick recoup of production investments via exhibition in nabe houses.

Director Rogelio Gonzalez is also worthy of better things than this feeble commercial effort. *Emil.*

Ca Va Etre Ta Fete
(It's Your Birthday)
(FRENCH)

Paris, Feb. 28.

Unidex release of GEF-Belmont Film-Contact production. Stars Eddie Constantine; features Barbara Laage, Claude Cerval, Stephen Schnabel, Medina, Lloyd Kerber. Directed by Pierre Montazel. Screenplay, Clarence Weiss. Montazel; camera, Michel Kelber; editor, Raymond Lainy. At Balzac, Paris. Running time, 90 MINS.

Jarvis ..... Eddie Constantine
Michele ..... Barbara Laage
Chief ..... Claude Cerval
Bargarian ..... Stephen Schnabel

After making films in other countries, Eddie Constantine is back in France with his action vehicles in the American detective genre. Pic has a lame script but enough movement, fights and gags to make it an okay entry here but shapes mainly of dualer calibre for any possible Yank chances. But Constantine has a flock of these pix behind him which could be bundled into a tv series.

Here he is on a mission for the U.S. Secret Service to unearth a double agent in Lisbon which he does by setting himself up as a decoy. Constantine has his usual casual charm and drinks less than in other pix with not too many femmes dropping into his arms.

Accent is on intrigue and gags in this one. It is well paced with okay technical credits. *Mosk.*

Edwards Circuit's 14th

Los Angeles, Feb. 28.

In a further disposal of chain's fringe houses, National Theatres & Television Inc. has leased its El Ray Theatre, in nearby Alhambra, to Edwards Theatre Circuit of San Gabriel.

Edwards which operates 13 houses already in Southern California, takes over immediately.

Jack L. Warner, O.B.E.

Hollywood, Feb. 28.

Jack L. Warner, prexy of Warner Bros. Pictures, was inducted as a Commander of the Order of the British Empire at ceremonies held Friday night (24) in home of British Consul General F. H. Gamble. Some 200 motion picture and civic leaders were present to view presentation of the order authorized by Queen Elizabeth.

Exec was kudosed for his "long service to Great Britain, as a leader in enlisting American support during the desperate days of World War II and as a business man with vast interest in the British Isles."

Union-Pix Orgs.

Continued from page 13

united action of association members can achieve a high budget quality picture whereas individual effort would always be hampered by lack of finances. Further, the one or two pictures definitely will be of help to the industry as a whole and give prestige to Mexico throughout the world.

The association wants big themes to counteract Hollywood plans to do film stories on Montezuma and Simon Bolivar. Preferred will be film bios of other outstanding Mexican or Latin American figures or incidents. And casting, staging and production is to be on a lavish scale, perhaps with budgets in excess of several million dollars. (If realized, this would set a precedent in Mexico where budgets so far have run to four or five million pesos—$320,000 to $400,000).

The National Assn. of Actors will turn out more modest efforts, but still on high quality standards, according to Rodolfo Landa.

Zurich Opera

Continued from page 13

suggested and worked out by Graf and, incidentally, one of his principal terms before signing for the Zurich top post last year. This concerns an International Opera Studio to be initiated next fall, sponsored by the City of Zurich and, in all probability, the U. S. government, leading American foundations and other local and international organizations. This Studio will enable young artists from here and abroad — singers, composers, librettists and set designers—to study operas in original language under firstrate professional guidance and to take part in public studio performances. Foreign candidates are to receive scholarships either from governmental sources or private foundations and/or organizations of their homeland, whilst the newly founded Zurich Promotion Society hopes to set up a special scholarship for Swiss participants in need of financial assist.

Common Market

Continued from page 13

be severely condemned all round. Nevertheless censorship is apparently valued by some as a weapon against too much violence, the glorification of a licentiousness, etc. Children and adolescents must be protected, it was stressed by several delegates.

In Belgium there is no censorship but persons below 16 are barred from seeing certain films. In the Netherlands some films are scissored, others—like "The Lovers" and "The Green Mare"—banned without remission. But here again one sees clearly how divergent the attitude adopted towards these problems in the different Common Market Countries. It will take time and infinite patience to eliminate one after the other the multiple obstacles which will change six into one.

'Alamo' Big in Hawaii

Honolulu, Feb. 28.

"The Alamo" (UA) is drawing long lines to the wickets of the Waikiki Theatre. First week resulted in one of the showhouse's top grosses of all time.

Film's in its second week at $1.25 top, house's regular scale, and may hold a third.

New Attack on Chicago Censors Says Court Evaded Basic Issue; Eds, Broadcasters, Authors Rally

Times Film Corp., in petitioning the U. S. Supreme Court for a rehearing of its case vs. Chicago's film licensing statute, claims that the Court's five-to-four ruling last month, upholding Chicago, "decided a question other than the one" which Times brought before the court.

This is the major point in Times' petition filed in Washington Monday (27). Backing up Times' plea are a number of amicus curiae briefs from such interested groups as American Society of Newspaper Editors, National Assn. of Broadcasters, Authors League of America, American Book Publishers Council, Society of Magazine Writers, Society of Magazine Photographers, as well as Playboy Magazine.

Motion Picture Assn. of America also is supporting Times with a friend-of-the-court brief, taking a similar line to that of Times to the effect that Court did not rule on the question actually presented to it.

Conspicuous by its absence in the otherwise fairly united communications front vs. the court's ruling is the American Newspaper Publishers Assn. An MPAA spokesman Monday explained the ANPA's absence by saying the publishers preferred not to get into the current case "so late in the game," but had promised assistance in future fights.

Times' petition for the rehearing was explained Monday at a press conference in New York by Felix Bilgrey, Times counsel who, with Abner J. Mikva, Chicago attorney, argued the case before the Supreme Court last fall. Also attending the conference were reps of the Magazine Photographers and the MPAA, the Independent Film Importers & Distributors of America, and Independent Theatre Owners Assn.

According to Bilgrey, Times Film had never asked the court for "complete and absolute freedom to exhibit at least once any and every kind of motion picture. The majority opinion ruled on these issues which we were not bringing before the court."

To test the Chicago licensing statute, Times complied with all details of the statute with the exception of submitting the picture in question (the opera film, "Don Juan") to the licensing board for prior viewing.

Times takes the position that provisions of the ordinance, which provide "for the censorship of all motion pictures prior to their exhibition, are unconstitutional under the First and Fourteenth Amendments."

Distrib, basing its argument on premise that motion pictures are not an exception to free speech, says that a city or a state must come up with a better argument to back censorship than simply the one that film communication is on celluloid.

(Actually there seems to be some difference of opinion among industry lawyers as to just what the Supreme Court's majority opinion means. According to Ephraim London, who fought the "Miracle" and "Lady Chatterley's Lover" cases before the court, Times majority decision only upholds right of a licensing board to *view* a picture before issuing a license, and specifically states that whether or not a license can be withheld for any reason whatsoever is another matter left unanswered by the court. The Times attorneys, on the other hand, equate the board's "right to view" with right to censor, and declare the right to view to be a form of prior restraint).

Bilgrey's petition points out that 46 states and hundreds of cities exist without a prior submission ordinance, all of which states "have not been overwhelmed by pornography" from film sources.

MPAA brief states that both it and Times Film recognize the right of a community to "suppress certain classes of constitutionally unprotected speech," and adds that the real attack here is on 'the constitutionality of the *method* employed by the City of Chicago—a method which excludes from public showing all films until after inspection by the licensor, not upon the right of the community to control objectionable matter."

MPAA also says that the court should reconsider "whether (Chicago's) interest in protecting against obscenity required its ordinance to be upheld in a decision which may engender the proliferation of similar ordinances in the hundreds of cities and towns in the United States."

In addition, MPAA points out that cities afraid of obscene films can always take injunctive action against them, which action protects both parties to the case.

Brief filed by the Magazine Photographers takes a slightly different tack. It says that if films are so different from still photography, books and newspapers as to require "highly unusual treatment," the reasons requiring the special treatment should be spelled out in a court of law. Thus it petitions the Supreme Court to send the case back to trial court for a trial on the equal protection issue.

In addition to the groups already cited, the American Civil Liberties Union, Screen Directors International Guild, Screen Producers Guild and the Screens Writers branch of the Writers Guild of America have sent pledges of aid to Times Film on the petition for a rehearing.

Maine First In Years to Propose Taxing Tickets

Boston, Feb. 28.

Frank C. Lydon, executive secretary, Allied Theatres of New England Inc., has alerted every theatre in Maine to fight H. P. 1032 or L.D. 1433, which would impose a sales tax on all theatre tickets of admission. A public hearing is expected to be held in mid-March at which exhibitors will be urged to attend to voice their opposition.

Exhibitors in Maine are up in arms. Lydon reported, as films shown on tv, would be tax free, under the bill.

Lydon reports that 92 theatres in Maine have gone out of business and receipts have dropped 47% Federal government and more than 100 taxing bodies, states, cities or towns have abolished admission taxes, and nowhere has a new admission tax been imposed for the past several years.

Unreserved 'Reservations' Angle at B'way Capitol For 'One-Eyed Jacks'

"One-Eyed Jacks" will open at Loew's Capitol Theatre, New York, March 30 with an admissions policy departing from the routine. Prices will be regulation but the public will be invited to purchase unreserved tickets for specific performances up to a week in advance.

Boxoffice showings for immediate performances also will be available, but in no case will there be a ticket sale exceeding capacity. Unreeling will be on a continuous basis.

Further, advance tickets will be on sale at all Loew's theatres in the Greater N. Y. area.

AMPP Reelects Johnston

Hollywood, Feb. 28.

Eric Johnston was reelected prexy of Assn. of Motion Picture Producers and other officers returned for another year at annual meeting held here last week. Continuing office are Y. Frank Freeman, board chairman; Charles S. Boren, exec v.p.; Steve Broidy and E. L. De Patie, v.p.s; and Alfred P. Chamie, secretary-treasurer.

At annual election of Central Casting following session, Boren was continued as prexy; Freeman, chairman; Chamie, secretary-treasurer.

We predict...

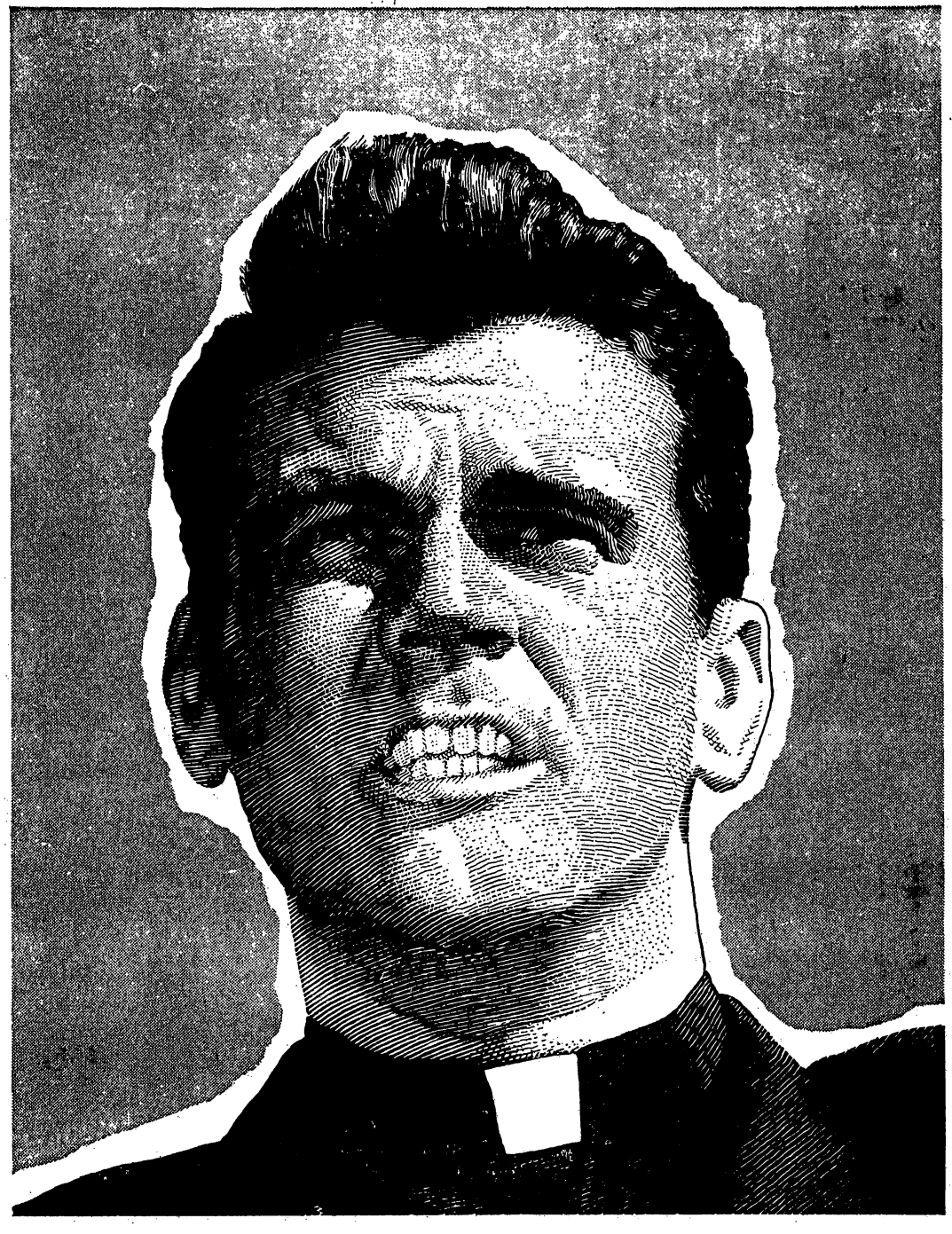
"THE HOODLUM PRIEST" will not only be one of the top grossers of the year—but one of the most critically acclaimed and *most talked-about motion pictures for years to come!*

With all the thrilling excitement and top quality values of "I WANT TO LIVE"—backed by the same kind of aggressive sales and promotion drive; plus the human appeal and heart-warming qualities of "A MAN CALLED PETER" —we predict this attraction, brought to the screen by the dynamic new producing team of Don Murray and Walter Wood will have *tremendous boxoffice potential!*

DON MURRAY reaches the peak of an exciting career as the star of the film. All the promise he showed on the stage and on the screen in such hits as "Bus Stop", "Bachelor Party" and "Hatful of Rain" is now a promise fulfilled. *Here is a talent, a performance, a picture to remember!*

MURRAY-WOOD PRODUCTIONS PRESENTS "THE HOODLUM PRIEST" STARRING DON MURRAY
WRITTEN BY DON DEER AND JOSEPH LANDON · DIRECTED BY IRVIN KERSHNER
PRODUCED BY DON MURRAY AND WALTER WOOD

THRU UA



Picture Grosses

'Gorgo' Hotsy $14,000 In Balto; 'Spartacus' Fast 9G, 6th; 'Exodus' 6G, 11

Baltimore, Feb. 28.

"Gorgo," the only fresh entry here this week, is big at Hippodrome. Best of the holdovers are "World of Suzie Wong," holding nicely in 10th week at the Charles; "Swiss Family Robinson," good in sixth at the New and "Spartacus," fast in sixth frame at the Town. "Misfits" is down in fourth at Stanton. "Exodus" is steady in 11th week at the Mayfair.

Estimates for This Week

Aurora (Rappaport) (367; 90-$1.50)—"Porgy and Bess" (Col) (rerun) (3d wk). Slow $1,200 after $1,300 in second.

Charles (Fruchtman) (500; 90-$1.80)—"Suzie Wong" (Par) (10th wk). Good $6,000 after $5,000 last week.

Cinema (Schwaber) (460; 90-$1.50)—"Virgin Spring" (Janus) (5th wk). Slow $1,500 after $1,800 in fourth.

Five West (Schwaber) (460; 90-$1.50)—"Tunes of Glory" (Lope) (10th wk). Fair $1,500 after $1,600 in ninth.

Hippodrome (Rappaport) (2,300; 90-$1.50)—"Gorgo" (M-G). Big $14,000. Last week, "Go Naked in World" (M-G), $5,000.

Little (Rappaport) (300; 90-$1.50)—"Please Turn Over" (Col) (7th wk). Pleasing $2,000 after $1,500 in sixth.

Mayfair (Fruchtman) (750; $2-$2.50)—"Exodus" (UA) (11th wk). Steady $6,000 after same in 10th.

New (Fruchtman) (1,600; 90-$1.50)—"Swiss Family Robinson" (BV) (6th wk). Nice $7,000 after $7,500 in fifth.

Playhouse (Schwaber) (460; 90-$1.50)—"Never On Sunday" (Lope) (15th wk). Up to $2,000 after $1,600 in previous week.

Stanton (Fruchtman) (2,800; 90-$1.50)—"Misfits" (UA) (4th wk). Slow $6,000 after $6,500 in third.

Town (Rappaport) (1,125; $1.50-$2.50)—"Spartacus" (U) (6th wk). Fast $9,000 after $10,000 in fifth frame.

BOSTON

(Continued from page 8)

$1.50)—"Ballad of Soldier" (Union) (5th wk). Fine $7,500. Last week, $8,800.

Memorial (RKO) (3,000; 90-$1.49)—"Great Impostor" (U) and "Desert Attack" (20th) (2d wk). Giant $25,000. Last week, above expectations at $43,000.

Metropolitan (NET) (4,357; 70-$1.10)—"101 Dalmatians" (BV) (2d wk). Socko $22,000. Last week, $49,000, way overf estimate.

Orpheum (Loew) (2,900; 90-$1.50)—"Misfits" (UA) (4th wk). Strong $12,000. Last week, $16,000.

New Fenway (Indie) (1,350; 90-$1.50)—"World of Apu" (Indie) (4th wk). Big $4,400. Last week, $2,200.

Paramount (NET) (2,357; 70-$1.10)—"Goliath and Dragon" (AI) and "Half Pint" (Indie). Stout $17,000. Last week, "Suzie Wong" (Par) (9th wk), $11,000.

Pilgrim (ATC) (1,900; 60-$1.10)—"Underworld U.S.A." (Col) and "Passport to China" (Col). Bangup $9,000. Last week, "No Time for Sergeants" (WB) (rerun), "Gold of Seven Saints" (WB), $5,500.

Saxon (Sack) (1,100; $1.50-$3)—"Exodus" (UA) (10th wk). Capacity $30,000, helped by two extra shows. Last week, ditto.

State (T-L) (730; 75-$1.25)—"Disgraced" (Indie) and "Fever Heat" (Indie). Good $5,000. Last week, "Sunlovers' Holiday" (Indie) and "Girl on Run" (Indie) (3d wk), $3,200.

ST. LOUIS

(Continued from page 9)

(BV) (5th wk). Good $8,000. Last week, $10,000.

State (Loew) (3,600; 60-90)—"Misfits" (UA) (4th wk). Fancy $10,000. Last week, $14,000.

Pageant (Arthur) (1,000; 60-90)—"Ben-Hur" (M-G) (10th wk). Okay $1,400. Last week, $1,500.

St. Louis (Arthur) (3,800; 60-90)—"Goliath and Dragon" (AI) and "Wild Ride" (Indie). Mild $8,000 or close. Last week, "Little Shepherd Kingdom Come" (20th) and "Tess Storm Country" (20th), $7,000.

Shady Oak (Arthur) (760; 60-90) "Please Turn Over" (Col) (5th wk). Light $1,000. Last week, $1,500.

LOS ANGELES

(Continued from page 8)

"Angry Silence" (Indie) (4th wk). Slim $2,000. Last week, $1,500.

Music Hall (Ros) (720; $1.85-$2.25)—"Ballad of Soldier" (Union) (4th wk). Strong $7,300. Last week, $8,200.

Warner Beverly (SW) (1,316; $1.50-$3.50)—"Pepe" (Col) (9th wk). Sturdy $15,000. Last week, $12,700.

Fox Wilshire (FWC) (1,990; $1.80-$3.50)—"Exodus" (UA) (10th wk). Sockeroo $20,000. Last week, $23,700.

Hollywood Paramount (State) (1,468; $1.25-$3.50) — "Cimarron" (M-G). Started 10th week Sunday (26) after okay $5,500 last week.

Chinese (FWC) (1,408; $2-$2.40)—"Suzie Wong" (Par) (11th wk). Smash $13,000. Last week, $14,000.

Fine Arts (FWC) (631; $2-$2.40)—"Never on Sunday" (Lope) (14th wk). Wow $8,200. Last week, $7,900.

Warner Hollywood (Cinerama Inc.) (1,389; $1.20-$2.65)—"This Is Cinerama (Cinerama) (reissue). Started 18th week Sunday (26) after stout $14,900 last week.

Carthay (FWC) (1,138; $1.75-$3.50)—"Alamo" (UA) (18th wk). Fancy $12,000. Last week, $9,600.

Pantages (RKO) (1,513; $1.80-$3.50)—"Spartacus" (U) (19th wk). Fast $15,200. Last week, $15,000.

Egyptian (UATC) (1,392; $1.25-$3.50)—"Ben-Hur" (MG) (66th wk). Torrid $19,500. Last week, $18,400.

MINNEAPOLIS

(Continued from page 8)

ticket run of "Spartacus" (U).

Orpheum (Mann) (2,800; $1-$1.25)—"Misfits" (UA) (4th wk). Bowing out with so-so $5,500. Last week, $7,000. "Great Impostor" (U) moves in Friday (3).

St. Louis Park (Field) (1,000; $1.25)—"Tunes of Glory" (Lope) (2d wk). Socko $7,000. Last week, $6,000.

State (Par) (2,200; $1-$1.50)—"Suzie Wong" (Par) (4th wk). Sock $10,000. Last week, $12,000.

Suburban World (Mann) (800; $1.25)—"Millionairess" (20th) (2d wk). Lively $4,000. Last week, $5,000.

Uptown (Field) (1,000; $1.25)—"Can-Can" (20th) (2d run) (2d wk). Trim $4,000. This day-dating at two other nabe houses. Last week, $4,000.

World (Mann) (400; 85-$1.50)—"Ballad of Soldier" (Union) (2d wk). Good at $4,000. Last week, $5,000. "Sanctuary" (20th) opens Friday (3).

BROADWAY

(Continued from page 9)

(Lope) (11th wk). The 10th round completed Monday (27) was bangup $14,000, taking in Feb. 22 holiday. The ninth was $13,000.

Guild (Guild) (450; $1-$1.75) — "Two-Way Stretch" (BL) (6th wk). Fifth frame ended Sunday (26) was lively $11,500 after $12,000 for fourth week.

Murray Hill (R&B) (565; 95-$1.80)—"Ballad of Soldier" (Union) (10th wk). Ninth week finished Monday (27) was great $10,000 after $9,500 in eighth, which did not include Washington's Birthday holiday.

Paris (Pathe Cinema) (568; 90-$1.80)—"Love and Frenchwoman" (Union). Opened Monday (27). In ahead, "Gen'l Della Rovere" (Cont) (14th wk), fine $7,500, including Feb. 22 holiday. The 13th frame was $6,500, and finishing a highly successful extended-run.

Plaza (Lopert) (525; $1.50-$2) — "Never On Sunday" (Lope) (20th wk). The 19th week completed Monday (27) was mighty $18,500, taking in Feb. 22 holiday, after $15,000 for 18th round.

68th St. Playhouse (Leo Brecher) (370; 90-$1.65) — "Millionairess" (20th) (3d wk). This stanza finishing tomorrow (Thurs.) is heading for sturdy $7,400 after $9,800 for second.

Sutton (R&B) (561; 95-$1.80) — "League of Gentlemen" (Kaye) (6th wk). Fifth round finished Monday (27) was rousing $13,500 after $12,500 for fourth. Fifth week's take pushed up because taking in Washington's Birthday holiday.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"Wackiest Ship" (Col) (4th wk). Third frame ended yesterday (Tues.) was good $7,000 after $8,500 in second. "Cry For Happy" (Col) comes in Friday (3), day-dating with Forum.

Trans-Lux 85th St. (T-L) (550; $1.25-$2)—"Sanctuary" (20th) (2d wk). Initial week completed Monday (27) was fine $12,000.

World (Perfecto) (390; 90-$1.50)—"Male and Female" (Mishkin) (2d wk). This round winding up tomorrow (Thurs.) is heading for great $17,000 after $20,500, new record here in first, and beating 13-year-old high held by "Bicycle Thief" (Burstyn).

CHICAGO

(Continued from page 9)

—"Alamo" (UA) (4th wk). Big $20,000 or close. Last week, $22,500.

State-Lake (B&K) (2,400; 90-$1.80)—"101 Dalmatians" (BV) (3d wk). Hot $20,000. Last week, $32,000.

Surf (H&E Balaban) (685; $1.80)—"Never on Sunday" (Lope) (m.o.) (4th wk). Fancy $6,700. Last week, $6,900.

Todd (Todd) (1,089; $1.75-$3.50) — "Ben-Hur" (M-G) (62d wk). Great $19,000. Last week, $18,500.

United Artists (B&K) (1,700; 90-$1.80) — "Misfits" (UA) (4th wk). Lively $18,000. Last week, $21,500.

Woods (Essaness) (1,200; 90-$1.80) — "Suzie Wong" (Par) (10th wk). Busy $15,000. Last week, $16,100.

World (Teitel) (606; 90-$1.80)—"Entertainer" (Cont) (3d wk). Fine $4,600. Last week, $5,000.

Art Ornitz to Florida On Indie 'Pity Me Not'

Arthur J. Ornitz has been assigned the post of director of cinematography on the Gayle-Swimmer-Anthony indie production of "Pity Me Not," to roll shortly in Florida. Release as yet unset.

Ornitz is now wrapping up work on Drexel-Millar-Turman's "The Young Doctors" for distribution by United Artists.

'Gorgo' Wham $35,000, Det.; 'Exodus' Mighty 27G; 'Family' Great 23G, 3d

Detroit, Feb. 28.

Another big grossing week is in prospect among the first-runs here currently "Gorgo" looms wham at the Fox. "Millionairess" is just okay at Trans-Lux Krim. "Exodus" stays smasheroo in third stanza at the Mercury. Same goes for "Swiss Family Robinson" also in third at the Michigan.

"Misfits" is fittingly great in fourth round at Palms. "Spartacus" is hotsy in 17th session at the Madison.

"World of Suzie Wong" remains giant in 10th week at Grand Circus. "Ben-Hur" rolls smartly into 54th round at United Artists.

Estimates for This Week

Fox (Fox-Mich) (5,000; 75-$1.49)—"Gorgo" (M-G) and "Key Witness" (M-G). Wow $35,000. Last week, "Look in Any Window" (AA) and "Sniper's Ridge" (20th) (2d wk), $9,800.

Michigan (United Detroit) (4,000; $1.25-$1.49)—"Swiss Family Robinson" (BV) (3d wk). Mighty $23,000. Last week, $25,000.

Palms (UD) (2,961; $1.25-$1.49)—"Misfits" (UA) (4th wk). Great $17,000 or over. Last week, $20,000.

Madison (UD) (1,408; $1.50-$3)—"Spartacus" (U) (17th wk). Fine $10,000. Last week, $11,000.

Grand Circus (UD) (1,400; $1.25-$1.65)—"Suzie Wong" (Par) (10th wk). Wham $15,000. Last week, $17,000.

Adams (Balaban) (1,700; $1.25-$1.50)—"Where Boys Are" (M-G) (5th wk). Good $6,000. Last week, $7,000.

United Artists (UA) (1,667; $1.25-$3)—"Ben-Hur" (M-G) (54th wk). Hotsy $11,000. Last week, same.

Music Hall (Cinerama, Inc.) (1,208; $1.20-$2.65)—"Seven Wonders of World" (Cinerama) (reissue) (9th wk). Good $11,500. Last week, $11,300.

Trans-Lux Krim (Trans-Lux) (1,000; $1.49-$1.65)—"Millionairess" (20th). Oke $6,000. Last week, "Hiroshima" (Indie) and "Lovers" (Indie) $4,500 in second week.

Mercury (UM) (1,465; $1.50-$3)—"Exodus" (UA) (3d wk). Sensational $27,000. Last week, $26,100.

'Alamo' Mighty $17,000, Seattle; 'Village' 10G

Seattle, Feb. 28.

The big news currently is the immense gross being racked up by "Alamo" opening week at Paramount. "Village of Damned," new opus at Coliseum, also is big. "The Millionairess" looms very light at Fifth Avenue on opener. "Spartacus" still is trim in 10th Music Box round.

Estimates for This Week

Blue Mouse (Hamrick) (738; $1.50-$3)—"Ben-Hur" (M-G) (56th-final wk). Swell $10,500. Last week, $8,400.

Coliseum (Fox-Evergreen) (1,870; $1-$1.50) — "Village of Damned" (M-G) and "Caltiki" (AA). Big $10,000 or over.

Fifth Avenue (Fox-Evergreen) (2,500; $1-$1.50) — "The Millionairess" (20th) and "Ferry Hong Kong" (20th). Mild $7,000. Last week, "Savage Innocents" (Par) and "Blueprint Robbery" (Par), $5,800.

Music Box (Hamrick) (739; $1.50-$3)—"Spartacus" (U) (10th wk). Trim $7,000. Last week, $7,700.

Music Hall (Hamrick) (2,200; $1-$1.50)—"Grass Is Greener" (U). Modest $6,500. Last week, "Swiss Family" (BV) (5th wk), $9,100.

Orpheum (Hamrick) (2,600; $1-$1.50)—"Swiss Family" (BV) (m.o.). Sixth week downtown looks good $8,000. Last week, house dark.

Paramount (Fox-Evergreen) (2,300; $1.50-$1.75) — "Alamo" (UA). Playing at slightly upped scale, soaring to giant $17,000 or better. Last week, "Suzie Wong" (Par) (6th wk-5 days), $5,200 at $1.50 top and 3,000-seat capacity.

Spain's Crews Now 'Educated'

Continued from page 13

The real reason for doing a movie in Spain—or Italy or France—should be that it gives a very special production value to a special story indigenous to the environment. That is what audiences have indicated they want and that is what producers are trying to give them.

"Local Spanish-language productions have averaged about 50 pictures year in and year out, but it is the overseas productions that have immensely sharpened the skill and range of studio workers. I think it is fair to say that today there is no better local production manager anywhere in Europe than Manuel Perez, who is assisting Ed Woehler, any more creative art director than Ramiro Gomez, or a more capable assistant than Pedro Vidal.

During the last few days Ornstein has been conferring in Madrid with Francis Winikus, in charge of UA overseas ballyhoo on promotional and exploitation angles for the new film.

The fact that all processing for "Once a Thief" is being handled at the ultra-modern Fotofilm plant in Madrid, instead of being shipped to London, is also an item of significance. Both Madrid and Barcelona now have film laboratories which stack up with the most efficient in Europe, the Barcelona one specializing in color as well as black-and-white processing.

Important Assist

High praise is voiced by James Hill for the exceptional degree of cooperation provided his unit by Jose Munoz Fontan, who is Spain's cinematic Director General, under the aegis of the Ministry of Information. "His understanding of our problems and his desire to help work them out in the best interests of quality of production indicate why Spain has been forging ahead so rapidly in film work," said the producer.

With the aid of this personage, $10,000,000 worth of noted paintings have been made available for photography in "Once a Thief," and maximum aid provided for the four weeks of exterior shooting that will be required to capture some of Madrid's best-known landmarks on the screen.

Some of the reasons given by Ornstein for the rising graph of picture costs in Spain are the fact that general overhead has risen, that living allowances for people coming into the country have to be higher than formerly, and that despite the equipment available in Spain, such items as special booms or Brute lights have to be transported from England, France or Italy, then paid for over a period of eight weeks or more instead of (as would be the case with local rental) on a day-by-day basis, which might reduce the cost to about one-sixth.

"One of the special reasons in the past for making films in Spain," said Ornstein, "was found in the large amounts of blocked currency. This totalled at one time more than five hundred million pesetas. Although profit-making from productions always adds new currency credits, all the old reserves have been used up by picture projects or 'compensation deals' of various sorts."

Now producers are thinking far less in terms of the dwindling sums of blocked currency than of such items as stories that seem to cry out for actual Spanish locales, as is the case with "Once a Thief." One of the main points of attraction in Spain also is the great variety of climate and topography, ranging from the verdant green of the Northern coast, to the date palms of Malaga, the famous fishing and hunting areas, the Moorish architecture of the old cities and the contrasts of such cities as Barcelona, Seville and Madrid. Only one hour from sun-drenched Madrid you have excellent skiing at Navacerrada.

There are three principal studios now functioning in Madrid, although most projects coming to Spain do so because of the unusual exteriors which can be utilized. The Sevilla Studios, where "Once a Thief" interiors will be made, is a 15-minute taxi ride from the heart of the city, with six modern stages. At the CEA studios five big stages are to be found, and Chamartin, now leased wholly by Samuel Bronston, has three stages.

INVITE THE LIGHTNING TO STRIKE 'GWTW' AGAIN

Atlanta, Feb. 28.

Judson E. Moses Jr., is in the field here carrying through on strategy for a campaign trying to outdo, or at least equal, the bally for the original, historial 1939 premiere of David O. Selznick's "Gone With the Wind." This southern exploitation chief for Metro, is trying to groove "Wind" into the Civil War Centennial scheme of things and thereby make film's sixth-time-around release on par with the opening of "Wind" in 1939.

The M-G brass in New York is calling the turns, of course, but the preliminaries—the local build-up—are being handled by Moses. And unlike the first-time-out for "Wind," the competition is far greater, for their are such other big ones M-G's own "Ben-Hur," and "Exodus," "Pepe," "Spartacus," "Can-Can" and "The Alamo."

A costume ball is to be among the highlights of the three-day celebration centered around the "opening" of "Wind" March 10 at Loew's Grand Theatre.

Len Freeman on Own

Hollywood, Feb. 28.

Leonard Freeman, after writing and producing two films, completed a 15-month tenure with Warner Bros. and checked off lot over the weekend to set up his own indie production company.

While at studio he did "Gold of the Seven Saints," now in general release, and "Claudelle Inglish," currently being scored.

WB Buys 'Love & Mrs. S.'

Hollywood, Feb. 28.

Warner Bros. is prepping another comedy based on a book by Patrick Dennis, author of "Auntie Mame," one of studio's big grossers.

New tome, purchased last week, is tagged "Love and Mrs. Sargent," and written under Dennis' other pen name, Virginia Rowans.

THERE HAS NEVER BEEN ANYTHING QUITE LIKE THE SUCCESS STORY ON THE GREAT IMPOSTOR

Record Crowds Flock To See Fulton Comedy

By KASPAR MONAHAN

It was like old times over the weekend at the Fulton. They started piling into the theater early Friday, began forming long lines that night. And the rush to see the Tony Curtis comedy continued on Saturday and yesterday. That's the way they used to flock into a movie house when the word got around that a top picture was on view.

And the Fulton crowds were not disappointed. I heard them in the lobby telling one another about how swell a picture this was, this bouncing true-life yarn about a prize faker, one Ferdinand Waldo Demara, Jr.

TONY CURTIS

With that name, he couldn't be blamed too much for assuming the monickers and professions of other men. In the movie, "The Great Impostor," Curtis plays six of the persons impersonated ever so cunningly by the wily Demara, and each time it's funnier than the previous masquerade.

Kap Monahan of the Pittsburgh Press says it best of all.

...and Boston was even more sensational than Pittsburgh. At the RKO Keith Memorial in Boston, THE GREAT IMPOSTOR equalled the all-time U-I record set by OPERATION PETTICOAT in its Christmas week opening last year. IMPOSTOR actually played to more people than PETTICOAT. This same record-breaking success story is now being written in 250 other New England openings, in 70 engagements throughout the Pittsburgh territory, in Miami, Denver, Rochester, Houston, Salt Lake City, New Haven, Hartford and many other engagements too numerous to list.

TONY CURTIS as "THE GREAT IMPOSTOR" co-starring EDMOND O'BRIEN • ARTHUR O'CONNELL • GARY MERRILL RAYMOND MASSEY • JOAN BLACKMAN • ROBERT MIDDLETON and co-starring KARL MALDEN as "Father Devlin" with the exciting music of HENRY MANCINI, composer of America's best-selling records!

Screenplay by LIAM O'BRIEN • Directed by ROBERT MULLIGAN • Produced by ROBERT ARTHUR • A UNIVERSAL-INTERNATIONAL PICTURE

GUARANTEED PRE-SOLD BY UNIVERSAL

'Aida,' Early Loren, Encoring On Show-and-Blow-Town Tactics

"Aida," Italo opera spec starring Sophia Loren (another did singing) and originally released here by I.F.E. in 1954-55, is getting profitable new "release" via its current go round by Exclusive International Films, sales exec Sanford Weiner reports.

Pic, which took in about $300,000 on 250 dates during its first release, has already brought in rentals of about $50,000 on 160 bookings between Nov. 1, 1960 and Feb. 1 this year, according to Weiner. Exclusive International has hopes of getting about 1,000 dates in this drive, with a total rental at least as good if not better than that brought in in the original release.

This is mightly good coin for any foreign pic, much less one that would be expected to appeal to as specialized an audience as an opera film can ordinarily expect.

Interestingly enough, most of the new "Aida" money is being brought in via one and two-night stands, whereas the original release emphasized the extended engagement approach. Exclusive International also has gotten a lot of bookings in selected circuit houses—E. M. Loew's, Stanley Warner, Fox West Coast, Walter Reade and Balaban & Katz—in those communities where distrib has made tie-ins with universities and schools, culture groups of one sort and another, and Italian-speaking groups.

As the kind of money still to be had from a five-year-old opera pic, Weiner cites the examples of the small-seat Ritz, Clearwater, Fla., where film took in $814 Jan. 24, and the University Theatre, Cambridge, which racked up $914 in one day. At the larger Capitol Theatre (E. M. Loew) in Worcester, Mass., film brought in $1,463 in one day.

Gov. Edmund G. Brown has lent his name anew to advisory committee of San Francisco Film Festival.

London Policies

Continued from page 3

sets already created would not be used in the new version. Costumes designed for Miss Taylor to wear as Cleopatra appeared to him "too innocent." Explaining his conception of Cleopatra, Mankiewicz said he saw her as "a remarkably brilliant woman who nearly made it. And by made it I mean making herself empress of the world by using the two greatest men in the world—Caesar and Anthony. Both failed her—one by being inconveniently assassinated and the other by turning coward."

Indicated Large Outlay So Far

Asked how much had been spent on the film so far, Mankiewicz said "I have been told that it is between four and five million dollars. I understand a million has been spent on sets and props and another million has gone to Rank for studio space and services. But these are not hard figures."

The original cost of the production, he added, was $12,000,000. But he could not work out the cost of his new version until the script was finished. Nor could he say when the film would be finished. "It's as much as I can do to set a starting date." The re-scripting, he thought, would cost about $50,000.

He hoped to include a good deal of location work in Egypt on the re-scripted "Cleopatra." The huge set of Alexandria harbour and palace built on the lot at Pinewood was a super construction but "it was built in the wrong country at the wrong time."

He went on: "I would be delighted to know why anyone decided to build an exterior set of sun-baked Egypt at Pinewood Studios in mid-winter. But it would be out of the question to scrap that exterior now. I shall have to use it."

Miss Taylor Happy Over New Ideas

He had discussed his new conception of Cleopatra with Miss Taylor and she seemed very happy with his ideas. He had also talked over his conception of Caesar with Peter Finch. Mankiewicz saw Caesar as "a man at war within himself" and Finch liked this interpretation of the part.

Reminded by a reporter that Plutarch had said that Cleopatra was an ugly woman with a long nose, Mankiewicz said he did not think Miss Taylor's beauty disqualified her for the role.

According to the 20th-Fox statement, the insurance assessors had suggested that Marilyn Monroe, Kim Novak, Rossana Podesta or Shirley MacLaine could replace Miss Taylor as Cleopatra. "No," said Mankiewicz, "I wouldn't have chosen any of them. Miss Taylor would always be my choice for Cleopatra. She is a superb actress, in spite of the fact that she has a beautiful nose."

Summing up his thoughts about the picture he said: "At the worst, we'll make an adult Eastern out of it. I promise that no one will eat grapes from a horizontal position." But first the new script had to be written—"One way you can't make 'Cleopatra' is to shoot it off the cuff."

Asian Fest

Continued from page 13

plication, if ever made, will be rejected because the festival charter insists that films be made exclusively for entertainment and not to put across propaganda reasons. Red Chinese films shown here have always tried to sell the Communist message.

Japanese films, despite their popularity in Europe, have not gone over well in Hong Kong and other parts of Asia. Toho, for instance, is spending considerable on a percentage deal it has with second-run theatres here to have its pictures shown.

Three of Hong Kong's five-film entries this year are from Shaw Brothers and two from MPGI (Motion Picture General Investment). The Shaw films are "Les Belles," with Lin Dai and Peter Chen Ho (a musical in color) and "Swallow Thief" and "The Deformed." MPGI's entries are "Wild, Wild Rose," a Chinese version of "Carmen Jones," starring Grace Chang, and a documentary "This Is Hong Kong."

Hong Kong and Japan, between them, have swept practically all the major awards at this festival. Films from the Philippines, Indonesio, South Korea and Taiwan are apparently lagging behind in standards.

Crew Hazards Under Red Guns Set As Documentary for U's 'Secret Ways'

Hollywood, Feb. 28.

A bleak, six-minute untitled documentary film showing the communist menace encountered by the crew of Richard Widmark's recently completed "The Secret Ways," for Universal release, is ready for Free World distribution to prime the pub campaign.

Release of Widmark's indie pic under his Health Productions banner is skedded for May. Pic was shot in the border zone of Austria, within feet of the Red-Hungary line. Process shots were made in London.

"Much of the filming was done directly under the guns of communist guards only yards away, and a crewman was shot at on several occasions," according to Euan Lloyd, assistant to the producer.

The documentary was secretly made by Lloyd without knowledge of Red sentries, and required risk of life and the bribing of a Hungarian police officer, he said.

The new Widmark starrer, second under Health banner, is "anti-communist in nature" and costars German actress Sonja Ziemann, who will participate with Lloyd and Widmark in the international pub campaign. Director Phil Karlson overseered the $1,000,000 production from the novel by Alistair MacLeab.

As part of the exploitation campaign, the short documentary is to be made available to TV stations and civic groups here and abroad.

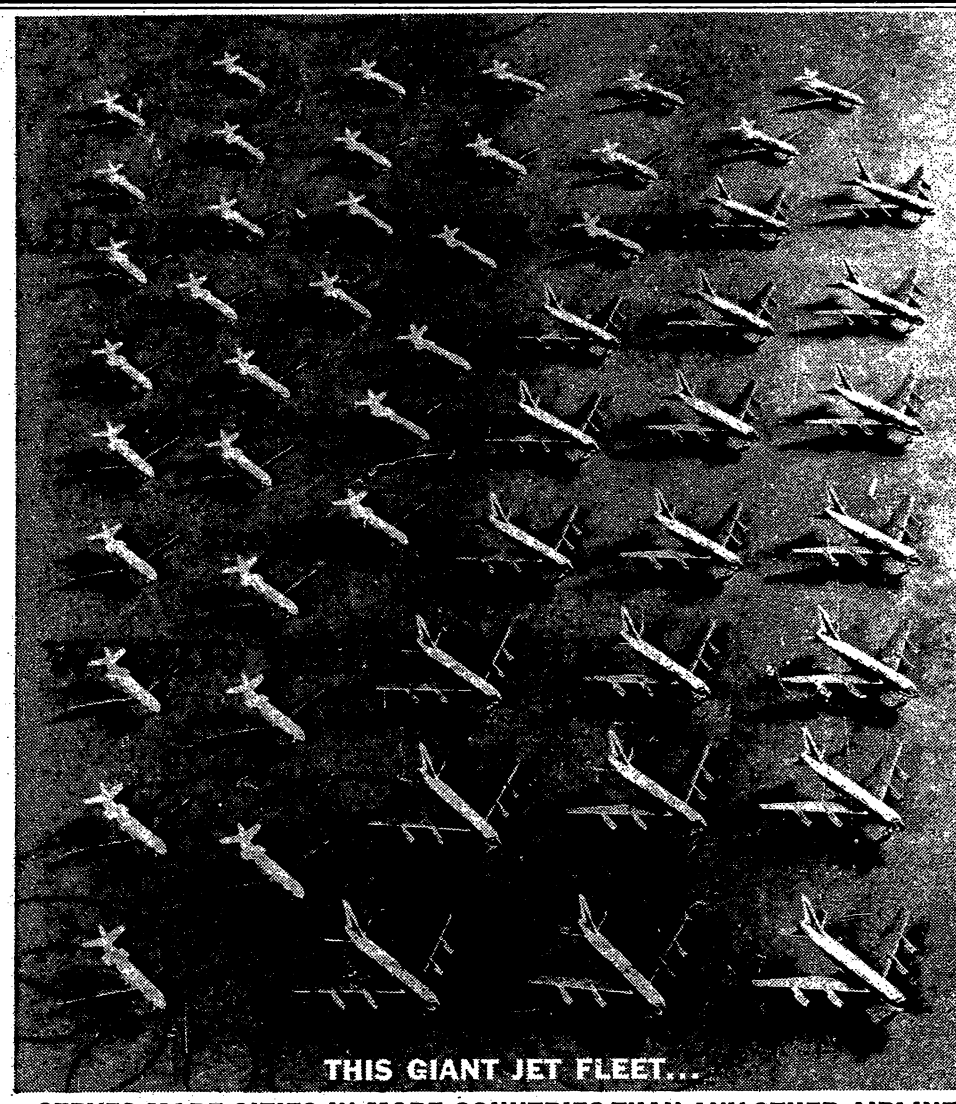
Re Tunis

Continued from page 13

in this move, but the Russo bloc countries are sending pix and paying the tax even though they get smaller rental fees than western countries.

Tunisian Info Minister Mohamed Masmoudi was recently in France and tried to iron out matters with local film people and governmental reps. So far, no decision has been reached.

Motion Picture Export Assn. Paris rep Fred Gronich and MPA veepee Ralph Hetzel are on a reconnoitering African trip at present and may look in on the Tunisian problem before coming back next month. A recent meeting of film distribs of North Africa in Algiers voted to stand with the U.S., France and Britain on the Tunisian problem and decided to stop selling pix there until it was settled.



SERVES MORE CITIES IN MORE COUNTRIES THAN ANY OTHER AIRLINE

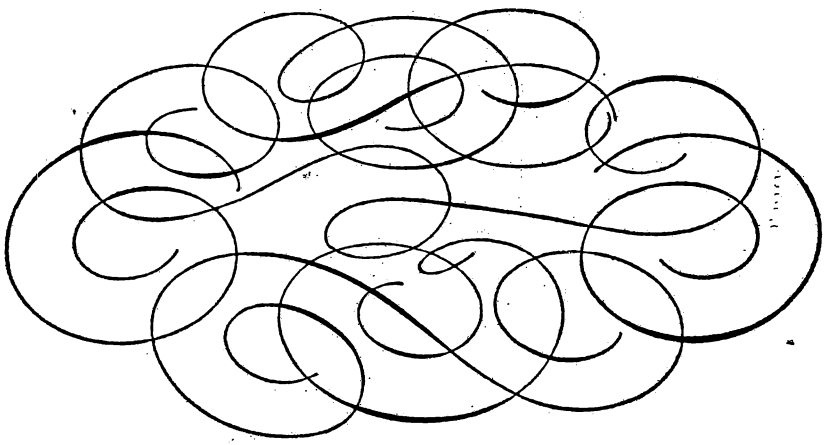
53 pure jets! This is the giant Air France Jet fleet. 20 Boeing 707 Intercontinental Jets—more American-built Boeing 707 Jets, in fact, than any other European airline. And 33 medium-range Caravelle Jets. The Caravelle is the jet Air France pioneered so successfully.

Already well over one million people have flown Air France Jets. For Air France Jets fly around the world. Air France Boeing 707 Jets fly direct to Europe from New York, Los Angeles, Chicago, Montreal, Anchorage and Mexico City. Air France Boeing 707 Jets also provide swift giant steps from Europe to South America, Africa and the Far East. And the outstanding Air France Caravelle Jets serve 42 cities in Europe, North Africa and the Middle East.

The pilots who fly Boeing 707 Jets are as remarkable as the jets they fly—6,000,000-mile-experienced veterans. No other airline in the world has higher standards for flight personnel. Small wonder that Air France, with a 42-year record of flying experience and service, is the world's largest airline.

AIR FRANCE JET

PUBLIC RELATIONS PERSONNEL READY TO SERVE YOU IN NEW YORK, CHICAGO, LOS ANGELES, MONTREAL AND MEXICO CITY



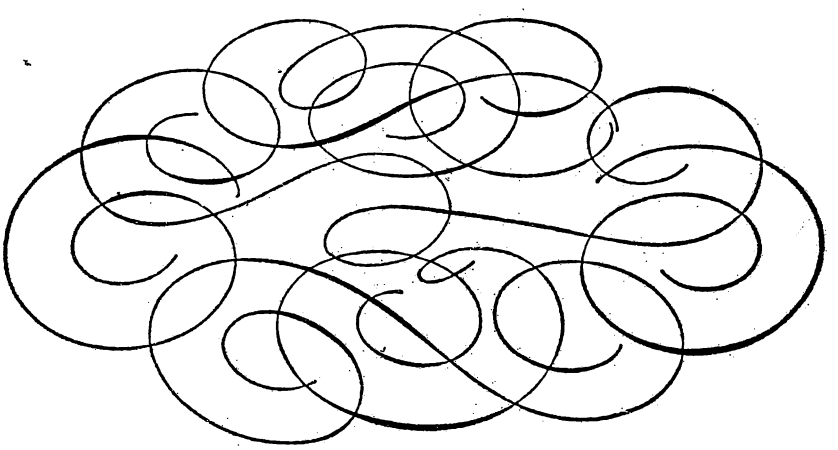
FAMOUS ARTISTS CORPORATION

AGENCY

welcomes with pride

its president

MR. MARTIN JUROW



Sick Tales of A Healthy Land

Continued from page 1

scripts for the digestion of a healthy nation.

Apparently not too many Americans actually favor censorship. A multiplying number do favor classification, separating adults from children. But even beyond these questions there is the nostalgia for healthy-mindedness, an old American trait, and with it a distaste for an excess of Freud, Krafft-Ebing and Faulkner influences in screen material.

Are a lot of Americans yearning for experiences to recall and revive their folk past? There is some evidence that this is the case. Affirmative attitudes toward life itself gets lost in a flood of sensational kicks angles. How many dope addicts make a cycle? When is the novelty of the switch-blade dramatically exhausted? Does sex have no "boot" to the film-going public except way-out in the corn crib?

Taboo-Breakers

Whether it's the European producers who are giving the Americans bad habits of emulation, or whether the present tendencies to break taboo almost for the sake of doing so, a lot of Americans are aroused against "amoral" example.

The literary fashion for some time has produced a flood of more or less charming heels, incurable rebels, indiscriminate killers and fornicators, reeking of self-pity, mother-loathing and irresponsibility. It is hardly surprising that a reaction develops. In its extreme form the reaction is expressed in a book like Richard La Piere's recent "The Freudian Ethic" attacking a general moral softness in America and refusal to punish evildoers on the grounds of their sickness.

Men in power positions, not excluding the Pentagon, worry quite seriously whether a self-pitying and self-indulging youth would pay the terrible price in a shooting showdown with Communism. If that sounds extreme, they invariably cite the lesson of 1940 when vice-cynical Europe proved a pushover for Hitler. True, many young men are enraged by this argument, despising the implication that they must keep physically fit to qualify as prime-quality cannon fodder. In this connection, however, President Kennedy and Health Secretary Abe Ribicoff are clearly on the side of the worryers.

To mention the foregoing "side-issue" is again to emphasize the obvious: there is a lot more underlying the debate on censorship and classification than is usually stated out loud.

As commonly interpreted censorship solves nothing and represents the primitive parochial mentality accepting a counsel of frustration, because unable to articulate public opinion otherwise. Moreover the existence of censorship is symptomatic of dictatorships, not democracies. For the artist censorship is limitation, and poison. But the right to write and the right to produce, acknowledged, is no answer to dubious commercial judgment and tongue-clucking artistic taste which drags in offensive scenes not integral to the story for supposed kicks.

Bluenose Blunders

Part of the reaction in the sticks is a wish to strike at the theme of sexual deviation, as implied in some features. It's true enough that clamor for "action" often comes from persons who have not seen but merely have heard about, given releases. Hence absurd grandstand plays by hick district attorneys. Melodramatic raids on drive-ins, sirens going full blast, result in the seizure of nudist colony footage, more fake than incitement and not half so sexy as the neighborhood swimming pool or dance hall. It's typical of unthinking reformer zeal that in groping to hit what they don't understand, sex diviation, they nab instead comparatively harmless health faddist film which some dollar-chasing operator is palming off as anything but the travelog bore it frequently is. Awarness of such clumsy prosecutions makes sober citizens reluctant to impose issues of moral discrimination on rural sheriffs or city cops. It confuses them.

The idiocies of censorship are well known—as per the six red-faced widows who decided in Chicago or the alderman's wife who is the sole judge in Atlanta of what scenes, ideas or lines grown-up Atlantans may see or hear. The certainty of Memphis preachers yipping at the heels of the film industry, usually sight unseen so far as the denounced product goes, is altogether familiar to readers of this periodical. But the force and persistence of public clamor cannot be dismissed on these grounds alone. Nor discounted because local viewers-with-alarms are often caught blindly obedient to mimeographed instructions from national headquarters. This is the standard operating procedure of the modern pressure group and part of our democracy.

Reader's Digest Blast

Manhattan film trade reaction divided last week following publication by the Reader's Digest of a lead article by Don Wharton, a staff editor, captioned, "How To Stop The Movies Sickening Exploitation of Sex."

Some showmen shrugged off the blast as only a clever rewrite job of little original content, relying upon quotations from critics, lifted blurbs from sexploitation come-on outside the theatres and parrotting institutionalized attacks on "adult" themes.

Other showmen, however, were gravely disturbed, citing the 14,000,000 circulation of the Digest. On top of many other evidences of resentment around the land this was a blow to the solar plexus. The one satisfaction was the Digest's refraining from the advocacy of official censorship by states and municipalities.

Remember Plug-Uglies

Oldtimers recalling that the Digest had repeatedly led massed assaults upon radio's and television's "plug-uglies" asked, sardonically, if advertising copy on the air had been reformed? It was not a question that could be patly answered. The implication was that the exploitation of sex on the screen, as in perfume ads or on bathing beaches could be expected to continue.

The Digest's descriptive word "sickening" expressed a dangerous point of revulsion, declared some showmen, and must be respected. It was not sex alone that was causing the outcries but a rash of diseased characters, bankrupts, weaklings with rampant vices. Producers had succumbed to a dubious conviction that boxoffice survival depended upon dope, deviation and decadence. This "kick" had gone too far.

The film industry has, of course, often practiced self-imitation-unto-satiety. A cycle of scripts about brutality in military schools broke out one season. Another season it was the fashion to slap women around following the sensation of James Cagney letting his cinematic sweetheart have a grapefruit in the kisser.

"UNIQUE!
PORTRAITS OF YOUR HANDS
By Korman
America's Foremost Artist On the Human Hands"

The Expressive Hands of Actor Melvyn Douglas By Korman

Takes Only 1 MINUTE Of Your Time
For Appointment Call
CO 6-8961
(Before 11 A.M. or After 7 P.M.)
LECTURE DATES AVAILABLE
Rep.: Artists & Speakers Bureau, Inc.

20th-SPG Hassling Over Letout of 12-Man Art Dept.

Reps of 20th-Fox and Screen Publicists Guild meet today (Wed.) in New York to discuss projected firing of 20th's 12-man art department. Management wrote the Guild Monday (27) that it was "contemplating" the transfer of its art department duties to outside jobbers. Under the terms of company's current contract with the SPG, company must give 90 days' notice of any such move.

Union reps find the 90-day notice at this time somewhat hard to understand, since current contract expires April 15, and, in fact, negotiations have just been started for a new contract. Union reps obviously intend to fight for continuance of the 20th artists' status quo as part of the negotiations, and say they will stage a walkout—of both publicists and artists—to make their point.

It's also suggested in some quarters that the 20th notice to the artists may be principally a threat to strengthen company's hand in the present negotiations. During last year's negotiations, there were rumors—but no letters—that the company was planning to farm out its publicity work.

At present time, Warner Bros. is the only major company that has its art work done on the outside.

Vox Hollywood

Continued from page 3

tential borrower balks at the premium tariff. Reported pitch was that the homeoffices who set the prices ought to become realistic and work among themselves on setting up some sort of price-scale formula.

This, it was said, could serve to help build new public acceptance of tyro performers through more exposure and could work to the benefit of all studios.

Fred Metzler, treasurer of the Academy of Motion Picture Arts & Sciences, discussed the Acad's finances and indications were that the MPAA board will continue to provide support. But here again no action was taken.

Perlberg was appointed to the Production Code's self-regulation committee, joining Johnston, Paramount's Barney Balaban, Universal's John O'Connor and Columbia's Abe Schneider. This group reviews any proposed changes in the Code before they're passed on to the full board.

Decca's Usual 30c

Decca Records, parent of Universal Pictures, has declared a regular quarterly dividend of 30c a share on its capital stock.

Dividend is payable March 30 to stock of record March 10.

Sidney Raises 'Nationalism' Defense; Foreign Producers Real Culprits, Abetted by American Critics

By BILL ORNSTEIN

Hollywood, Feb. 28.

Claiming Hollywood is taking the rap for European sex pix imported by distributors and shown by exhibitors not bound by the Motion Picture Code Administration, Columbia Pictures producer George Sidney declared here the time may very well be at hand for a re-examination and overhauling of rules and regulations governing production in this country.

"If the Code is applicable to U. S. citizens, it should also be enforced for non-citizens," meaning foreign producers who sell their wares here," he expounded.

Enraged over what producers of other countries inject into their films that would be taboo here, Sidney takes exception to men who make pix outside this country and can do anything in the films as long as they are entertainingly. This is wrong and when this condition continues, "We do not have a Johnston Office."

Col producer feels every pic brought into this country should be passed by Administration Code for seal. "We are torn between two poles when critics say foreign films have real life stuff and we don't have it," Sidney believes.

"The MPAA should be more strong. Why only censor Hollywood pictures and not Europe or other countries? This kind of stuff encourages a lot of fellows to make a fast buck with sex films. If they can make these pictures and get away with them, why not we? There should be equality for everybody. There should be no division. If we don't have a uniform understanding we will have censorship in every hamlet in the country and then really have a problem."

One avenue of relief would be exhibitors acting as their own censors on films, Sidney contends. "But for us to be criticized by the press as not making films to life in face of sex pix imported, it's about time something was done about it."

Allied States Board Date Permits Attendance At MPAA and COMPO

Detroit, Feb. 28.

The regular spring board meeting of Allied States Assn., will be held in Manhattan April 11-12, it's disclosed by Ben Marcus, Allied's chairman of the board.

Marcus noted that the dates were selected so that Allied leaders could attend a COMPO executive committee meeting and the Eric Johnston testimonial dinner while they are in town.

Allied Theatre Owners of New Jersey will be hosts for this meeting.

LEGION DATA REFUTES GEORGE SIDNEY CREDO

If the Legion of Decency ratings are any criterion, foreign films would not seem to be too much worse, morally speaking, than the domestic product. (See George Sidney's views in adjoining column.)

The Roman Catholic reviewing group's annual report shows that in the period from Oct. 1, 1959 to Sept. 30, 1960, the LOD gave the Class C (condemned) rating to three domestic (1.35% of the 222 domestic films reviewed) compared with five foreign (9.43% of the 53 foreign films reviewed). That's a difference of two pix.

Percentage-wise, the domestic product was even more offensive than the foreign product in the Class B (morally objectionable in part for all) rating. Only 18.87% of the foreign total fell into this category, while 24.33 of the domestic pix were Class B.

Of the major U. S. distribs, 20th-Fox and United Artists tied with having the most pix rated B by the Legion. Both came up with 12. 20th, however, also released the most films rated A-1 (morally unobjectionable for general patronage)—19, followed by Columbia with 15. Perhaps largely for the reason that it distributed more films during the period than any other major, 20th also had the most films in the A-III category (morally unobjectionable for adults)—10 pix.

Twist in Censoring Puts 'Never on Sunday' Off Limits Save One House

Memphis, Feb 28

This time Mrs. Judson McKellar, head of this town's censor board, has "greenlighted" the Greek prostitute comedy "Never on Sunday" to be shown at the Guild Theatre "but not anywhere else."

"Personally the film glorified prostitution more than 'Go Naked in the World' (this pic drew scores of protests here recently) and the members and myself felt it should only play the Guild," she added. The Guild in mid-town here limits attendance to 16 and over.

A staff member of the local UA office here, distribs of "Never," said it would contact Lopert Pictures in New York and see if the importers of the film "would agree with the Memphis censor board's conditions."

Sensitive About Yanking of 'Porgy'

Atlanta Journal Editorializes About Goldwyn Denying Film to Segregated Audiences

Atlanta, Feb. 28.

John and Ruth Carter, owners and operators of Fine Art Cinema, booked Samuel Goldwyn's "Porgy and Bess" released story to newspapers, and advertised the forthcoming engagement. Then they had to backtrack when Goldwyn withdrew George Gershwin folk opera from circulation in South.

Many were disappointed and voiced their disapproval, a lot of them thinking that pic had run into censorship trouble because of its all-Negro cast. To set the record straight, Atlanta Journal Friday (24) editorialized on subject under heading: "Banned in Atlanta." Editorial read:

"As one might expect, the film industry is a leading critic of the practice of movie censorship. It is ironical then that a film producer, not our censor, is responsible for preventing the showing of an American musical classic here.

"Producer Sam Goldwyn has cancelled Southern engagements of 'Porgy and Bess,' declaring that he did not want the film to contribute to racial tension in the South. This was extraordinary news to those who know this folk opera and disappointing to those looking forward to seeing it on the screen.

"'Porgy and Bess' has no racial theme, as such. It is George Gershwin's musical adaptation of DuBose Heyward's literary classic, set on Charleston's waterfront. It has an all-Negro cast and it was picketed in Chapel Hill because Negroes were excluded from the audience.

"For a film that is neither controversial nor inflammatory in itself, the studio's action looks like excessive timidity or excellent press agentry. Presenting 'Porgy and Bess' for a limited engagement would probably be child's play compared to operating a lunch counter in the South these days.

"Let there be no confusion as to who banned this one."

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center • Ci 6-4600
EDNA FERBER'S
CIMARRON
starring GLENN FORD • MARIA SCHELL
ANNE BAXTER • ARTHUR O'CONNELL
Russ Tamblyn • Mercedes McCambridge
From M-G-M in CinemaScope and METROCOLOR
ON THE GREAT STAGE: "LIGHTS UP!"

SHORT TERM INVESTMENT OF
$30,000.00
NEEDED
To Release 2 Foreign Pictures.
Investment Secured By Negatives.
Box V-2103, Variety
154 W. 46th St., New York 36, N.Y.

Foes Cry 'Fake' But Toll Gets Test

FCC Declines Pre-Judgment of Sincerity and Showmanship But Promises Close Scrutiny of Hartford's Phonevision Trial

By JAY LEWIS

Washington, Feb. 28.

RKO General has received the formal, unanimous okay of the Federal Communications Commission for its pioneer trial of pay television in Hartford. It's America's first commercial over-the-air pay-tv venture. Fate of large-scale tollvision in this nation could hang on the results.

FCC's decision follows years of vacillation, intense pressures—both from Congress and affected entertainment business interests—voluminous studies and drawn-out hearings.

Report and decision giving RKO the go-ahead represents a slap at the exhibitor interests who fought the application at every turn. Nearly every argument and objection posed by exhibitor attorney Marcus Cohn was pointedly demolished by the Commission.

The Hartford trial, and others which may be authorized later, will serve as a prototype from which FCC will garner information needed for its ultimate decision as to whether full-blown nation-wide tollvision should be given the greenlight. Commission approval of the RKO application, taken by the five Commissioners present (Robert E. Lee was absent), was made in accord with FCC's Third Report on pay-see which set forth the idea of trial operations under fairly elaborate conditions.

Six Months Deadline

RKO was given six months (as of Feb. 24) to start its Hartford operations, but, if good cause can be shown, FCC said it will grant an extension. The FCC order specified that the three-year period should begin with the first subscription program, and renewal of RKO's license was strictly up to the Commission and not a matter of vested right.

RKO will operate through its wholly owned subsidiary, Hartford Phonevision, licensee of WHCT, Channel 18, Hartford UHFer. Zenith and its subsid, Teco, will be partners. Zenith's phonevision system — using scrambled signals and decoders installed on sets of subscribers — will be used. Teco is charged primarily with furnishing programming.

According to RKO's testimony during the hearings before the Commission last fall, so-called "box-office," i.e., first-run feature films supplemented by legit plays, ballet and sports events, will dominate subscription fare. Advertising programs will be telecast during non-subscription operating hours of WHCT.

Losses At Outset

RKO prexy Thomas O'Neil said he expects to lose over $1,000,000 during the trial period, but voiced hope profits would be forthcoming after the third year—if FCC then grants a renewal.

After reciting RKO's proposals, FCC said simply that they jibed sufficiently with the Third Report, and "the Commission concluded that grant of the proposed trial operation would serve the public interest."

FCC knocked down opposition arguments, as voiced by Cohn primarily one by one. It expressed confidence that the RKO application met the requisite conditions as follows:

—"We cannot foresee any appreciable adverse effect on the 'free' television services available in the Hartford area as result of (the proposed trial)." In line with the Third Report, one of the issues laid down for determination in the Hartford proceeding was whether free tv would suffer.

—"FCC was satisfied the Third Report's requirement that all data from the trial be furnished the Commission would be fulfilled despite RKO's plea that info valuable to rivals be kept confidential. It termed Cohn's objection on this score "speculative and premature at best."

Close Scrutiny, Yes—

—In one of the few concessions to Cohn, FCC agreed that "close scrutiny" is warranted of the roles of Zenith and Teco. The Third Report edicts that Hartford Phonevision, as the licensee, have unrestricted freedom over programming and charges to subscribers. Although contracts between RKO, Hartford Phonevision, Teco and Zenith grant such freedom, Cohn contended they amounted only to "words."

—RKO, FCC said, has "satisfactorily shown that most of the conventional programs replaced by subscription have counterparts at some time on other area stations. Any losses of regular WHCT programming as a result of the tollvision operation "cannot be held to outweigh the distinct advantage of an actual trial of subscription tv," Commission averred. One of the hearing issues—harped on by Cohn was whether pay-tv would deprive Hartford viewers of programs which would otherwise be available.

—In a major view of confidence for RKO, Commission termed "workable" the company's expressed policy of offering toll programs of "box-office" quality even if they were tendered at prices feasible for commercial outlets in Hartford. "We are not unmindful of (Cohn's) charge that the conventional service might be unable to improve its programming with new material since a program supplier would most likely offer such new matter to subscription tv first," the report said.

Woe-Peddling

—As for arguments raised by National Assn. of Broadcasters and Cohn that regular advertising-supported tv outlets in Hartford would suffer because of Phonevision (in violation to the Third Report), FCC said:

"Expert testimony on this issue established one point convincingly; without experience in the field, economic impact is normally very difficult to predict."

FCC added: "Perhaps more significant than all the guesswork . . . is fact that the Hartford area tv stations did not seek to become parties to this proceeding."

—As for allegations by Cohn that testimony of RKO, Zenith and Teco could not be trusted, the report said: "We find charges to be without merit."

—In answer to Cohn's point that the RKO proposals were counter to the Supreme Court's edict in the Paramount case, Commission declared that Cohn failed to demonstrate this allegation. Noting Cohn's seizure on RKO's statement its operation amounted only to "one more theatre" in Hartford, FCC said: "We need not determine at this time whether this is a 'theatre' within the meaning of Paramount decision, for even assuming that it is, it is our opinion that RKO's proposal . . . does not violate the edict and does not tend toward monopoly or unreasonable restraint of trade which was subject of that (Paramount) proceeding."

—FCC torpedoed Cohn's argument RKO's programming would ignore local programming needs. It said: "Any concern we may have had with respect to (Cohn's charge that no survey was made of community programming needs) is dispelled by (RKO's) uncontradicted proposal to seek advice of a representative group of Hartford area residents on its subscription programming. This so-called 'Committee of 400' should provide an acceptable cross-section of viewers and (the) proposal is commendable in this respect."

Various conditions which the Broadcast Bureau suggested accompany the trial grant were, for the most part, not included in FCC's report and order. Most of them, FCC said, were in force by implication. However, the report did state Commission's intention to require RKO to maintain complete files on the operation for FCC's inspection. Although it wasn't laid down as a condition, as urged by Broadcast Bureau, FCC said it wanted to "encourage" RKO to make a survey of viewer desires "since it would appear, potentially at least, to be useful to (RKO) and the Commission, and could make the trial more meaningful for our purposes."

In conclusion, the report said: "We have considered the testimony and other evidence of record, and the proposed finding of fact and conclusions of law by (RKO and the other parties), and have concluded that RKO has complied with the Third Report, insofar as can be ascertained at this stage; that adverse effect on conventional tv cannot be expected to occur, and that RKO can be expected to retain full freedom of discretion to meet its responsibilities as a licensee to the Commission.'

Motion Picture Investors (Reade) Highlighting Show-a-Rama March 7

Kansas City, Feb. 28.

Motion Picture Investors Inc., will render a major report to exhibs at the fourth Show-A-Rama to be held March 7-9 at the Hotel Continental here. The report has two major projects, according to word from Walter Reade Jr., MPI president.

Expected to be of greatest concern to the gathered exhibs is the word about the re-issue of "Friendly Persuasion" and "Wichita." Pair of features is being packaged with new ads and released March 22 on a plains area premiere. This will be the second saturation plan for exhibs in one month, Universal's "Great Imposter" getting the heavy treatment this week.

Other project includes details on the TOA-sponsored production of Patsy-America's "The Deadly Companions" and the financial interest of MPI. Footed on the film, now in production, already has been upped from $1 million to $1-150,000, Reade reports.

These plans are in line with MPI's avowed goal of providing exhibs with additional pictures against the current feature shortages. Projects are evidence of MPI's aims to move to serve exhibs, Reade said.

Meanwhile Show-A-Rama hopes to exceed all prior exhib attendance. Booth spaces are virtually filled and registrations already indicate attendance will run more than a dozen states. Last year's big convention passed the 700 mark.

L. R. Schwartz's Role

Leslie R. Schwartz, president of the Metro Film Motion Picture Theatres Assn., has been elected a member of the executive committee of the American Congress of Exhibitors.

Schwartz is president of the 35-theatre Century Circuit of Brooklyn and Long Island.

Reed Scrams 'Mutiny'

Hollywood, Feb. 28.

Carol Reed has ankled direction of Metro's "Mutiny on Bounty." He calls parting amicable.

Disharmony has been gathering past several months, over Reed's difference of opinion on treatment with studio head Sol Siegel and producer Aaron Rosenberg.

METRO IN FOUR-FILM DEAL WITH CINERAMA

Metro and Cinerama will be partnered in four productions in the Cinerama process, first of which, "How the West Was won" is scheduled to roll in May and will require eight months to a year to complete. M-G and Cinerama participate equally in the deal, which originally was presumed to cover only one film.

Some time ago Cinerama shifted all its facilities from Oyster Bay, N. Y., to Hollywood where its technical experts under v.p. Tom Conroy have been working in collaboration with M-G. Significant improvement in the process have resulted from a year of experiments.

St. John's Hospital, Santa Monica, Calif., whose auxiliary committee is headed by Irene Dunne, and M-G are arranging for a number of star appearances in "West," and for this the hospital will have a financial participation. Film is figured to cost $10,000,000.

Meanwhile, the number of Cinerama theatres is on the increase, to the extent that 109 will be available around the world when "West" is ready. Presently there are 15 Cinerama domestic runs, with seven more to open this month. Operating overseas are 23 houses, with four more set for opening.

Daily Blackout Forces Radio-TV Campaign For 'Look in Any Window'

Minneapolis, Feb. 28.

Minnesota Amusement Co. (Paramount) was forced to resort almost entirely to a radio-tv ad campaign for "Look in Any Window" (AA), current Paul Anka starrer, when the John Cowles-owned Minneapolis Star and Tribune, this city's only dailies, rejected virtually all ads for the film.

Ev Seibel, advertising director, said that the papers bluepenciled every blurb submitted to them. "We finally sent them the distributor's press sheet, and they marked everything off as unacceptable," Seibel said.

"They told us, in effect, that the entire advertising campaign was unacceptable and suggested we recommend to Allied Artists that they make a new press book with new ads to sell the picture."

Stand was the strongest the Star and Tribune have taken on any film exhibited by the AB-PT unit. In the past, the papers have nixed one or two ads but never on a wholesale basis as with "Look in Any Window." Paper's position may have been largely justifiable, an MAC spokesman admitted, inasmuch as ad stills showed film's principals skimpily clad and in poses of questionable taste.

Paul Anka As A Peeper

AA execs in Manhattan were disinclined to talk about the reasons the ad layouts had been found objectionable by Star-Tribune. Picture stars young singer Paul Anka as a "peeping Tom." All ad material, of course, was previously passed by the Motion Picture Assn. of America's Ad Code Administration.

Rubine Wings O'Seas

Irving Rubine, v.p. of Carl Foreman's High Road Productions, left Manhattan Monday (27) for confabs with Foreman in London on "Guns of Navarone."

Then to Paris, Rome and Athens.

Amusement Stock Quotations

Week Ended Tues. (28)

N. Y. Stock Exchange

1960-61 High	1960-61 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
45⅛	23¾	ABC Vending	195	44⅜	42¾	43⅞	+1¼
52½	25¾	Am Br-Par Th	242	52½	49⅜	50⅞	+1¾
42¼	19½	Ampex	1765	22¾	21½	21¾	— ½
45¼	34	CBS	341	40⅛	39¾	39⅞	+ ⅛
28⅞	14⅝	Col Pix	367	28⅞	23¾	28¾	+5
39¾	17⅜	Decca	480	36¾	33⅜	33½	—1
49¼	20	Disney	286	40	37⅝	38⅝	+1⅜
136¼	94	Eastman Kdk	349	112⅜	106½	112⅜	+4½
8½	5⅝	EMI	3054	7⅛	6⅛	7	+ ⅜
23⅞	11⅜	Glen Alden	416	14⅝	14⅛	14¼	— ⅛
20⅜	14	Loew's Thea.	566	20⅜	17¾	20	+2¼
58	22¼	MCA Inc.	88	58	49½	55	+6
55¼	24⅞	Metro GM	808	55¼	46½	53½	+7
66⅞	12⅞	NAFI Corp.	371	32¾	30⅛	30⅛	—1⅛
13	4¾	Nat. Thea.	215	6⅝	6	6¼	+ ¼
70½	39½	Paramount	165	70½	64¾	69⅝	+4½
38¼	15⅞	Philco	481	22¼	20¼	20¾	—1¼
261¾	163¼	Polaroid	188	192	180½	188¾	+9
78⅜	46½	RCA	977	59⅝	54⅜	59⅜	+5
15⅞	7½	Republic	442	15⅜	14½	14⅞	— ¼
18½	12⅝	Rep., pfd.	41	18⅛	17¼	17⅝	— ¼
42⅝	19½	Stanley War.	106	32¾	30¾	31⅝	+ ¼
30⅞	26¼	Storer	21	30½	29⅞	29⅞	— ½
48⅞	30	20th-Fox	140	48	45¾	47⅜	+1
37⅜	23⅝	United Artists	333	37⅜	35	36¾	+1⅜
51⅛	28¼	Univ. Pix	16	49½	46¾	48	+1½
85	70½	Univ. pfd.	‡240	84½	84½	84½	+ ¾
60¼	37⅜	Warner Bros.	18	59¾	59	59	—1⅛
129⅜	89⅛	Zenith	405	118	107	116½	+13

American Stock Exchange

6¾	4½	Allied Artists	222	6⅜	5⅞	6	+ ⅛
15	10	All'd Art., pfd.	21	13¾	13¼	13	— ⅛
7¼	2⅞	Buckeye Corp.	1379	4¼	2⅞	3½	+ ½
13¾	8	Cap. City Bdc.	67	13	11¾	12⅞	+1
7½	3⅜	Cinerama Inc.	818	7½	7¼	7⅛	— ⅛
14¾	9¼	Desilu Prods.	128	13⅛	11¾	12⅛	— ⅞
7½	4½	Filmways	32	5⅝	5⅛	5⅝	+ ¼
24	7½	MPO Vid.	858	23¼	17¼	20¾	—2⅞
8⅞	2¼	Nat'l Telefilm	269	3½	3	3	..
19¼	6⅞	Technicolor	328	18½	17½	17⅜	—1⅛
14½	8⅛	Telepromptor	117	12¼	11⅞	12⅞	+ ⅛
4¾	2	Tele Indus.	124	3⅞	3⅛	4⅛	+1
18⅝	8½	Trans-Lux	6	16¼	15½	15⅞	— ⅞
18½	5½	‡Ctlv B (GAC)	20	16⅝	16	16	— ⅝

* Week Ended Mon. (27).
† Actual Volume.
‡ Listed on Midwest Exchange.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
America Corp.	2¼	2⅝	— ⅜
Gen Aniline & FA	340	271	—10
Gold Medal Studios	⅛	..	— ⅛
Magna Pictures	2½	2⅞	+ ¼
Metropolitan Broadcasting	22½	24½	—1¼
Movielab	15	16½	+2¼
Official Films	2¾	3¼	..
Scranton Corp.	3¼	4	..
Screen Gems	17¼	18⅛	+ ½
Sterling Television	2⅛	2⅝	..
U. A. Theatres	⅝	⅞	— ¼
Wometco Enterprises	13¾	14½	— ¾

(Source: National Assn. of Securities Dealers Inc.)

'YOU'RE ONLY AS GOOD AS 8:30'

There's Trouble in Sudsville

Fans of the tv soapers have never squawked when their heroines have had one foot in the grave—a situation that's like as not in the perilous careers of the daytime damsels. But both feet straight-up that's something else.

Last week Procter & Gamble and agency Benton & Bowles, producers of the mighty meller CBS-TV morning strip, "Edge of Night," summarily knocked off actress Teal Ames, who's had the lead for five years. The fictional demise of Miss Ames, according to a web spokesman, touched off a national shockwave of resentment that set a new voltage high for sudsville.

By standards of "Edge," where supporting cast members have preceded Miss Ames to final glory (or perdition) via deadly weapon, choking, or sundry homicidal mayhem, the leading lady was allowed to chuck the coil with sweet dignity. She was struck down by a car on Friday (17), and gently promoted to final reward three episodes later.

The passing of Miss Ames was worked out a few months ago when the actress gave notice that she wanted out in order to concentrate on legit thesping. P&G and B&B execs figured a new face would be too absurd because of Miss Teals long association with the role.

Even with the extended preparations, the extraordinary lovalty of the glycerene buffs to Miss Teal was a surprise. Stations down the CBS line got immediate and heavy phone and letter response to the death scene and passed the word along to the web.

Finally, late last week the corpse was revived for a 10-city phone-interview hookup with newspaper tv columnists, and at least one beeper-phone interview as set up. KCMO-TV, Kansas City, planned to ease viewer minds with the voice of Miss Teal backed by still photos of the star.

Meanwhile, Benton & Bowles was preparing a letter for client P&G to send out when the complaints start rolling in. The "official" missive will explain in detail as to how the sponsor believes in reality in its video dramas, and there was no other way out.

'Bonanza' A Bonanza Without Kids?

Sunday 9 to 10 Slotting for Chevy Seen Invited Calculated Risk

Although "Bonanza" has proved to be one of NBC's toprated shows, winding up in the Top 20 in virtually every Nielsen report, the network's decision to shift the western to Sundays at 9 as Chevy's replacement for Dinah Shore is not without its risks.

Key question posed by the shift is how much the moppet audience has to do with the show's success. Insiders think the answer is "plenty," and figure that a 9 to 10 Sunday exposure, with school the following day, could damage the show's audience pull. Whether the adults will pick up where the kids leave off is the poser.

It's no secret that when NBC laid out the show, the network and producer David Dortort planned a "something for everybody" approach in the casting and format, what with Lorne Greene to appeal to the older age groups, Pernell Roberts and Michael Landon to the housewives, and Dan Blocker to the kids. But by far the most popular of the quartet of leads has been Blocker, a pretty good indication of the show's moppet pull.

The American Research Bureau's audience composition breakdowns also support the thesis. Recent viewers-per-set breakdown on the show by male and female show that kids 6-12 form the second highest viewing bracket, and that

(Continued on page 70)

All-American Gab

Until New York Giant football star Frank Gifford joined WCBS, N.Y., as its sportscaster Monday (27), station staffer Hal Simms had been temporarily holding down the sports spot. Gifford, of course, is an All-American, All-Pro gridder.

Simms only claim to sports fame, on the other hand, was that he had managed to make his high school chess team.

CBS-TV Mulling Pair of Cartoons Vs. 'Wagon Train'

CBS-TV is considering a pair of cartoon shows as the way to compete against "Wagon Train" on Wednesdays at 7:30. The cartoon pairing, both off the Format Films (group that splintered off from UPA some years ago) drawingboards, is "Alvin and the Chipmunks" and "The Shrimp."

"Alvin," of course, is based on the Ross Bagdasarian characters he created a couple of years back on disks and which subsequently became a big source of merchandising coin as well as disk bestsellers. "The Shrimp" is based on the Saturday Evening Post cartoon character.

Network hasn't made a final decision on the two shows, principally because it's still unsure on whether to go with half-hours or an hour against "Wagon Train." Decision should be made in about a week, after program v.p. Oscar Katz returns from the Coast and a look at the hourlong pilots being filmed for the network. Also, if the half-hour route is picked, while "Alvin" seems the choice for 7:30, the network is considering its "Oh Those Bells" comedy series as an alternative choice for 8 to 8:30.

Katz' Coast jaunt—he planed out over the weekend—was primarily to observe the progress on several hourlong pilots in production, since the only holes in the network's fall schedule are those periods being set aside for hour shows, principally Wednesday 8:30 to 9:30 (as well as the possibility of

(Continued on page 72)

Bristol-Myers Buys '3 Wishes'

Bristol-Myers has started its big moves for next season, too. Sponsor, at the same time that it locked in "Top Cat" on ABC-TV (see separate story), also decided to take Fridays-at-8 on NBC-TV for a new half-hour.

Stanza is "Three Wishes," a Don Sharpe telefilm series, believed to be in the love story vein. It looked last week as if "Wishes" wouldn't be berthed anywhere in the coming tv season, because after a turndown by CBS-TV, ABC-TV withdrew Tuesday at 8 as a potential slot for the Bristol-Myers show, and gave it to "Bachelor Father," which is shifting in '61-'62 from NBC-TV.

What made it seem even dimmer for the stanza's chances was that, along the way, NBC-TV also turned it down, but for another time period.

HOTTEST SLOT IN 3-WEB STRATEGY

By GEORGE ROSEN

"What have we got 8:30 to 9 p.m.?" pretty much sums up the current strategy around the three tv networks in setting their program schedules for next season. It's the hot half-hour in tv, with some of the bitterest jockeying in network-client-talent relations involving the disposition of the time slot in the upcoming '61-'62 program sweepstakes.

Time was when resolving the 7:30 to 8:30 cross-the-board periods occupied top priority among the program braintrusters, since these were the crucial lead-in segments for the rest of the evening. But once having put their 7:30 to 8:30 hours in order, the webs soon discovered that their respective evenings were falling apart at the seams with weak 8:30 shows.

NBC-TV thought it was off to the Friday night races this season when, in cahoots with Westinghouse, it made the mistake of slotting the Nanette Fabray vidfilm comedy series at 8:30. It not only weakened the whole Friday night structure but may cost NBC some $5,000,000 in time-program billings, since Westinghouse may blow the half-hour. What makes it doubly tough is that NBC tried for years to romance Westinghouse billings; finally succeeded after more than a decade of CBS identification. Today the Westinghouse biz is up for grabs.

The Friday 8:30-9 calamity can be translated over many another evening, all networks.

The half-hour "Wells Fargo" hardly helped the NBC Monday night cause. To bolster Monday, NBC is installing "Price Is Right" in the time period next season.

This leaves Wednesday 8:30 open on NBC—by all odds the choicest half-hour time slot in all nighttime video, thanks to its post-"Wagon Train" position. Sponsors are clamoring for it; NBC is being very choosy. It's already provoked intra-product fussing and feuding. Procter & Gamble made an allout pitch for the time in which to install the new Nat Hiken comedy series. But when Lever Bros., which has been sponsoring "Price Is Right" in the period, tentatively agreed to switch over to Monday 8:30 (it has until tomorrow to either okay or reject its Wed. heave) along with it went the proviso that no rival product —meaning P & G—would get the Wed. slot. Had NBC agreed to the installation of the Hiken series for P & G, it would have been tantamount to an invitation for Lever to blow some $25,000,000 in NBC billings.

So, in turn, P & G and Hiken are moving into the Sunday 8:30 NBC time, once more getting NBC off the hook on a currently weak 8:30 entry—the Tab Hunter Show. Latter disappears from the spectrum at the end of the season.

ABC-TV is mulling a whole new deal for Sunday night, from the bumping of "Maverick" (7:30 to 8:30) right on through. But, recognizing that 7:30 to 8:30 is anybody's victory in the hot three-web Sunday rivalry (with Disney as the formidable NBC competition) Ollie Treyz is making dead certain that the 8:30 to 9 entry comes out a miniature blockbuster. To him

(Continued on page 70)

DODGE CANCELLING ABC-TV WELK SHOW

After six seasons, Dodge is quitting Lawrence Welk. Sponsor, it's said, may dispose of its alternate-week hour coin from Welk in other programmatic ways at ABC. Network is showing it other product, but there is no decision.

ABC says it intends keeping Welk on into '61-'62. Bandleader, who does a Saturday 9-10 p.m. stanza from the Coast, still has an ABC-TV contract into next season, despite the Dodge $4,000,000 defection.

NBC-TV's $40,000,000 Sunday Nite Windfall With RCA, Kodak, P&G, Chevy, DuPont Sponsorship Parlay

This time last year (even later), NBC-TV couldn't legitimately count much more than the Dinah Shore hour for Chevy as Sunday night business, but suddenly the Sabbath has showered the network with a blessing of nearly $40,000,000 for next season.

Disney seems to have helped satisfy the web's weekend prayers. Expensive 7:30-8:30 stanza has already returned a half-sale to RCA, the NBC parent. Additionally, Eastman-Kodak, apparently excited by the prospects of tying up with a color film show by Disney, is in for the remaining half.

Procter & Gamble, holding back for some days until it got the slot it wanted, signed with NBC-TV for Sundays from 8:30 to 9 p.m., in which the sponsor will put the new situation comedy by Nat Hiken called "Snow Whites."

Then there's Chevrolet, which will shed Dinah at the close of this semester, again picking up the 9-10 p.m. Sunday time for "Bonanaza." From 10 to 11, it's "DuPont Show of the Week."

Disney sponsors will be paying about $12,000,000 per annum, P&G (including cost of "Snow Whites") about $4,275,000, Chevy between $10,000,000 and $11,000,000 for "Bonanza" and DuPont $12,000,000 to $12,500,000 for its potpourri of pubaffairs, dramas and musicals. That's a grand total of at least $38,500,000.

Three's still more Sunday money in the offing: NBC wants to fill 6:30 to 7:30 p.m. as a leadin for Disney.

Tab Hunter's current 8:30-9 Sunday stanza is dead next season, but the network is still looking around its schedule other nights to find a spot for the Rexall-bankrolled "National Velvet," seen at 8 p.m. this season. One of the chief reasons (apart from whatever program value the half-hour has) that NBC doesn't want to relinquish "Velvet" is that it pays a hefty sum into the web's merchandising coffers on royalty items like books, clothes, etc.

JFK's Clean Sweep

NBC News did the first of three studies on John F. Kennedy last night (Tues.), which Purex sponsored.

That was "JFK #1." "JFK #2" is to be sponsored March 11 by Procter & Gamble and "JFK #3," on July 4, is going to Lever.

Kodak to Disney, Exits Sullivan In Shift to Tint TV

Deal was finalized this week for Eastman Kodak to buy the Walt Disney Sunday tint series on NBC-TV (sharing the tab with RCA). The Rochester camera people will call it quits with the Ed Sullivan show on CBS. Obviously E-K can't sponsor both, since they run smack into one another between 8 and 8:30. In addition Kodak is pulling out of "Ozzie & Harriet" on ABC-TV.

Kodak has been happy with the Sullivan results, but it's just a case of embracing new program horizons, and particularly an area which will permit full exploitation of the Kodachrome product. Hence the Disney color series was figured as a natural.

J. Walter Thompson is the agency on the account.

ABC-TV LAUNCHING 'MID-DAY REPORT'

ABC-TV will launch its first regular daytime newscast next Monday (5) by shaving off the last five minutes of the cross-the-board stanza "About Faces" and inserting "Mid-Day Report." Program will be seen from 1:25 to 1:30 p.m., with correspondent Al Mann handling the on-the-air chores.

Mann has been a Chicago correspondent for ABC News, but he'll shift to N. Y. for the new stanza—"first of several proposed series of Monday-through-Friday, five-minute ABC News daytime telecasts," says the web. (ABC-TV is also planning some regular news shows on weekends.)

Susskind's 'Haunted' As Gleason Successor?

David Susskind's Talent Associates and CBS-TV are jointly developing a new half-hour mystery anthology titled "The Haunted" and being considered as a possibility to replace Jackie Gleason on Friday nights, effective March 31.

No final decision has been made on "Haunted" for the timeslot, although L&M, which sponsors Gleason, has been advised of the CBS-Susskind discussions. Series is to comprise offbeat yarns in the Roald Dahl manner, rather than ghost stories or straight whodunits.

Adler Helms KTLA-TV

Hollywood, Feb. 28.

Seymour L. (Stretch) Adler has been named v.p. and general manager of KTLA-TV, station owned and operated by Paramount Pictures. He replaces Jim Schulke, resigned.

Adler joined Paramount Television Productions as director of national sales in October, '59. Adler previously headed both network and syndication sales for Official Films.

Dick Van Dyke's P&G Tues. Berth

Procter & Gamble has picked up weekly sponsorship of a new Dick Van Dyke comedy series, "Double Trouble," and has slotted it Tuesdays at 8 on CBS-TV, between "Gunsmoke" reruns and "Dobie Gillis."

Series is a Danny Thomas-Sheldon Leonard-Lou Edelman package, scripted by Carl Reiner. Show has a somewhat unusual background in that it was done as a pilot a year ago, with Reiner starring and scripting and Peter Lawford providing the financing. Pilot, which concerns the home life of a tv comedy writer, was then titled "Head of the Family."

The pilot was even shown on the air this past summer on CBS-TV, but appeared headed for limbo. Then Thomas and Leonard got hold of it, sat down with Reiner on a new approach, and finally got Van Dyke for the lead. Out of some 20 scripts Reiner had written, they salvaged several and dovetailed them to the new approach, as well, of course, as shooting a new pilot.

Deal cinches the Tuesday night lineup on CBS, which now has "Gunsmoke" as the 7:30 kickoff, "Double Trouble" at 8, "Dobie Gillis" at 8:30, Tom Ewell at 9, Red Skelton at 9:30 and Garry Moore at 10.

Court Upholds 'Magna Carta' For Performers in Tossing Out Saphier's Suit Vs. Allen's Mgr.

Agent James Saphier lost his lawsuit against Steve Allen's manager Jules L. Green and with the loss came a reaffirmation of a relatively untried rule by the American Federation of Television & Radio Artists called "12-B."

Judge Ritter of the N. Y. federal district court ruled recently that Saphier had no right to collect fees from Green, a former employee, because, in effect, the Green-Saphier alliance had long since ended.

Ritter hailed 12-B as a "Magna Carta for performers." In his decision, the judge said: the "Saphier contracts . . . contained the type of provision which AFTRA was striving to eliminate in contracts between entertainers and their agents."

Originally, agent Saphier had a three-year contract with Allen himself. But before its termination, he and Allen split and a "settlement" was made, ending Saphier's services, with Green quitting Saphier and joining Allen fulltime. Between the settlement and the contract termination, Allen made some multi-million dollar deals with NBC. Subsequently, Saphier brought an arbitration against the personality, seeking his fee for the post-settlement earnings of Allen, but he lost. Thereafter, he brought the lawsuit against Green on essentially the same grounds of his Allen arbitration. Suit was for over $500,000, according to one of the lawyers.

Ritter held that since Saphier, in accordance with the AFTRA rule, had no right to collect from Allen, he consequently did not have the right to collect anything from Green either.

Unless Saphier appeals to higher court and wins, the Ritter ruling last week is thought to establish firmly actor protection against, as the judge termed it, being "tied forever to a sort of serfdom and end up paying two full commissions or perhaps more than that to as many different agents."

In short, the precedental ruling by the U. S. District Court judge makes it illegal for an agent to write a contract with a talent that entitles him to fees beyond the termination of the pact. One exception is that the agent can continue collecting his stipend from a performer or writer, et al., if the latter is still making money from a specific deal negotiated during the valid period of an agent-talent contract—but he can never collect indiscriminately, that is, no coin for new jobs undertaken by a performer after his agent and he part ways.

Saphier was repped in court by lawyers Michael Halperin and Emil K. Ellis and Green's lawyer was Irving Cohen.

Sig Mickelson's Time Inc. Post

Sig Mickelson, who quit as prexy of CBS News in early February, has lighted at the Time Inc. broadcasting division. Reporting to Time veep Weston C Pullen Jr., the former network officer will "assume broad responsibilities for Time Inc. plans in the fields of international broadcasting and broadcast news."

Time's got a definite foreign broadcast itch, and one of the reasons for hiring Mickelson is that, as longtime CBS News chieftain, he developed widescale contacts abroad. Time board chairman Andrew Heskell is now [illegible] a six month world tour of Time-Life installations, and is exploring, says his corporation, "opportunities in the international field."

Mickelson will work closest, it appears, with Frederick S. Gilbert, general manager of the broadcast division.

It's probable, too, that Mickelson will spend some of his time before long supervising the operation of the recently-established N.Y. Broadcast news bureau (under Dick McCutchen, a former CBS writer) and the news bureau in Washington, both of which are meant as feeding points for Time's station chain.

Freed Exits CBS News To Helm Dave Garroway

Fred Freed has resigned from CBS News to join NBC-TV as producer on the Dave Garroway show. Freed, who's been a public affairs producer at CBS for the past five years, steps into his new post March 13.

He's succeeding Shad Northshield, who moved into the NBC pubaffairs setup to produce the "JFK #1" profile, as the Garroway producer. Northshield, coincidentally, is another ex-CBS pubaffairs staffer, having worked on "Adventure" and other stanzas with Freed under Irving Gitlin. Gitlin, of course, is now at NBC with several others of his old CBS staffers.

Freed, however, had an earlier NBC credit, as managing editor of the old "Home" show during the "Today"-"Home"-"Tonight" era, so that he's had experience in the participating program area at NBC. He left "Home" to work with Gitlin at CBS, where he produced some of the "Woman" stanzas, "The Last Word" and other shows. Freed's most recent effort was the Garry Moore pre-Election musical special, "The Right Man."

Scherick Tapped For a Key Sales Role at ABC-TV

Ed Scherick, until now the owner and operator of Sports Programs Inc. and, hence, the man virtually in charge of all ABC-TV's sports efforts this season, has become the new vicepresident in charge of sales for the network. He replaces Bill Mullen, who, high network sources say, will stay on in sales, probably as a trouble shooter.

Ollie Treyz, ABC-TV prexy, and Leonard Goldenson, topper of the American Broadcasting-Paramount Theatres empire, had decided on Scherick some time ago, but the announcement of his appointment to the sales staff could not be made until last weekend, because it took a great deal of time arranging purchase of Sports Programs Inc. As of now, SPI is an owned subsidiary of AB-PT, but Scherick, except through his regular sales chores, will no longer be active in the sports department.

SPI had seemed to be functioning all along as a subsidiary of ABC. On contract, Scherick was devoting all his time to the network's programming.

Scherick, who began work immediately on Monday (27) morning, has been likened by high web brass to the "team's quarterback," with Mullen and another former sales chieftain, Slocum (Buzz) Chapin functioning as "halfbacks."

Speculation has already begun about Treyz's own intentions. He's always been his own sales "quarterback," with Mullen running interference. Question arising is whether Treyz will begin to devote more time to general administration and programming.

Offbeat Casting

When Ollie Treyz, ABC-TV prexy, told his staff Saturday (25) morning that Edgar (Ed) Jay Scherick was the network's new sales topper, he performed his third major piece of offbeat casting in as many years.

Scherick, not without sales experience, is still essentially a sports producer. Treyz had previously taken Tom Moore from sales and made him program veep and Julie Barnathan from research and made him station relations chief.

'CBS Reports' Locked In

New York.

Editor, VARIETY:

In fairness to Mr. Paley, to the CBS News Executive Committee, to the CBS Television Network, to those who are trying to find sponsors, to Fred Friendly and his great team and to me, let's end the speculation once and for all about the future of "CBS Reports" and "Face the Nation" for the 1961-62 season.

"When the curtain goes up on the 61-62 season in September" to use your phrase, Thursday 10-11 p.m. will be occupied by "CBS Reports" and by other programs produced by Fred Friendly and his team. This is definitely set. We may well be the only television network next season with a regularly scheduled full hour of informational public affairs programming in nighttime option time, week in week out, come hell or high water. Period!

Richard S. Salant
(Pres., CBS News)

Showdown Today (Wed.) On Capital Cities-Webs Eichmann Trial Coverage

This morning (Wed.) the three tv networks and Capital Cities Broadcasting, which made a deal with Israel to televise the Eichmann trial, are going to meet for what one network exec called "a fish or cut bait meeting." If negotiations break down today, the networks will most likely go directly to the Israeli government and ask for some kind of pool arrangement for their own tv coverage.

A couple of major issues remained this week. ABC-TV, CBS-TV and NBC-TV news departments want Capital Cities to put in writing that the chain broadcaster is merely serving as "the pool representative" of other broadcasters and not, as it apparently seeks to be, the sole tv agent for the Eichmann trial.

Webs are prepared to reiterate their offer of a $50,000 fee per web, but they want Capital to withdraw the demand that the daily feed (of 60 minutes) be limited to a 50-station lineup per network. ABC, CBS and NBC want to be able to use the tapes to be flown here from Israel on unlimited network hookups, if they can get them.

Some problems will occur surely if the networks decide not to go along with Capital, or visa versa. Israel, reportedly not willing to turn the trial into a "tv circus," particularly since the courtroom will be of limited size, might find it hard to arrange room for an extra set of pool cameras. Moreover, every nation with a tv station will probably start shooting for the honor of doing the pool work.

It's understood that Capital Cities has made a deal with BBC-TV that will pay the American chain $150,000 for the tv rights in England. Capital has also lined up some of the smaller indie U.S. stations for the taped coverage. Reason why the chain wants the webs to limit their web lineups for the news show is so that Capital can be assured of a reasonably sized syndication market.

CBS-TV, Affils Meet On Convention Plans

Board of directors of the CBS-TV Affiliates Assn. met with network brass Friday (24) in New York to set an agenda for the annual Affiliates convention in Gotham May 4-5 and to review current sales and program strategy.

Session, attended by CBS-TV prexy Jim Aubrey, sales administration v.p. Bill Hylan, program v.p. Oscar Katz, information services v.p. Jack Cowden and station relations brass headed by Bill Lodges and Carl Ward, also comprised something of a gripe session by affiliates, including some squawking on having been bypassed on recent decisions affecting affiliates. Richard Borel of WBNS-TV, Columbus, head of the affiliates' group, chaired the meeting.

The More Snow the More Viewing

Heavy winter snows brought television viewing way up during the last weeks of January and the first of February, the new Nielsen National Report for the two weeks ended Feb. 5 indicates. Average nighttime sets-in-use for the three networks from 6-11 during the two weeks rose to a 61.2% level, the equivalent of an average nighttime audience of 28,719,000 homes for all three webs.

As per the pattern all season, CBS-TV again took the honors for the Feb. 1 report, averaging out to a 21.9 rating and an average of 10,272,000 homes; ABC had a 20.2 rating, reaching an average of 9,496,000 homes; NBC ran last with 19.1 and 8,951,000 homes. Audiences for all three webs were up over a year ago at this time, and all but NBC were up over the previous Nielsen report—NBC's homes-reached were up but the rating was the same.

CBS pulled out six of the Top 10 and 12 of the Top 20; ABC had three out of 10 and five out of 20; NBC had one out of the Top 10 and three out of 20. In half-hour wins, CBS had 25, ABC 20 and NBC eight. CBS dominated five nights of the week, NBC took Wednesday and ABC grabbed Thursday.

On the multi-city Nielsens for the week ending Feb. 19, ABC-TV made it seven weeks in a row on average audience wins, copping a 20.4 rating. CBS was second with 19.0 and NBC third with 16.3. Of the 51 prime time half-hours, ABC scored 21 firsts, CBS had 19 and NBC registered with 11. ABC was in front Monday, Thursday and Friday; CBS took Tuesday, Saturday and Sunday and NBC grabbed Wednesday.

Top 20 follow:

Gunsmoke (CBS)	40.5	Price Is Right (NBC)	29.5
Wagon Train (NBC)	36.0	77 Sunset Strip (ABC)	28.9
Untouchables (ABC)	31.7	Dennis the Menace (CBS)	28.7
Rawhide (CBS)	31.2	Danny Thomas (CBS)	27.7
Candid Camera (CBS)	30.9	Flintstones (ABC)	27.2
Real McCoys (ABC)	30.9	GE Theatre (CBS)	27.2
Gun, Will Travel (CBS)	30.5	Ed Sullivan (CBS)	26.9
Andy Griffith (CBS)	30.3	Perry Mason (CBS)	26.3
Jack Benny (CBS)	30.3	Bonanza (NBC)	26.0
My Three Sons (ABC)	30.2	Checkmate (CBS)	25.3

McPhail's 52-Week Sports Gleam For CBS-TV in Expanded Schedule

Now that the sports operation at CBS has become an operating department within the CBS-TV network, v.p. Bill MacPhail is setting his sights on a 52-weeks-a-year weekend sports schedule that embraces events on each and every Saturday as well as Sunday.

MacPhail & Co., under previous wing of CBS News, of which they were a department, had succeeded in programming year-round weekend sports on Sundays, but had huge gaps in the Saturday schedule, filled only during spring and summer by the limited "Baseball Game of the Week." Now, however, under the comparatively freer setup at the network, MacPhail is moving at full speed to sew up a complete year-round weekend package.

On the Sunday side, it's already done via pro football in the fall, the 13-week "Sunday Sports Spectacular" 90-minute series and the Sunday "Baseball Game of the Week," which segues right back into baseball.

On the Saturday front, the gaps are fall and winter. For fall, MacPhail is considering two choices, Canadian pro football, or if it can be worked out, a Sunday pro game not carried on the network to be taped and edited down to a 60- or 90-minute show the following Saturday. He's not happy about a six-day delay, but at the same time figures it's a game not seen by the fans and would help promote viewership for the next day live pick-ups. As for futures, there's a

(Continued on page 72)

Jo Dine to CBS News As Director of Info

Jo Dine has joined CBS News as director of information and special services. The yet publicist is exiting as eastern rep of the Pat McDermott flackery to take on the post, until now held by Mike Horton. Latter goes on "special assignment" for CBS News, nature of which isn't disclosed.

CBS marks Dine's second network affiliation. He'd been director of the press department at NBC in the early '50s, and subsequently was publicity boss for Ziv and partners in the company of Dine & Kalmus. He split from Alan Kalmus, who retained the firm, about a year ago.

Dine will report to CBS News prexy Dick Salant and v.p. Blair Clark, and will act as liaison for the news operation with the press info departments of CBS-TV, CBS Radio and the CBS Television Stations division.

Pet Milk in TV Scram; Takes Up to $4,000,000

Hollywood, Feb. 28.

Pet Milk is taking its $4,000,000 out of tv and scattering it to other media. Dropped next week will be half of Red Skelton, ending an association of seven years. Johnson wax, as full share alternate, will assume the entire tab for rest of the season. A soaper, "Edge of Night," also loses the Pet bankrolling.

Pet's pullout of network tv is in line with the company's new policy to abandon national advertising. Some of the budget will be used for radio and tv spots. Pet officials say there was no dissatisfaction with the Skelton show or its ratings and that its sales have increased since the association but still haven't caught up with its chief competitor in the field, Carnation.

Colgate Exits 'Eileen'

Colgate has done an about-face and will cancel "My Sister Eileen" at the end of its 26-week cycle April 12. Sponsor had originally indicated it would go along with "Eileen" till June.

But Colgate somehow got out of its commitment on the time period, and consequently CBS now has the time up for grabs. Web also hasn't made a decision yet on a replacement for "Eileen."

Lipton to Sponsor TV Guide Awards

Thomas J. Lipton will sponsor NBC-TV's second "TV Guide Award" Tuesday, June 13, in the 10-11 p.m. slot. Dual origination from Hollywood and New York, only 15 minutes of the total stanza will go to presentation of the annual awards, voted by the mag's readership, rest will be entertainment.

There are only eight award categories—favorite series, favorite news series best single musical or variety show, best single dramatic program, best single news or information program, best news or information series, favorite male and female performers. Last year, amid a plethora of tv and motion picture awards by other orgs, TV Guide stanza won critical plaudits for its "reserve" and the injection of entertainment into an awards program during network time.

TV Guide printed nominating ballots in a mid-February edition, with the final ballot to be published on March 25.

AUTOS TAKING A TV DETOUR?

Hub (Back-to-Back) Robinson

Hubbell Robinson Jr. appears to have accomplished a rare feat in television. Few, if any, indie producers have ever been able to boast two hours a week of programming on network time much less two solid hours a week back-to-back, but the former CBS-TV exec veep "owns" 9 to 11 p.m. Mondays on NBC-TV next season, unless the web changes its plans.

NBC has scheduled "87th Precinct" between 9 and 10 p.m. Robinson's "Thriller" has been renewed for fall, with sponsors already in and shifted from Tuesdays to Mondays from 10 to 11 p.m.

With time included, Mondays from 9 to 11 might be termed "Robinson's $20,000,000 vault." No sale yet on "Precinct" but NBC says there are sponsor nibbles.

Pilot on "Precinct," incidentally, will get exposure on "Thrillers" in late March.

ABC-TV Finds Gen. Foods, Ralston No Chumps When It Comes to Chimps

Maybe its because one of the species made the outer-space scene before mankind, but show biz chimps are getting as hard to negotiate as Doris Day.

Anyhow, ABC-TV had a taste of the talent-contract shakes that have hit the other webs; only this time the snarl involved the trio of chimps featured in the Screen Gem's half-hour comedy show, "The Hathaways," slated for the fall schedule.

ABC accepted an order for half sponsorship from Ralston, via the Guild, Bascom & Bonfigli ad agency. This was fine all around—except, primarily because the chimps weren't talking, nobody knew the trio was under contract for commercials to General Foods Post cereals division, which is direct competition for Ralston's Wheat and Rice Checks. Ralston's show pact naturally covered product exclusivity, and the chaff really flew when somebody caught the chimp's tv blurb act for General Foods.

Double contract was doubly embarrassing, since Ralston and General Foods had clashed last fall when ABC sold Post cereals a spot in "Bugs Bunny," which follows Ralston's "Expedition" Thursday nights. That one was solved when Ralston got an injunction against ABC that forced a lapse between commercials.

The monkey business has also been solved. General Foods, via Benton & Bowles, graciously bowed out of their contract when Screen Gems reportedly offered up $53,000 worth of bartered tv spot time that was lying around the shop. The simian spot will leave the air in September before "Hathaway's" preem. Of course, viewers may be raising the question of what the chimps *really* eat for breakfast.

Gross Revenues At Met Doubled

Estimated gross revenues of Metropolitan Broadcasting Corp. for 1960 more than doubled the 1959 total, rising to a record high of $42,579,477 for the 52 weeks ended Jan. 31. The company's gross for the comparable 1959 period was $16,543,422.

The 1960 figures are still subject to audit and year end operations, but indicate that net profit also rose, from $1,552,463 in 1959 to $1,708,253 in 1960. Despite an increase of shares outstanding of 150,000 during the year, the per-share net rose to $1.01 as compared with $1.00 in 1959. Increase in net occurred also despite the fact that a tax-loss carryover of $480,000 was applied in 1959 but not in 1960.

Increase in gross was attributed to the wide expansion program of the company during 1960. Met during the year took over such companies as WRUL, the international commercial shortwave operation; Foster & Kleiser, the Coast-based outdoor ad firm; and tv stations in Peoria and Decatur, Ill.

NBC News Additions

NBC News hired two new staff men this week. One is Jack Perkins, out of Cleveland, who'll move to N.Y. to work as a general writer-reporter, most probably with the Reuven Frank-produced news shows, and Bill Leeds, who worked as a regional reporter for the web during the summer conventions.

Both men have to go through the brief but traditional "training period" with web news in N.Y. but chances are that both will ultimately end up with on-the-air assignments.

Gross Revenue At Peak for RCA But Net Is Down 13%

Radio Corp. of America has written another record—$1,494,896,000 in sales for 1960. Figure, divulged in the corporation's annual report, puts RCA 7% ahead of the previous year when the tally was $1,395,620,000.

RCA profits after Federal income taxes were $35,117,000, which is down from '59's $40,142,000 by 13%. Earnings on each of the 170,000 outstanding shares was $2.10 compared to the previous return of $2.65.

RCA prexy John L. Burns said the profit falloff was due to the "continuing heavy investments in electronic data processing" and the write-off of the $4,000,000 cost of centralizing RCA's Indianapolis consumer products operation.

Burns reiterated the report that NBC's "profits for 1960 were the largest in the company's history."

Company reinvested $247,560,000 of its earnings in 1960, slightly over $3,000,000 more in plough-back coin than a year before. RCA's longterm debt at the end of last year was $151,996,000 while in 1959 it was $245,220,000. At the same time, working capital at year's end went down from the '59 level of $316,102,000 to $295,205,000. Ratio of current assets to current liabilities remained 2.4 to 1.

Schlitz Eyes Summer Sports Series on CBS

Schlitz Brewing is in discussions with CBS-TV on possible sponsorship of an hourlong primetime sports series for summer. Show would be patterned after the network's 90-minute "Sunday Sports Spectacular" and, if negotiations can be worked out, would replace the Ann Sothern show Thursdays at 7:30 starting in May. "Angel," at 8, would move over to Monday as the Danny Thomas summer replacement.

Originally, CBS and Schlitz were talking a Monday at 10:30 slot, but the brewery decided it wanted an earlier timeslot. Then General Foods decided to drop the Sothern show as well as the Thursday time, so that the door was opened for the current discussions.

BULK OF BUDGET IS UNCOMMITTED

The automobile companies apparently are running true to form. Historically, in times of recession, they run fast, the first to trim their advertising budgets. (The automotives tax each car sold for advertising allocation, with their ad budgets determined by the number of units they expect to sell).

Usually, the Detroit sponsors are the first to wrap up their commitments for the following season—sometimes six months in advance. But whereas a General Foods, a Procter & Gamble, etc., have already made known their programmatic intentions, the auto companies for the most part aren't budging, indicating a retreat or a drastic cutback for the '61-'62 semester.

This season something like $60,000,000 in automotive coin is riding on the three tv networks. As of the moment the bulk of its tv coin outlay for next season remains uncommitted Traditionally NBC has enjoyed the major slice of business, stemming from a yen for specials and color. (Fifteen percent of the web's billings are from Detroit.) But of late the car czars have been detouring into the more conventional vidpix areas embracing all three webs, as with Chevy's "My Three Sons" (ABC); "Route 66" (CBS) and "Bonanza" (NBC).

Oldsmobile has $5,000,000 tv coin still uncommitted. (It got hurt this season with "Michael Shayne.") Buick has been riding with the Bob Hope specials, but as yet has refused to declare future intentions. Pontiac, which siphoned some coin into "Surfside 6" this season and also did the John Wayne special, isn't talking about next season either.

Dodge has dumped Lawrence Welk, leaving $4,000,000 in tv coin dangling midair. In dropping Dinah Shore and buying "Bonanza" Chevy has reduced its weekly program outlay from $140,000 to $100,000. Plymouth's continued allegiance to Garry Moore is iffy and shaky.

A $15,000,000 annual tv buyer, Ford has quickly become an enigma to network execs. Big car house has already cut back from an hour to a half-hour alternate weeks on the hot "Wagon Train," which only goes to show how lean the Detroit pickings seem to have become, and it is also cutting back on "Alfred Hitchcock Presents."

(Nabisco has taken the half-hour in "Train" that Ford let go and the remaining Ford half-hour goes for the rest of this season to Revlon, which apparently cuts the automotive house out of the Wednesday show completely. Also, Revlon is picking up—at least for much of the rest of this tv season—Ford's share in "Hitchcock.")

There won't be a decision until later this month about Ford's future intentions on Tennessee Ernie.

Berle's Bowling Show Going Off March 13

"Jackpot Bowling" is going off, as expected, after the March 13 telecast. The Monday night 10:30 half-hour, which brought Milton Berle back as a tv regular at the outset of the season, has been getting clobbered on the Nielsens and, besides, Berle wants to do a legit show next fall.

Bayuk Cigars has failed to renew "Jackpot," with the half-hour being given by NBC to its affiliates for local programming during the remainder of the season.

Jane Powell's Spec

Hollywood, Feb. 28.

Jane Powell's NBC-TV spec "Young At Heart" will be produced live from network's Burbank studios April 28. Singer will forego advance taping which has been the trend this season.

Show will be taped live only for delayed broadcast purposes. Bob Wells produces and directs and Pepsi-Cola sponsors full hour.

R. J. Reynolds' $3,000,000 Budget For Sat. Nite NBC-TV Features, But Is It Drainoff from Spot Biz?

ABC's 5 Out of 10

.. (*Arbitrons; Feb. 20-26*)

Untouchables (ABC)	30.2
Gunsmoke (CBS)	29.2
Ed Sullivan (CBS)	27.9
Flintstones (ABC)	27.3
Candid Camera (CBS)	27.2
Have Gun (CBS)	26.3
Red Skelton (CBS)	26.1
Leave to Beaver (ABC)	24.9
Rebel (ABC)	24.7
77 Sunset Strip (ABC)	24.3

R. J. Reynolds will be banking heavily on NBC-TV come the '61-'62 tv season. One of the first moves at the network is to lay in $3,000,000 for two minutes a week on the network's 9-11 p.m. Saturday motion picture programming.

Money for buying these 20th-Fox ex-theatrical films (first regular network run for such product) may come from Reynolds' usual spot television budget. This would deliver a mighty blow to the tv station reps and their station clients, who get nearly 100% of the dollar from spot and closer to 30% if the money is filtered through network programming.

But a final decision on whether money for the NBC feature films comes from Reynolds' spot budget won't be made for a few more days, it's understood. Sponsor wants to see what the rest of its network tv sked looks like for the fall. (Presently, the cigaret company spends money in parts of 11 network tv shows.)

Also, Reynolds has decided to pour some coin into a Thursday-at-10 anchorage for Mitch Miller's taped hour. Buy'll most likely be for an alternate-week half-hour next season. This virtually assures that NBC will keep the musician-turned-host around well beyond his current seven-week Friday run

Lastly for the moment, Reynolds reportedly will renew its share in the half-hour "Tall Man" series.

The Saturday feature film programming at NBC-TV is said to be really hot along agency row. Besides Reynolds' firm business there is an order in the house for an undisclosed amount of time (possibly a minute a week) from Union Carbide. Young & Rubicam, which was reportedly in on the beginning of NBC's recent negotiations for the purchase of feature films and then seemed to drop out), is thought to have a few of its own clients interested in buying into the two-hour weekly stanza. Network is figuring on a sellout in the period within a week.

Actual charges haven't been designed by NBC, but cost of one (out of 12 weekly) commercial slottings is expected to border on $30,000.

ABC's Late Night TV News Strip If Affils Go Along

ABC-TV is seeking time for a news program between 11 and roughly 11:12 p.m. nightly, beginning next fall. Last two or three minutes of the nightly strip will go back to the web affils for a local weather fill-in.

This indicates that ABC will use the reruns of the Warner Bros. hour film from 11:15 p.m. to 12:15 a.m. from Monday through Friday during the '61-'62 tv season.

Web management reportedly has approached several affiliate stations and "a number of them" are hot on the idea of a network news stanza at 11 p.m. Of course, there may be some resistance since local stations do get most of the advertising dollar from local newscasts but not from network feeds.

Besides these tentative late-night plans, Jim Hagerty's news department might end up doing four other regular news programs, the one about to begin in the 1:25-1:30 p.m. slot, another perhaps at 11:25 a.m. and still a third at eitherr 4:25 or 4:55 p.m. and a quarter-hour at 6 or 6:15 p.m.

Hagerty is still working on plans for the early evening news strip. There will be an anchorman, allright, but tentative plans indicate that his job may be little more than introducing various feeds. Hagerty, a believer in letting the correspondent on the spot do his own coverage, is devising a system of cuts to the reporters with "the most familiarity with the subject" at hand. If nothing else, ABC intends experimenting in this direction.

Hagerty's primary concern still is filling his Washington staff, but he's also expanding his idea of journalistic expertese to some veteran staffers. For instance, Quincy Howe, Bill Shadel or Don Goddard, primarily studio-based men, will get out on the street to cover many of their stories.

The early evening 15-minute newscast might be taped at 6 p.m. and ABC-TV could begin showing takes of it (depending on the time zone) at 6:15.

18-Hour Span for Title Bout Screening on BBC

London, Feb. 28.

BBC-TV will be screening a taped looksee at the Patterson-Johannsen heavyweight scrap on March 14, 18 hours after the pugilists meet at Miami for the title. Peter Dimmock will be over for the fight to make arrangements for this "Sportsview" scoop. It will involve recording in N.Y., and then a plane dash to London via Prestwick.

Also subject to technical arrangements being finalized satisfactorily, the BBC expects to televise Russia's May Day celebrations on May 1. It will be the first live tv broadcast from Moscow.

130G Weekly Tab For Garry Moore

Garry Moore and CBS worked out terms for next season's Tuesday night hour stanza, with the show getting another $10,000 budget hike to bring it up to the $130,000 per week mark. The 130G figure, of course, holds for the October-June period when the Moore show itself is on; the network prices out the summer replacement.

Though Moore and packager Bob Banner dropped the right to program his own replacement this year (CBS hopes to use "Playhouse 90" reruns), they've recaptured replacement rights for 1962 as part of their new deal on the show. That doesn't mean they'll necessarily use them, but have the option if they so desire.

Web had hoped to persuade Moore to move his entire show to the Coast next fall in order to make better use of its Television City studio facilities, but the idea was quickly dropped when both Moore and Banner indicated they wanted to remain in N.Y.

Fedderson 'Tramp Ship'

Hollywood, Feb. 28.

ABC-TV has firmed a deal with Don Fedderson for development of "Tramp Ship," hourlong adventure series starring Neville Brand.

Fedderson personally is producing the pilot for the series on which Fred Henry is exec producer.

'Operation 666' (Ted Bates Buys) Linked to ABC-TV's Ascendancy —On Other Madison Ave. Fronts

By BILL GREELEY

After the gross billings have been toted, Madison Ave.'s major contribution to the rapid growth of ABC-TV can be narrowed to a programming and buying strategy labeled "Operation 666."

Named after the Fifth Ave., address of the aluminum skyscraper that is the home of the Ted Bates Agency, "Operation 666" pioneered the participation prinple (scatter buy) in network prime time, and was an important factor in establishing the hour adventure series as a video staple—the two elements that have provided ABC's bread and butter and meat and potatoes during the climb from dogpatch to hilltop.

Same time, the plan germinated Bates' spectacular climb into the first rank of network billers. Always a leader in spot tv placements, the agency three years ago had $47,000,000 in market-by-market buys and only $10,000,000 in network. This year, for the first time, network billings will exceed spot with an estimated $58,000,000 against a spot total of slightly more than $50,000,000.

But when it was dreamed up three years ago, "Operation 666" had more cliff-hanging elements for the agency's program head, Richard A. R. Pinkham, and staff than the show it involved, "77 Sunset Strip."

The strategy behind the first "Op. 666" buy was to find a web time slot where the competition was rough, where the network was having difficulty finding a sponsor—and where the agency saw a vulnerability in the competition.

The Bates' proposal to ABC was, "give us the time at a sufficiently dramatic discount (reportedly 60%) so that 25% share of audience will produce an efficient buy. Give us a big say in the selection of a program. We will, from our point, get it 75% sold."

And from the agency's point, the catch in the plan was the violation of an old agency rule: "Never put more than one egg in one basket. Bates put three in "77 Sunset Strip." Bankrolling involved clients Whitehall, Chickle and Carter.

There was another catch. "Sunset" was a series proposal based on a 90-minute feature, "Girl on the Run." It had made the agency circuit with no takers. In the majority judgment of Madison Ave.'s hot stove league that second-guesses viewer taste, you couldn't make a hero out of a foreign type with a name like Efrem Zimbalist Jr.

You could, of course, along with All-American types with Anglo-Saxon handles like Edward Byrnes. "Sunset" got a 40 share of audience. ABC got a selling plan. Pinkham got a raise.

"Op. 666" was expanded the next year to "Hawaiian Eye," a "Sunset"-gone galley west, and it now includes "Adventures in Paradise," "Naked City," "Roaring Twenties," "Untouchables," "Surfside Six," "The Islanders" and so on into the primetime night.

As a Bates spokesman put it, "The hour action show sold in participation made possible the adaption of our theory of diversification of ad message." In other words, the agency's hard but memorable copy technique is particularly suited to the scatter buy. "We only have to reach the viewer once to make the message stick."

Incidentally, Rosser Reeves, the man who built Bates into the copy agency that is the joy of clients, astounder of fellow practitioners and despair of FTC, will soon reveal the technique to all. His book, "Reality in Advertising," originally written for client and agency edification, is scheduled for April publication under the Knopf imprint.

Briefs: Barbara Dana, daughter of Young & Rubicam tv exec Richard Dana, is rehearsing as ingenue in the new legit comedy, "A Worm in Horseradish," which opens at the Maidman Playhouse, March 13 . . . Tv Guide's ad revenues were up 33% in January this year over the same month last year—and that's bucking a trend. Rise represents an increase of $357,597 over last year's $1,081,830 total . . . Annual Public Relations Institute, cosponsored by the Public Relations Society of America and Cornell U., will be held on the university campus Aug. 6 to 12.

Up and down: Richard B. Neff has joined the creative staff of Geyer, Morey, Madden & Ballard after a year at Compton. Before that, he was nine years at J. Walter Thompson.

William Kistler, in charge of the Association of National Advertisers media committees, has been appointed a veepee.

Lawrence E. Green, formerly a freelance cartoonist, has joined Guild, Bascom & Bonfigli, San Francisco, as an art director.

New Biz: Nalley's Foods, packaged foods firm of Tacoma, Wash., to Compton.

Benson & Hedges (Canada) to James Lovick & Co. and Kenyon & Eckhardt, Ltd., for handling of new cig accounts.

London Agencies

London, Feb. 28.

Now that spring's in the air top paint manufacturers I.C.I. and Lewis Berger are making a big splash in newspapers, magazines and on tv with ads designed to catch do-it-yourself decorators planning re-paint jobs . . . Pritchard Wood is handling campaign for I.C.I. Berger's promotion is based on a poll conducted by Social Surveys (Gallop Poll) Ltd. in association with agents S. H. Benson Ltd. . . . Kenneth Pitt Ltd. signed up to handle publicity for Irish singer Teresa Duffy . . . First-time link-up is that between International Wool Secretariat and Burton tailoring organization. They'll collaborate in ads and window displays. IWS agents are Pritchard Wood and W. S. Crawford Ltd. handles the Burton account . . . Greenlyn Ltd. has been picked to launch the campaign for Alpine, menthol cigaret brought out by Philip Morris as a rival to recently launched Everest, made by Carreras.

With the Station Reps

Indication of the recession's effects on media was given this week by Gordon McLendon, prexy of the McLendon radio group, who was in New York for the Radio & Television Executive Society luncheon session on new radio techniques.

McLendon said spot billings for his station are off 6¾% in January this year compared to the same month a year ago.

And, he said, "According to what I hear from the others, I'm lucky." Although the totals haven't been analyized, McLendon says the big part of the dip is due to the slide in national spot billings.

For radio, it's probably the worst first quarter since the mid-fifties.

Broadcasters have company in their economic miseries, however. Current Gallagher Report newsletter going to ad and publishing execs, calls the first quarter of '61 the worst in 10 years for magazines. Volume to date indicates that Time mag is off 28%; Newsweek, 20%; Life, 16%; and the Saturday Evening Post, 15%.

Gallagher attributes the magazine slump not only to the general advertiser cutback, but also to the increased competition from raido, tv and newspapers.

Briefs: NBC Spot Sales is distributing another Timebuyer Opinion Panel questionnaire, dealing with "creativity in timebuying" . . . J. Walter Thompson is placing a national radio spot campaign for Rahway, maker of automotive filters. Slated for March 6 start, the campaign will total of 50,000 spots aired by March 20.

WLW 'Grads' Turn Out As Cincy Station Wins B'cast Pioneer Laurels

WLW "cradle of stars" laurels echoed in New York Sunday night when the Cincinnati station received the first gold mike award by the Broadcast Pioneers. Thirty-eight grads, now scattered in all branches of the industry, were among 600 celebrants at the testimonial banquet in the Latin Quarter.

Proceeds of the $25 a plate affair started a foundation to promote the welfare of "pioneers who are down on their luck," as voiced by H. V. Kaltenborn, BP president. He saluted WLW operations for their many firsts in radio and television. The fund was swelled by several $1,000 donations.

Acceptance of the ancient ribbon mike replica was by James D. Shouse, board chairman of the Crosley Broadcasting Corp. He filled in for Robert E. Dunville, CBC president, who was taken ill the day before and remained in his Manhattan hotel.

Before taking to the stage for intros the ex-Crosley celebs and personalities saw themselves on a screening of old stills and heard clips of early recordings.

Spotlighted were Bill Nimmo, Douglas Browning, Virginia (Ma Perkins) Payne, Dan Dowd, James Gaylord, Phil Davis, Charles Woods, Durward Kirby and Mary Paxton, Al Helfer and Ramona, Charles Godwin, Bill McCord and Ann Ryan, Burt Farber, Ed Byron, James Cassidy and Rita Hackett, Barbara Cameron, Frank Lovejoy, Rod Serling, Charlie and Little Ryan of The Smoothies, Ann Seymour, Chick Vincent, Frank Wilson, Charles Wood, Jack Zoller, Peter Grant, vet news director still in the Crosley fold, and Ruth Lyons, WLW and WLW-T top huckster and rating rater.

ABC's Radio West

An ABC Radio West, a regional network serving 10 western states, has been started by Bob Pauley, boss of ABC Radio. A total of 104 stations of the ABC Pacific Network, the Arizona Network and the Intermountain Network will make up Radio West.

Jack Mann will serve as director of the new regional setup and Harry Woodworth as its sales manager. Mann will work out of N.Y. and Woodworth out of Hollywood. New regional will cover California, Oregon, Washington, Idaho, Arizona, Montana, Nevada, Utah, Wyoming and Colorado.

Industry Rallies to Clem McCarthy

The Clem McCarthy Fund, to care for the indigent, 79-year-old sportscaster, is seemingly assured of enough contributions to take care of him for several months in the Manhattan nursing home where he has been for several years. Newspaper columnists, radio-tv programs, sportscasters and sports personalities combined to stimulate donations to the Fund, care of Chemical Bank—N. Y. Trust Co., 10 Rockefeller Plaza, New York 20, N. Y.

Ed Sullivan gave it national impetus Sunday night (26) by saluting Jack O'Brien's N. Y. Journal American column but, in the midst of the program, he added that his own paper's tv-radio editor, Ben Gross (N. Y. Daily News), also had been plugging for the McCarthy Fund, as indeed have a number of other columnists and dailies.

Saturday night (25) over WABC, N. Y., "Big Joe" Rosenfield devoted the entire post-midnight broadcast to plugging the Clem McCarthy Fund. As of Monday (27) he estimated between $8,000 and $10,000 in pledges ("how much will actually be collected we can't tell right now," says he), but Adah and Ted Lewis and May Singhi Breen were among the pitchmen.

Countless newspapers and newspapermen collaborated on plugging the veteran "r-r-racing fans, they're off in Jamaica!" sportscaster's financial plight because of his longtime illness.

The Sullivan nod to O'Brien, incidentally, was unique in intra-trade circles in light of the J-A columnist's longtime ribbing of Sullivan as "stoneface," etc.

TV-Radio Production Centres

IN NEW YORK CITY . . .

Thyra Samter Winslow up and about again after hospital siege . . . **Rosemary Clooney** to host the April 2 "Marineland Circus" telecast by NBC-TV . . . Singer **Louise O'Brien, a Jack Paar** regular, will appear at the March 9 annual banquet of the Radio & TV Executives Society at which Kennedy and Nixon will be co-honored for "outstanding achievement in broadcasting in 1960" (for the debates) . . . **Lisa Loughlin,** onetime "$64,000 Challenge" hostess and a **Jackie Gleason** sidekick, plays the lead in "Kitty" in an upcoming off-Broadway revival of "Ladies' Night In a Turkish Bath" . . . **Fred Robbins,** forever hopping around, is back from Montego Bay where he taped radio interviews ("Assignment Hollywood") with **Bob Hope, Dorothy Kilgallen** and **Dick Kollmar, Carrall Baker** and **Paul Newman** . . . WNBC Radio director **Bill Weyse** back to work this week after recuperating from surgery . . . WNBC Radio's production department's **Peter Fatovich** promoted to assistant director with NBC-TV . . . **Kenneth Collins,** former music editor of J. Arthur Rank, is in charge of editing and cutting of "Funny Manns," the Cliff Norton-California National film series now in production . . . **Sunny Gale** will be the featured guest on "Down Memory Lane" tomorrow (Thurs.) over WABC-TV . . . **Paul Tripp** to the Coast for two acting stints in teleseries and also to show three of his own properties, two tv specials including "Tubby the Tuba," and a new version of his "Mr. I-Magination" kiddie series . . . Actor **Victor Wray** hospitalized at Columbia-Presbyterian with a kidney operation . . . **Jerry Bock** and **Sheldon Harnick** guest with host **Jim Morske** on WCBS-TV's "American Musical Theatre" Sunday (5) and play songs from their scores of "Fiorello" and "Tenderloin" . . . **Charles Collingwood** taking over **Ed Murrow's** "Background" Sunday news show on CBS Radio . . . **Polly Bergen** to the Coast for a "Hitchcock Presents" and her first feature in some years, "Cape Fear." Gone three months, then back onto the "To Tell the Truth" panel . . . **Dr. Sheldon Cholst,** practicing psychiatrist, will write, produce and narrate a new radio series for Broadcasting Foundation of America, "International Science & Technology Review." Dealing with scientific events in 12 countries, show will be distributed to BFA cutlural program service subscribers . . . **Tom O'Brien** of the WINS news staff has been elected veepee of United Press International Broadcasters Assn. of New York . . . **Mari Lynn** cast for a seven-day part on "The Verdict Is Yours" over CBS-TV, starting March 9 . . . **Peter M. Piech,** prez of Producers Associates of Television, to Coast on future "Rocky and His Friends" productions.

Robert Saudek, "Omnibus" producer and class of '32 at Harvard, has been nominated for a spot on the college's board of overseers . . . **Robert L. Krieger** was named sales manager of WQXR; he's been assistant commercial manager since '52. **Marty Glickman** set to do a 15-minute pre-game (Yankee baseball) show on WCBS, with N. Y. World-Telegram & Sun and Atlas Auto Products sponsoring (WT&S deal a cash buy, not a trade deal) . . . **Martha Wright** pretaped two weeks of her WCBS show and off to Palm Springs for vacation . . . CBS News cameraman **Mario Biasetti,** who won an Overseas Press Club award for his Nicaraguan coverage a year ago, off to the Congo for an extended stay. He'll work solo, a la his Nicaraguan experience . . . CBS News special events boss **Paul Levitan** speaks before the Fourth Annual Convention of the Southwest Assn. of TV Program Directors March 6 in San Antonio on "Special Events and Video Tape."

Timmie Rogers won himself two guest shots on Ed Sullivan (showcase first one coming up April 23) because of willingness to defer Feb. 19 stint . . . When NBC prexy **Bob Kintner** returns from South America next week he'll step into a fancy, expanded 6th floor suite of offices.

IN CHICAGO . . .

WBKB chief **Sterling (Red) Quinlan** bedded at Weiss Memorial and missing the fireworks over the **Denis Mitchell** film on Chicago, which he (i.e. WBKB) and the BBC co-financed . . . **Ernie Simon** returns to the Chi airwaves with a four-hour morning chore on WJJD . . . **Cliff Johnson** is also returning, but sans family, in a half-hour nostalgia program Saturday nights on WGN . . . WBBM incepted a guest artist policy, with **Nick Noble, Lurlean Hunter** and comic **Dick Gregory** tapped recently. Station has installed a new luncheon show hosted by **Josh Brady** and a 15-minute format for chirper **Connie Mitchell** . . . WXFM, managed by **Howard Grafman,** clocked its first anni . . . Now that WGN-TV has settled into its new Bradley Place facility, the "Great Music" series will emanate from the new studios, rather than Medinah Temple . . . **John Bromfield** working the Sportsmen's & Vacation Show at International Amphitheatre, March 3-12 . . . WBKB giving away kiddie puzzle books to promote its juve lineup . . . WIND deejay **Del Clark** played the lead in "Night of Jan. 16" at Deerfield Stagers last week.

IN LONDON . . .

It was June in January for U.K.'s commercial tv stations. Advertising revenue for year's first month was biggest ever January total—$18,872,000 compared with $15,562,400 in January, 1960 . . . **Connie Francis** booked for **Val Parnell's** "Saturday Night at the London Palladium" on Associated Television March 12 . . . BBC appointing new editors for its top documentary news-feature shows. **Paul Fox** takes over "Panorama" from **Michael Peacock,** who becomes editor of BBC Television News, and **Alastair Milne** tops "Tonight" in succession to **Donald Baverstock,** now assistant controller of tv programs . . . **Bobby Rydell** is showcased in Anglia Television's "Crescendo" March 9 . . . **Tony Hancock** planning a return to tv after filming. He'll do a skein of comedy shows for BBC, probably starting in May . . . **Marguerite Monnot,** composer of "Irma La Douce," has written music for Associated Rediffusion's tv documentary on France . . . Pop singer **Michael Holliday** starts his first weekly series for Associated Rediffusion on Friday (3).

IN DETROIT . . .

WXYZ-TV is sending newscaster **Lee McNew** to the Congo to film a series of on-the-spot reports and interviews. McNew will use a camera crew dispatched from Paris by ABC, parent company of WXYZ . . . **Herb Weber Jr.,** is the new local sales manager of WJBK-TV, moving up from general sales manager of WJBK radio. Weber replaces **Keith T. McKenney** who becomes general sales manager of WJBK-TV. CKLW will dedicate a day this week to the music of **Frank De Vol,** continuing a series of dedications of air time from 7 a.m. to midnight when an artists' work gets exclusive play by the disk jockeys . . . Detroit must be a town full of nighthawks judging from the response to the offer of a free clock radio on "Don Ameche's Hollywood Theatre" which runs from 11:30 to 1 p.m. nightly. Four telephone exchanges were blacked out as thousands of people tried to make that "first" telephone call into the station.

IN BOSTON . . .

WBZ-TV hosted **Rod MacLeish,** chief of Westinghouse London Bureau, at the Algonquin Club following a press showing of "Suburbia," documentary film . . . UPI Broadcasters Assn. R.I., elected **Warren Walden,** WJAR Radio TV news director prexy . . . WBZ's **Bob Nelson**

(Continued on page 72)

Toward a Brotherhood of Understanding

By LEONARD H. GOLDENSON
(Pres., AB-PT)

If some day you should happen to be in front of a television set in Argentina or El Salvador, you might very well find yourself watching "Pero Es Mama Quien Manda" or "Un Paso Al Mas Alla."

The language might be unfamiliar to you, but you would quickly recognize the programs as "The Donna Reed Show" and "One Step Beyond." These two programs, between them, are dubbed not only in Spanish but in Japanese, French and German as well, and are seen in many parts of the world.

This phenomenon not only is typical of the kind of U.S. television fare that is popular in other countries, but also is indicative of the fact that our tv industry is currently the major source of programming for the world tv audience.

But it is not enough that a Spanish-speaking truck farmer outside Caracas can see "Pero Es Mama Quien Manda" or that a French-speaking truck driver in Montreal can see Robert Young in "Papa A Raison." We in the U.S. television industry have a responsibility, not only to viewers in the U.S. but to viewers around the world, and to the cause of freedom and democracy. Television is the most effective medium of communication mankind has yet developed. It has the power to bring the peoples of the world closer together, to acquaint them with each other's way of life, their problems and aspirations.

Imagine the impact it would have on a family behind the Iron Curtain if they could have seen the vigor and excitement of our political conventions, or the face-to-face meetings between Richard M. Nixon and John F. Kennedy. Or if this family could see the wholesome picture of American family life offered by shows such as "Leave It To Beaver," "My Three Sons," or "The Donna Reed Show," with their moral vitality and joy of living. And, incidentally, the sheer physical abundance and high high standard of living taken for granted by the average, middle-class American families depicted in these shows would be certain to make a profound impression on an Iron Curtain viewer.

Of course, just as viewers in other nations can learn, through television, the true picture of the democratic way of life in the United States, so can we learn more about the problems, aspirations and way of life of our neighbors in other lands. The interchange of culture and knowledge between countries that international television affords will not be a one-way street. Ideally, the flow will be free and unimpeded in all directions between all nations, uniting the world in a brotherhood of understanding.

Global Expansion

The world-wide television audience is growing by leaps and bounds. The U.S. now has five television receivers for every three in the rest of the world, but the balance will be overturned completely within the next decade. The 39 million sets outside this country are expected to grow to 50 million by 1965, and by 1970 there will be more sets abroad than in the U.S. It is up to us to reach this audience and to show them democracy in action, so that they can choose their path on the basis of knowledge, not propaganda.

The Soviet Union is engaged in a crash program to provide transmitters, receivers and programs to its own satellites and the uncommitted nations of the world. The free world's answer must be quick and sure.

In Cuba we have seen how the battle for democracy can be lost. We are in grave danger of losing it in many countries of Latin America, Asia and Africa. We must get our message of democracy to the uncommitted countries as soon as possible, and let them see us as we are, not as the Russians paint us to be.

ABC has gone into international television at full throttle. We, together with the Central American tv stations, have pioneered in the development of the world's first international commercial television network, the Central American Television Network, which is now successfully telecasting network programs in Guatemala, El Salvador, Costa Rica, Honduras and Nicaragua. These network programs are sponsored by international advertisers.

In Venezuela, ABC International has devoted considerable effort and capital to helping establish a new Venezuelan network which has just begun telecast operations within the last two weeks. This network will cover all the major markets of Venezuela.

In Ecuador, a new ABC affiliate in Guayaquil began operations approximately last December. In Lebanon, ABC International is now helping a new station get on the air later this year.

In Australia, we have joined with News, Ltd., in the operation of several television stations in this rapidly growing land.

The future of international television is global. We are on the threshold of a fabulous age of world-wide communication via television. Through satellite transmission, microwave relay, transoceanic coaxial cable, and scatter transmission, within a few years we will be able to send and receive tv programs instantly to and from the major cities of the world.

From Ike To Mike (& Camera)

[*Some Tentative Precepts*]

By JAMES C. HAGERTY
(ABC V.P. News, Special Events, Public Affairs)

The television and film camera must be utilized fully before the presentation of television news is to realize its greatest potential.

The camera is as much the basic tool of the tv newsman's trade as the microphone is to the radio newsman and the pad and pencil to the newspaper reporter.

For a number of reasons, not least among them television's youth, we have, as a general rule, borrowed techniques from our older brothers—the newsreel, newspaper and radio media. What we need to do now is strike out boldly on our own.

Sight and sound separates tv from radio and newspapers, intimacy separates it from newsreels. The tv news camera must capture both of these qualities, becoming the "eyes" of the viewer, taking him to the news event and placing him in a position where he can receive a better understanding of the cause, meaning and development of that event.

Finding and training these tv reporter personnel demands time—it will not be accomplished overnight.

At ABC News we are moving ahead with a major departmental expansion—in personnel, facilities and programming. While we are not attempting any sudden miracles, we do expect in the not too distant future to be fully competitive in all ways with other broadcasting news departments. (And if that is a "race"—and that's your word gentlemen!—it's a good thing because it will benefit the tv viewer as much as it does our industry).

When we achieve that goal we will begin devoting a not inconsiderable amount of time to training new promising personnel, developing new techniques, researching new projects and experimenting with new ideas.

Television news, as is true of the entire tv industry, is on the brink of scientific progress so startling it will pale by comparison with most advancements to date. In about five years, earth encircling communication satellites will bring world-wide television into reality. On tv newscasts we will be able to switch for direct live reports to all parts of the globe. New portable wireless cameras will transmit live pictures from almost any location and under almost any set of conditions. Many other pieces of new equipment and many newly developed techniques will compliment these particular advancements.

Viewed in this light, tv news is in the early stages of development. We have made great strides and we have but scratched the surface.

This new scientific development will present us with great opportunities; but it will be that old fashioned machine, man, who must do the thinking and must seize the initiative. And the major part of the progress we hope to make in tv news presentation must come from the ideas and work yet to be done by newsmen with fresh ideas to supplement their sound news judgment.

The television news reporter and photographer of tomorrow—along with news writers, the news staff, and, yes, news executives, too— must break this fresh ground. I am confident that it will be done.

Of All People, Broadcasters Lacking In Communication

By JULIUS BARNATHAN
(ABC V.P. for Affiliated TV Stations)

One of the most glaring inconsistencies in the communications industry to me has been the almost negligent way in which various sectors of the industry communicate with each other.

Although able to communicate with people in some 98% of the nation's homes through television, broadcasting and advertising people still have not mastered personal communication.

And communication is the one vital step to understanding.

It may sound like a far-fetched analogy but I think you can compare the oft-repeated misunderstandings that occur between advertisers and networks and networks and affiliates and other inter-industry factions with the lack of understanding that exists between the United States and many areas of the world.

We have lost valuable ground abroad because we have not been able to properly communicate with the peoples of the world. We have not made sure they know and understand the motives and desires of the United States.

Politically, morally and financially, it has been most unprofitable.

In broadcasting too, a lack of communication, a lack of understanding can be most unprofitable.

In station relations the broadcaster is afforded, I believe, an exciting experience in communicating and understanding. It is difficult for an affiliate in Idaho or Indiana to be aware of the multitude of problems that are solved before a program goes out on the network line, or of the many functions involved in inserting a commercial into that program.

The affiliate only knows that he is transmitting a network program and he wants it to be the best possible for his viewers.

The network, on the other hand, on many occasions has trouble understanding the problems and complaints of its affiliated stations.

In both cases, the "ostrich approach" can have serious consequences. One of the reasons the problem occurs is "ivory tower" thinking. The man who says, "I've got enough problems of my own," and does not attempt to understand the other person's position usually winds up adding to his own burden.

To communicate you must get out of your shell, get to know the people you do business with and get to know their business. Advertising people must learn more about the network's problems and operations and about stations. Networks must pay closer attention to the attitudes of advertisers and affiliates. And individual stations must find new and wider avenues of communication with advertisers and networks.

To accomplish this some agencies and networks have set up teams of liaison men who work closer with, and learn more about, other areas of the industry.

In the ABC-TV Station Relations Department, several means have been developed to bring the network in closer contact with its affiliates. Frequent closed circuit broadcasts advise them of both network plans and problems. The network continually tries to effect even better coordination with its Affiliates Advisory Association. And the Association brings its questions to the network with always improving understanding.

There Are Tribulations But There Are Joys, Too

By THOMAS W. MOORE
(ABC-TV V.P. in Charge of Programming)

If we could offer a prayer for the coming television season, it might go like this:

"Give us the tenacity to stay with a program when it has a chance to succeed, give us the courage to drop a program when it is doomed to fail, and give us the wisdom to distinguish between the two."

ABC-TV, in the eight years since the merger of the American Broadcasting Co. with United Paramount Theatres, has built fast—but it has built carefully and well. This is because we planned for the long pull. We have practiced the art of suspended judgment and have given each entry every chance to succeed before writing it off the books.

Television's storage vaults are filled with good programs whose death knell was tolled by impatience. Except for uncommon faith, two recent hits, both on ABC-TV, might have been doomed. They are "Adventures In Paradise" and "Hawaiian Eye."

"Adventures in Paradise" was launched in October, 1959, and played to 5,000,000 homes that month for an audience share of 21%. By dint of hard work, patience and faith it was built into a winner, and by March, 1960, was reaching 8,000,000 homes and a 29.5 share. In January, 1961, it reached 9,000,000 homes and had 35.4% of the total audience.

"Hawaiian Eye" was another slow starter, but by January, 1961, had nearly doubled its original audience and topped Perry Como, its "invincible" competitor.

Both shows owe their lives to patience on the part of advertisers, agencies, producers and ABC-TV.

"The Real McCoys" reached 5,000,000 homes for a 19.5 share of audience when it first went on the air in October, 1957; last January it played to 14 million homes and had 46.2% of the audience.

"The Donna Reed Show," now in its third season, is another classic example of how patience and faith can pay off. Since October, 1958, it has increased its share of audience from 21.7 to 34.9%, and the number of homes reached from five and a half to 10 and a half million.

The obvious hits and flops are easy to deal with. But the real joy of our business lies in seeing a show build slowly into a hit. And the show that has a slow build is the hardest to dislodge. Its following is the most faithful. We at ABC-TV, when we have faith in a program that is not an immediate hit, will work to improve it, will go all out in its promotion and publicity, will give it every chance to achieve the success we feel it deserves. Only after every effort has failed will we write it off.

We know our program producers have come to appreciate this attitude. We hope that there will be increasing appreciation of the need for patience on the part of advertisers and agencies

Equally urgent is the need for early decisions on their part. The greatest enemy of creativity is lack of time. Any product, whether it is a piece of cabinetwork or a television program, cannot be as good when it is produced under pressure as it would be if time were allowed for painstaking, thoughtful, careful craftmanship.

In the next few weeks many of the creators of the 1960-61 television fare will go on vacation, returning in May and June. They should be hard at work now on next fall's offerings, but their hands are tied by the indecisiveness of renewals and late decisions on new programs, so they are using this artificially created "slack" season to get away while they can. Because they know that by July, when their new programs should be well under way and they would normally take their vacations, hastily imposed deadlines will be at their throats. Had these renewals and new purchases come by January or February at the latest, much time that was lost waiting for decisions could have been used creatively.

ABC-TV is making definite moves this year to give its talent as much notice as possible for the shows they must deliver for the 1961-62 season. "The Flintstones," "My Three Sons," Surfside 6," "Adventures In Paradise" and many other shows have had their "go-aheads" for weeks. There will be no need to break stride in production. Long-range planning will enable the creative people involved in these shows to work under far less pressure than last-minute orders would have necessitated. We will continue to do everything we can to give the program makers enough time to do a good job.

So that is our plea and our prayer this season. First, patience—not panic—patience to give a good show a chance to find its place in the sun. And second, early planning—not last-minute decisions.

First and most important, the television audience will reap the benefits. And so too will networks, sponsors and agencies—in better programs, better ratings and better costs per thousand.

The Care & Feeding of a Series

ABC-TV's slotting of "The Corrupters" next season is an example of indie packagers making their way in network vidfilming.

Co-producers Leonard Ackerman and John Burrows took their "Corrupters" project to the web. Neither had done any vidfilming before. Burrows had been a producer in feature production and Ackerman is a lawyer. ABC-TV's program topper Tom Moore suggested that they tie up with Four Star Productions, a tie which would offer them savvy and under-the-line production know-how. Four Star Productions and the coproduction team of Ackerman and Burrows reached an agreement for the hour vidfilm series, with the web financing the pilot.

It's Quality That Makes The Quantity Important

By BERT BRILLER
(V.P., ABC-TV Sales Development)

In one of our cartoons, the moose invents a new explosive. But he can't give it to the Defense Department because the recipe was torn in half. "I know how much," he complains, "but not what of."

"Two cupfuls, three jiggers and a dash of" may be either potable or poisonous, depending on the ingredients. In television, too, 8,000,000 or 11,000,000 are important not in themselves, but what they signify.

Television's numbers are getting bigger, and at the same time they are being refined in qualitative terms. Who views, Where, Why, When, and How? These are questions as important as How Many.

In ABC Television's growth, the numbers have been of great significance. More coverage, more programs, bigger audiences and lower cost have been central to ABC's planned growth. But we have given equal attention to qualitative factors, because our circulation depends first of all on the quality of the product on the screen. And also because certain families are more valuable than others.

Three Senses of Quality

We can speak of quality in three senses: (1) the *kind*, rather than the size of the audience; (2) the kind of program, e.g., a documentary; and 3) the professional or artistic level of production. For example, "The Real McCoys" and "Untouchables" are quality shows under the first and third meanings, even though they have mass appeal. As a matter of principal, ABC rejects the undemocratic concept that to have quality a program must be a bore.

Very early in the game we studied audience quality. The younger, post-war families — homes with more viewers — are more important for most advertisers, and for television as an industry because they do more viewing. We programmed with special emphasis on these homes, and in them ABC today has the lion's share of the audience.

Nielsen did a tabulation in the first half of December. In all homes, ABC was a hair behind Columbia, 19.6 vs. 20.1, and well in front of NBC's 17.3.

But in the younger-family homes, ABC handily beat the competition. And the score in the bigger-family homes — with five or more members — was truly one-sided: ABC 27.2 . . . Columbia, 20.0 . . . NBC, 17.1. ABC was 36% higher-rated than CBS and 59% higher than NBC.

Of course, some of our shows include a higher proportion of older viewers. Lawrence Welk, for instance, does a fine job for J. B. Williams products such as Geritol, Sominex and Zarumin. But for Aqua Velve and Electric Shave, JBW uses "Adventures in Paradise" to reach more younger families.

Strength in Metropolitan Counties

More and more advertisers find ABC-TV giving them the kind of household they want. In the populous metropolitan "A" counties, ABC is well out in front, and does better than average in the "B" counties — key marketing areas where purchasing power is concentrated and competition is strong.

Another important aspect of quality is a program's "climate." Obviously, climate isn't readily translated into a number. However, a relatively new rating that bears on a show's aura is TV-Q. When viewers call a show "one of my favorite programs," the designation carries with it an element of preference, of active choice, emotional involvement. Some agency researchers have used TV-Q scores as one factor in evaluating a program's effectiveness as a showcase for their client's products.

It's interesting that of all the mentions of evening favorites, TV-Q reported in January, ABC has 36%, leading CBS with 35% and NBC with 31%. Worth noting, too, is that TV-Q has some predictive value—and that leadership in TV-Q points to continued growth in ABC audience levels.

But there are many other aspects of quality that are not susceptible to easy measurement by the tape-measure, yardstick or scale—although they are readily spotted by the naked eye. "Winston Churchill: The Valiant Years" has qualities which stem from its special blending of drama, music and historic values. It has special appeal for doctors and pharmacists (because of their war service) and for other groups of interest to its sponsor, Metrecal.

Bell & Howell has gained tremendous audience response from its "Close-Up!" series with documentaries such as "Yanki No!," "Cast the First Stone," "The Children Were Watching." Ralston has scored impressively with its "Expedition" program, which is assigned for study in some 90,000 classrooms. With these programs —plus public affairs series such as "Directions '61," "Meet the Professor," and "Issues and Answers," ABC Television is improving its qualitative delivery. Its forward surge in sports, with events like the NCAA football games, and its acquisition of such attractions as the Oscar awards, are indicative of the new emphasis on quality. And, of prime importance, is the stress that will be placed on news, underlined by the recent hiring of Jim Hagerty. Leonard Goldenson is giving Hagerty the wherewithall to make ABC news second to none.

WMAL's Assignment— Programming For President of U.S.

By FRED S. HOUWINK
(Gen. Mgr., WMAL AM & TV)

Washington, Feb. 21.

How would you plan and maintain your local programming to best serve an audience so diversified that it included: The President of the United States, Federal Civil Service Workers hailing from such scattered points as Coral Gables, Tacoma, Butte and Syracuse, the foreign diplomatic corp, and members of the Federal Communications Commission?

Here is how we at WMAL, radio and television meet this challenge:

There is one common denominator for all of these people. Washington is the news capital of the world. These people make the news and they are the news. They must be kept the best informed people in the country. Therefore, our major emphasis in local programming is in the field of news and public affairs.

Our stations program news in five-minute segments throughout the day and throughout the week. We telecast an early evening 30-minute news program Monday through Friday and a 30-minute late evening news program Sunday through Friday. On radio, we supplement ABC newscasts with hourly local newscasts at the half-hour and special reports every morning and evening. Twice a day on television and eight times a day on radio we broadcast editorials and on Sunday night we simulcast a local public affairs program.

We utilize the talents of professional newsmen to deliver the news.

Reporting world news on tv is Joseph McCaffrey, a veteran commentator who has covered Washington for more than 20 years. Local news is reported on television by two of the most able men in the city, Del Malkie and Ed Meyer. The sports commentary is by Washington Daily News columnist Morrie Siegel and the weather forecasts and summaries are reported by professional weather consultant and meterologist Louis Allen. All of these men devote their entire day to their respective fields.

The programs and the talents are supervised by the WMAL news and public affairs department. This department, organized as a separate and independent operation, responsible directly to the general manager, is headed by Dick Riehmond. His department currently has six radio equipped mobile news units cruising the city day and night. Trained newsmen man these cars equipped with 35m still cameras, with 16m zoomar lens movies cameras and with miniature tape recorders. WMAL-TV telecasts more local news film than all of the other Washington stations combined.

Three men have been added recently to the local news staff, one to assist specifically with editorial and public affairs programs. Several Washington stations have editorialized on such topics as summit meetings and missle failures. We concentrate on local issues. To date this policy has met with enthusiastic response from the public and civic and political leaders.

ABC Taps Don Curran

Don B. Curran becomes the first director of publicity and promotion for ABC's owned & operated radio stations under press info veep Mike Foster.

Formerly with KTVI, St. Louis, as sales promotion manager, Curran begins with ABC on April 11.

Looking In From Outer Space ...A World's Eye View

HOWARD W. MASCHMEIER
(General Manager, WNHC-TV)

Let's throw it up at Tiros and see who receives the projected climate.

By 1965, mankind will have an eye on the world, and living rooms from Pole to Pole will be interconnected, live.

The experiences of many peoples and countless lifetimes will be sifted, seen and heard by the full range of billions of IQ's as the global eye makes its magic circle and interprets what it has seen. A telescoped world will thus become possible for all.

The mid-1960's will certainly see television's fulfillment under the firm and creative leadership of those who believe that a strong and free and meaningful industry is truly the best for all. If we do, no one will ever lead Americans astray.

Bouncing another signal in from outer space, we get the message that some critics deserve a "kudo" for their contributions. Constructive criticism can play a vital role in shaping the radio-television future. All the arts and sciences need interested and helpful observers and since we are a composite of varied creative arts, we may need the critics more than most. Long live the Goulds, VARIETY and similar genie. Our destructive critics never will understand that a successful broadcaster is deeply dedicated to community service. Somehow public approval in television never really comes to those who continually ignore the public interest, convenience and necessity. And why on earth (or even in space) the uninformed critical intellectuals can't get wih this simple message is beyond me. Brilliant they are, but without perspective.

Since in the eye of the beholder, all television is local, we inner spacemen must needs wear two heads (or at least two helmets): that of the local station staff and that of the network. Let your light so shine hat your intent is clear. As we say in the Triangle stations group, "You're here to serve . . . the public and the client."

It's not by chance that our Philadelphia flagship (WFIL-TV) consistently rates Number One with its vast public. The best of local programming, both commercial and public service, combined with the best of the networks, really adds up . . . and the public knows it. The same is true of the Triangle Stations' Connecticut "Sister-ship," WNHC-TV. Our approach in Connecticut and within the Triangle Stations is, and always has been, qualitative and not quantitative.

At this Eighth Anniversary point, our progress in Connecticut has been extremely gratifying, thanks to the ABC-TV team under Leonard Goldenson and the Triangle Stations Group under that acknowledged communications statesman, Roger W. Clipp.

A final bounce off that satellite and the computer prints this summation. Broadcasters, stations and today's television programs, and tomorrow's too, are like ice cream sodas. Casey Stengel and Democrats in season . . . "Nobody likes them but the public." And now, if you are still receiving, switch to another frequency and the next salute to AB-PT and thanks from Channel 8, Connecticut.

ABC Radio Also Has Its 'New Frontier'

By ROBT. R. PAULEY
(ABC V.P. in Charge of Radio)

When the ABC Radio Network paid some $300,000 for exclusive rights to the forthcoming third championship fight between Floyd Patterson and Ingemar Johansson, more than a few people in the broadcasting industry were shocked. No one else in radio was willing to spend this sum. Even television rights to such attractions are not that expensive.

The industry's reaction did not surprise us. ABC Radio caused amazement when it introduced "Flair" last October. We astounded people when we paid $200,000 for the second Patterson-Johansson fight last year.

It is becoming a habit. And one which we enjoy.

President Kennedy calls the sixties the "New Frontier." ABC Radio calls the sixties a "Magic Market." We believe in the growth of the country and are vitally aware of its ever increasing young adult population. ABC Radio has every intention of being the advertiser's best introduction to these new and imaginative consumers.

In 1960 the heavyweight championship fight attracted over 61 million listeners on ABC Radio—the largest audience in the history of advertising. And the fight was sold. This year we anticipate an even larger audience. And again there are advertisers who realize the value of this radio event.

I feel that sometimes many advertisers have a greater realization of radio's power than some broadcasters do. Too many people in radio undersell the medium.

We have refused to let that happen at ABC Radio and the results have been evident on the ledger page.

In every area, ABC Radio is experiencing its best first quarter in years. Sales on Don McNeill's "Breakfast Club" are well ahead of the 1960 first quarter and second quarter orders are sustaining the drive.

Both in sales and in clearances, ABC Radio News has shown marked improvement over last year and we are constantly improving the quality of the news.

"Flair"—which represented the only major radio programming breakthrough in 1960 on all four networks—has met with such success that even we at the network were a bit surprised. Affiliates from New Haven to South Bend to the West Coast have told us how, with the help of "Flair," they have moved from third or fourth in their market to first or second.

Many people have told us at ABC that our willingness to expand our programming services and willingness to increase expenditures to do it represent modern pioneering in the industry.

It takes money to achieve quality. And it takes hard work. Since quality has been our aim, we have given much of both. Happily, it has worked.

Quality has attracted larger audiences. It has aided affiliates. And it has brought more advertisers.

The "New Frontier" calls for a long and dedicated march to progress. In radio, ABC Radio intends to lead that march.

Is Youth Being Served?

By JOSEPH STAMLER
(Vice President-General Manager, WABC-TV)

It would be extremely difficult to find one aspect of television that has been subjected to more controversy than its effect on our young. And this is as it should be, for while far from meek, (our) youngsters shall certainly inherit the earth. There is a paradoxical relationship here somewhere, for television itself is in its own adolescent stage of development with only some 14 years under its belt. Nevertheless, because of its undisputed influence on our way of life, we expect, nay demand, that it perform as though Methuselah, not Milton Berle, was Mr. Television.

When television first appeared on the national scene, it was generally assumed it would be radio with pictures. Today, the role of television defies clear-cut definition. While it is still looked to primarily for entertainment and escape, its social forces are staggering. It is not only a news reporter but a news-maker; it is a clergyman, an educator, a politician, a musician, a labor reformer, a civic leader. It must serve in all these capacities while charged with the responsibility of being advertising's prime mover of goods and services to support the free enterprise system. But one capacity it can never, and should never serve, is that of the parent.

Unfortunately, too many parents "pass the buck" of rearing children to television. The electronic box is rapidly replacing the teacher as a very convenient scapegoat for faltering parents of wayward children. And conversely, there is evidence to indicate that many young delinquents apprehended in criminal activity defersively assert, . . . "Television is responsible for my crime. You adults are responsible for the contents of television, so you're responsible for my crime." The true motivator of an act against society may not necessarily be revealed in "confession."

The subject alone of the effect of violence in television on children has become enmeshed in a maze of contradictions and a myriad of opinions. Senator Kefauver says that ". . . Television is making our nation's youth insensitive to human suffering." The Foundation For Character Education in Boston says ". . . Much of the television fare offered to children is truly of excellent quality; most of the early fears expressed about television's impact on children have been laid to rest." A psychiatrist states, ". . . Television creates a just for violence in children." Professor Ithiel Pool, Social Psychologist at the Massachusetts Institute of Technology contradicts, ". . . Violence on television may be good for children—seeing violence acted out in dramatic form which they understand may purge children of similar feelings."

TV as Stimulant

On the other hand, television is supposedly guilty of inducing passivity in youngsters. At the advent of television, reading was fere-doomed to a dying pasttime. Yet in the first six years of television, the national selling (not including lending libraries) of children's books increased 100% while the like population increase was 8%. Bennett Cerf, president of Random House, in recent remark to the New York Society of Security Analysts observed that the very act of watching television has made children 10 times as anxious as ever they were before to read books. "They see things on the television screen that stimulate their interest in current events, in history, in science, in wonders of the sea and the heavens and once they turn off their sets, they demand books that will furnish them with further details." He maintains that "Television is the greatest thing that has happened to children since the discovery of mother's milk."

And so it goes, the seesaw of complaint and praise by critics and supporters. As a young industry it is healthy that we have this give and take for the concern of the medium and it will be many years,

(Continued on page 62)

Modern Radio Comes To Chi

By RALPH W. BEAUDIN
(General Manager, WLS Radio)

Chicago.

To anyone who is familiar with the modern radio concept today, the idea is certainly not a new one nor is the installation of the "format" necessarily an impossible one in any market. But among the top 15 markets in the country, none has been less influenced by the modern radio concept than Chicago. There had, of course, been changes, but the competitive battles which were seen in Los Angeles, St. Louis, San Francisco, Cleveland and Minneapolis never reached the southern shores of Lake Michigan. The reasons were fairly obvious. Chicago is a "must" buy for most advertising schedules and often times three or four (sometimes five) stations were bought. Every station was showing a profit in Chicago and no one saw any reason to go through the pains of a fierce competitive battle to improve their ratings and ranking in audience.

When we came to Chicago last March 21, only three days after ABC officially acquired WLS, the station was a potential powerhouse with its 50,000 watts of clear channel power at 890 kc but rating-wise ranked seventh in a seven major station market. Its predominantly farm and religion programming together with country music and talk shows pegged it as a "rural" station which had little or no appeal to Chicago audiences. Our move: to bring modern radio to WLS and to Chicago.

What went on behind the scenes between March 21 and May 2 (when the new format debuted) was phenemonal. With expert knowledge of modern radio, Fred Zellner (chief engineer) and Sam Holman (production manager), who were responsible for the earlier success of KQV, came to Chicago and gave the physical properties of WLS a complete rejuvenation and modernization. Transmitter, control rooms, turntables, mikes, and virtually every piece of equipment were made ready for the perfection which is synonomous with modern radio.

On the talent and programming side of the coin we started with a "tabula rasa" or, as a trade paper put it, "the entire old programming was cleared out as though with a bulldozer." Trade ads for DJs loaded us with over 350 audition tapes from which we selected the cream to build the station. On May 2 the NEW WLS, "mid America's bright new sound," went on the air with a 24-hour-a-day music (pop), news, sports and featurette type format.

What's happened since then has been aptly described as an "Upheaval in Chicago." Chicago radio dials that hadn't been touched since Jack Benny switched from NBC to CBS in the '50s started to dial in 890. All across town, in newspapers, on tv, in movie houses (movie trailers), outdoor posters, the news spread: "There's a new sound —WLS Radio, 890 on the dial."

Today, less than a year since the new format bowed, the three rating services agree—WLS has hit the city big. Nielsen shows it running first in total homes reached in the last two surveys. Pulse finds us a bare 5% out of first place and Hooper also showing us No. 2 close on the heels of the frontrunner. Business is booming in 1961. Both local and national sales are pouring in at a record rate and interest in the station is at an alltime peak.

WLS and modern radio have finally "reached" the Chicago market. Probably for the first time in its 36 year history WLS has become a real part of the city. In our new studios and offices in the London Guarantee Building on Chicago's Boul Mich, ad agency people, advertisers, columnists, radio-tv writers and other visitors are now looking with both wonder and a new found respect at WLS. And from all indications, so are our competitors.

ABC's Man-Thin Setup Overshadowed By Its Stout Ambitions & Advances

By ART WOODSTONE

Apart from the absence of some affiliates for its daytime programming and its inability to achieve the gross billing status of either CBS-TV or NBC-TV, about the only other way ABC-TV is behind its rivals is in the size of its staff. And in this third respect, it doesn't appear as if ABC management is even anxious to overtake the other television networks.

It's difficult to be precise about how much smaller the ABC-TV operating and administrative staffs are than those at NBC-TV and CBS-TV, not without an exhaustive survey, but it's been reasonably bruited about that ABC operates with about half the manpower of each of the others.

Not all by design is ABC slim. A lot of luck (bad) and circumstance (unfortunate) made the web man-thin. It couldn't get the affiliated stations, it didn't have developmental money and, consequently, it didn't have much forefront programming, as recently. NBC and CBS have been fat in those areas since almost the beginning of commercial tv. Most of the time ABC was "the third network," and, if one believed the exhortations of the lately defunct DuMont web, ABC might even have been the "fourth network" back in 1953 and 1954.

ABC-TV has a program department in New York consisting of 10 executives, supported by three of four middle-level functionaries, plus the usual-sized network array of clerks and secretaries. There are seven ABC program execs in California, and perhaps a dozen men, counting everyone (but secretaries) in ABC sales service and client service. In Hollywood programming alone, either NBC-TV or CBS-TV could easily double the size of the entire two-coast ABC program department.

ABC-TV has 10 salesmen, but NBC has almost that number just in sales unit bosses. (not counting beat-pounding peddler). CBS-TV's sales staff (exact number presently unavailable) is thought to run up a mighty number of sales personnel, far larger than ABC has ever mustered in any given calendar year, especially the last. 1960

Six key men are in ABC-TV stations, and even there, the main guy, Jules Barnathan, still spends some of his time overseeing the general activities of his old haunt, the ABC research department.

One of the biggest of the little ABC-TV department is engineering. NABET union lists have the whole of ABC (radio and major market owned & operated stations) at something over 900 technicians and engineers. Here alone the CBS and NBC lists make ABC look, technically, like a piker.

Are their many faults in operating like an escapee from Vic Tanny's? ABC-TV's relatively small staff is easy to administrate, and at the other webs considerable money, time and energy are consumed just in seeing that large staffs jell—and also produce. Decision at ABC-TV rests in the hands of very few men — prexy Ollie Treyz, program chief Tom Moore, affiliates topper Barnathan, news boss Jim Hagerty, three men in sales and with Frank Marx, the engineering veep. Corporate topper Leonard Goldenson sits over them paternally, now and again participating in a big-money decision but most of the time leaving the decision-making and day-to-day labor to his relatively few major aides. Sy Siegel, ABC financial satchmo, is said to find it easy identifying areas of responsibility toward making out his budgets and also in finding the right man to talk to whenever a special financial situation arises. In brief, the chain of command at ABC-TV (there is one, like everywhere else) is short.

Agencies, who are sometimes dismayed at ABC-TV's "flexibility" in other directions, are nonetheless delighted at being able, most of the time, to reach an ABC executive who can make an a semi-immediate decision about some program or commercial of concern to the agency at the moment. It's true at NBC and CBS, but "not as true," one client rep observed last year.

Whether NBC and CBS will follow suit ("they're showing signs) and slim down to ABC's size is known only to CBS's James Aubrey and NBC's Bob Kirtner, but don't take bets these two webs will ever follow ABC all the way. First of all, their size relative to ABC is as the result of the same item, chance, that kept ABC small, but their size is also the result of some philosophical differences in approach to programming. Sure, CBS is on film now and, like ABC, is going outside for its programming. NBC is more on film now than ever before, but it still does some internal producing, which alone keeps its staff needs higher than ABC's.

The news area is where NBC and CBS really force staff budgets way up. Until now ABC has been tardy in that respect.

Who knows? It could be that ABC will presently have to undertake a vast staff expansion to accompany the drive by Hagerty for more news programming. "Wait until they start going outside for news," one rival networker warned last month. "That's where they're going to have to start using manpower; ABC doesn't have any idea what it's in for."

ABC-TV today is lean and by its own admission, still a mite hungry. While it doesn't register the gross billings of its rivals, CBS-TV's Aubrey, a former basketball player, and NBC's Kirtner, a man of the world, understand the sporting thing and also know the score. Having heard what can happen when an underfed kid like Jack Dempsey meets the Bull of the Pampas, they can appreciate, if not pursue, the virtue of dieting.

Remember what Caesar observed of a lean and hungry Cassius? 'Such men are dangerous," said he.

Oscar Primping For 'Biggest Yet' As TV Boffola

By JERRY ZIGMOND
(ABC Director of Promotional Activities for Motion Picture Academy Awards Telecast)

Hollywood.

It may sound strange but a young, 33-year-old fellow named "Oscar" will this year attract more people than did the Presidential ballot boxes this past November.

He will be seen by more people than was any session of the 1960 Democratic or Republican nominating conventions.

The suspense he creates will affect a larger viewing audience than did Bill Mazeroski coming to bat for the Pirates in the last game of the 1960 World Series.

For among all of the stars in Hollywood, "Oscar" gets top billing Monday, April 17, when ABC-TV and Radio broadcasts the Academy of Motion Picture Arts and Sciences Award show.

Some 65,000,000 people in the United States will be watching the Awards on television. More will listen to it on radio.

And it's guaranteed to be one of the biggest entertainment events of the year. It always is. Although the number of motion pictures produced and the number of theatres to exhibit them have decreased in recent years, the interest in the "Oscar" Awards has never let up for a moment.

I suppose one might describe the Awards presentation as a combination of pomp and circumstance, Hollywood glamour, stand-up humor and suspenseful drama.

All of the flashing gowns, the bright smiles and the searchlight atmosphere serve only as backgrounds for the spontaneous relieved smiles or the fleeting anguished expressions as the winners are announced.

This year's show will be produced by Arthur Freed. He and his staff have been planning an entertainment spectacular that will probably out-do anything on television this year. Bob Hope, himself an "Oscar" winner, will be master of ceremonies and Andre Previn will be musical director. A list of important stars who will participate will soon be announced.

The Board of Governors of the Academy—its President, Valentine Davies—General Chairman of the 1961 Awards, Steve Broidy—and the Executive Director of the Academy, Mrs. Margaret Herrick, have given ABC full cooperation and support through their efforts to produce the finest Academy Awards show ever telecast.

Having had a theatre background myself, I realize how important this event is to the motion picture industry and to motion picture theatres. An "Oscar" Award can add millions of dollars to the gross income of a film. The MPPA and the TOA have also given us their very finest help.

We're sure you will enjoy the show.

WABC-TV's Fashion Show

WABC-TV, the N. Y. flag for ABC-TV, will do a special "Paris Fashion Show" on Wednesday, March 15, at 7 p.m. Half-hour program, hosted by Maggi McNellis and showing spring fashions from France and Italy, is being fully sponsored by Ohrbach's, N. Y. department store.

Doyle Dane Bernbach is the Orbach agency.

WXYZ-TV's Bigtime Bid For Vidtape Commercial Laurels

By JOHN F. PIVAL
(President, WXYZ, Inc.)

Detroit.

The tremendous growth of ABC has not robbed the company of what is perhaps its greatest quality —the willingness to pioneer new concepts in entertainment and the business of broadcasting itself.

When broadcasting was a "voice without pictures," WXYZ and George Trendle created and inaugurated many new types of entertainment—most notably—the early evening adventure series. Broadcasting from a small rented studio in downtown Detroit, WXYZ originated such programs as "The Lone Ranger," "The Green Hornet" and "Sgt. Preston of the Yukon." For nearly 20 years, audiences throughout the nation thrilled to these programs which required a little imagination and an occasional boxtop to return to the thrilling days of yesteryear, to "Cato's" secret subterranean garage or to the frozen northwest.

It's fitting that as ABC celebrates an anniversary, WXYZ is beginning a new and challenging venture. The station is making a full scale entrance into a business which has been considered out of its domain—the creation and production of video tape commercials . . . particularly for network advertisers.

To a certain extent, WXYZ-TV was at first pursued by the idea rather than being the pursuer. Local advertisers had been availing themselves of the station's unique production facilities for some time, and the word began to spread. National accounts began to use the facilities—among them: Lincoln-Mercury, Massey-Ferguson, Reynolds Metals, Chrysler and others. In January of this year, the Tape Commercial Division was formed headed by Ralph Dawson. Creative personnel for the division will be drawn from the station's veteran "pros." It is a complete unit requiring no aid from outside sources. The unit includes writers, producers, directors, stage hands, engineers, lighting experts, carpenters, marketing specialists, and graphic artists.

The pro and con of video tape over film has been developed at length for some time now, and doesn't need repeating here. You save time and money *only* if you have the personnel, facilities, and the *know how*. We've licked one of the tape's irritating drawbacks —matching, to a great extent, the special optical effects available on celluloid—but doing it quickly and economically. WXYZ-TV solved the problem through the installation of a radically new special effects amplifier and a workshop experimentation to catalog the wide range of film effects. How many tape production centers are turning out *reverse action?* Matting effects, as well as electronically reducing the full raster to postage stamp size are simple jobs for our Tape Commercial Division. But, it's not enough to be able to duplicate the most difficult effects achieved in New York and Holly-

(Continued on page 62)

My Enchanted City

By DAVID M. SACKS
(V.P., KGO-TV)

San Francisco.

San Francisco is truly the Golden City of the West.

From the moment that he first hears the sound of the deep voiced foghorns mingled with the ringing of the cable car bells, a visitor to San Francisco is infused with the magical enchantment of this City. And this enchantment never fades, even if he becomes a resident of this "Baghdad by the Bay."

We who live and work within its charming borders regard San Francisco affectionately, and we can lovingly and minutely describe to a visitor all of her famous streets and landmark—Knob Hill, Market Street, Fisherman's Wharf, Telegraph Hill and Chinatown.

And, if we know the visitor well enough, we will introduce him to the alleys of North Beach, to the exclusive World Trade Club in the Ferry Building, to the glamorous "Admiral's Table at Trader Vic's," or sneak him into the "other room" at the Hungry I, or beg for him a sidewalk table at Enrico's Coffee House, or take him to sit on the dock at Sam's with our feet dangling in the Bay while we eat hamburgers on sour dough French bread, watching the sail boats act as canvas fence around Alcatraz.

But San Francisco is not just today. Its yesterday was rich and colorful and adventuresome, too. The history and beauty of this magnificent city has been thoroughly and lushly described in hundreds of exciting books. Herb Caen, the "poet laureate" of San Francisco, has written six books on it — all true labors of love on the part of this talented, creative writer who treats the city as a mistress and who expresses for us less eloquent residents of the joys of living in "My Enchanted City."

And station KGO-TV is a part, an integral part, of the Golden City. We are part of its story—we have contributed to its culture —and we are now wedded to its growth.

Our station's character is embodied in the men and things that truly express the city's greatness.

On KGO-TV, Herb Caen's "Baghdad by the Bay" is an hour and a half of compelling conversation, with our city's viewers intently eavesdropping, on Herb and his guest as they explore all of

(Continued on page 62)

People Talking to People —That's The KQV Story

By JOHN D. GIBBS
(General Manager, KQV)

Pittsburgh.

In three short years, following its acquisition by the American Broadcasting Co. KQV Radio revolutionized the industry in the Pittsburgh market.

Launching a drive to serve Pittsburgh and the Tri-State area in the public interest, KQV moved its entire operation into showcase studios at the busy intersection of Seventh Ave. and Smithfield Street. KQV took radio to the people. It was people talking to people. It became part of the community. And the community liked what it saw and heard. It received KQV. KQV became the byword in Pittsburgh Radio enjoying top community acceptance as adjudged by commendations from leading civic and business officials as well as leading rating services.

KQV, through constant planned programs of public education for the area's various educational, charitable, civic, religious and service organizations, serves the community in a manner second to none in Metropolitan Pittsburgh.

Each year, more than 125 different public agencies benefit to the extent of more than 13,000 announcements . . . a KQV service to Pittsburgh. This is in addition to the numerous program presentations and features scheduled throughout the year as special events.

To indicate the extent to which KQV devotes its interest to public service, there follows a brief summary of just a few of the outstanding ventures undertaken and completed by KQV Radio.

In August 1959, KQV conducted the world's first Polio Clinic to be held by a radio station. It was, at the same time, according to the National Foundation, the largest Polio Clinic ever held. KQV purchased polio vaccine; the Allegheny County Health Department provided nursing personnel, syringes and needles; and volunteer workers from the Red Cross and the Mothers March on Polio assumed various other duties. From opening day, Aug. 24, until Aug. 28, three hours per day, the Pittsburgh public jammed the Clinic to receive their polio shots. At the end of the 15-hour period, statistics showed that 10,000 Pittsburghers had received their polio shots at the KQV Polio Clinic.

A Day To Remember

"Million Dollar Monday" was another demonstration of what can happen when a radio station really gets behind a community project. In this case, the United Fund of Allegheny County. United Fund leaders knew that the Employee Fair Share Contribution program was in for rough sledding and were looking for an attention-getting device. They came to KQV with their problem. KQV proposed a dramatic, day-long promotion entitled "Million Dollar Monday." The attention-getting device was a staff of the highest priced talent ever heard on a radio station. The talent was recruited by the United Fund and KQV launched an extensive promotion campaign to alert the public of something special. Monday, Oct. 26, 1959, was a day long to be remembered by spectators who daily jam the Showcase Studio windows, as well as the audience in the home and on the road. This visible and unseen audience gaped . . . and listened in amazement and disbelief, as the KQV microphones were manned by disk jockeys and announcers, unknown to broadcasting, but extremely familiar in business and industry and the social register. The talent roster for the day included, among others, Fred C. Foy, President of Koppers Co.; Ralph Winslow, Vice President of Koppers; J. Stanley Purnell, Assistant to the President, T. Mellon & Sons; Glenn F. Kinckerbocker, Vice President, Kroger Co.; and John A. Feigel, President of Pittsburgh Central Labor Union. At the day's end, leaders expressed the view . . . "Million Dollar Monday was basic to the success of the United Fund Campaign."

The night of Nov. 8th, 1960, will go down as one of the most exciting election nights in the history of our country. KQV's tremendous "Get Out The Vote" campaign . . . probably the most extensive radio build-up in the history of Pittsburgh radio . . . played an important role in the record turnout at the Allegheny County polling places. Starting on Oct. 1, KQV engaged in an all-out effort to "Get Out The Vote." Messages urging people to vote were recorded by local citizens: President-Elect Kennedy and Vice Presidential Candidate Lodge taped spots urging KQV listeners to vote; grade school children, future citizens of America, asked their parents to vote and to encompass every group, KQV ran a "Get Out The Vote" poster contest in all the high schools with winners receiving Savings Bonds. Winning posters were publicly displayed. Climaxing the drive, KQV conducted its second annual Presidential Pulse Poll. Volunteers from the League of Women Voters, the Civic League and Chatham College manned a battery of phones in the KQV Studios. More than 22,000 listeners cast their straw votes. When the ballots were tabulated, President-Elect John F. Kennedy drew 55% of the votes, an accurate indication of the next day's election results in Allegheny County's vote.

Many other undertakings, in the public interest, too numerous to mention have established convincingly that KQV Radio was, is and will continue to be a vital force in the new Pittsburgh.

Changing Face Of Daytime TV

By JERRY CHESTER
(ABC V.P. in Charge of Daytime Programming)

Somewhat less than two and a half years ago, ABC Television introduced three-way network competition into daytime television by launching a full schedule of new, cross-the-board, daytime programming with a radically different pattern of sponsorship and a markedly reduced scale of prices for daytime advertisers.

The result has been impressive. There has been a transformation in daytime television that is both deep and permanent. The sheltered economy of limited two-network competition collapsed under the pressure of the new competition with benefits to the millions of viewers who now find their range of network program choice extended by 50% and to the many advertisers who now find the cost of network daytime advertising within their means.

What has been good for the advertisers and viewers, however, has produced enormous competitive pressure among the three networks.

When ABC-TV went into daytime, we realistically priced our time charges at "D" rates instead of our competitors' "C" rates—one-third of nighttime charge instead of one-half—because daytime sets-in-use were closer to one-third rather than one-half of nighttime. In addition, we provided for a pattern of dispersion and rotation of a sponsor's commercial throughout our daytime schedule. This was a departure from the conventional quarter-hour weekly or alternate weekly purchase with commercial limited to a single program. ABC-TV advertisers liked the idea of this "balanced portfolio" and spread their commercial minutes in different shows on different days of the week. Our sponsorship pattern not only provided more predictable circulation but also increased the total circulation reached by these commercials.

Our network competitors have not failed to react to these innovations. Through a variety of devices they, too, are now permitting advertisers to achieve greater commercial dispersion and, through bonus plans and special discounts, they also have reduced time charges in order to cope with the new realities of network daytime television.

In programming, the changes have been no less marked.

In daytime, with a homogeneous, habit-bound housewife audience, we were forced to compete mainly within the established program forms — audience participation game and human-interest shows, dramas with a continuing form or set of characters, personalities, and reruns of half-hour nighttime film successes. Within these forms we have seen the usual result of effective competition—survival of the fittest and most satisfying to the public. It would probably be illuminating, as well as embarrassing, to set forth the roll call of lumbering, poor quality daytime programs that managed to survive a two-network economy, but which disappeared from the schedule under three-way competition. In the past two years, in a single half-hour time period, six different program series have appeared on the other networks to compete against our program—in another time period, another network has had five different shows during the same interval. All this turnover in an area of programming where successful shows are telecast for five, eight and 10 years without replacement; after all, "The Price is Right" is now in its fifth year and "Search for Tomorrow" is in its 12th.

This is not to say that we have not had our own share of program failures. That we have had. Failure and change are part of growth, and we have learned much in the prosess. We will continue to experiment and to change until we hit the winning combination

It's Not 'Where Are We Going' But 'Where Have We Been?'

ELTON H. RULE
(ABC VP-Gen. Mgr. KABC-TV)

Los Angeles.

"Where have we been?" has now replaced the question asked by all of us 10 years ago. At that time the great unknown was expressed by the question "Where are we going?"

It is very difficult to be completely objective in reviewing the series of circumstances which have contributed to the present position of KABC-TV in Los Angeles, particularly when our destinies are so unalterably entwined with those of the ABC Television Network. It has often been said that an owned and operated station is nothing more than a vehicle or "mirror" of the network. Certainly this is true to a degree, but there is a great deal more responsibility and creative effort involved than is apparent at first glance.

Originally, in the early crawling stages of the network, there was no network service during daytime hours and very little during nighttime. We were therefore forced to program and operate as an independent station. There actually was no awareness on the part of the viewing public that there was such a thing as the American Broadcasting Co. as far as television was concerned. As time went on ABC matured and began to blossom. After the merger with Paramount Theatres in early 1953, more and better network programming increased the stature of Channel 7.

1954 produced "Disneyland" and the excitement of Walt Disney . . . 1955 the "Mickey Mouse Club," "Wyatt Earp," Wednesday Night Fights and Lawrence Welk. 1957 brought ABC-TV network service into daytime programming, along with "Maverick," "Real McCoys," "Cheyenne," and Frank Sinatra. And so the story of success has been told and retold by many, in and out of the broadcasting industry.

Where have we been? . . . KABC-TV has kept pace with the strides of the network and the growth of the market. We pioneered the "court" show format, first as a local production and then as a producer for the network. We have developed the most popular local tv children's personality in Los Angeles and in recent years have acquired topflight syndicated properties to augment our live programming.

Coast Flagship

As the network's flagship station in the West, KABC-TV's facilities have become the finest, offering the best in equipment and personnel. KABC-TV enjoys an unusual

(Continued on page 62)

On the Go With KGO . . . In Frisco

By ELMER WAYNE
(Gen. Manager, KGO Radio)

San Francisco.

From Chihuahua, Mexico to Clam Gulch, Alaska, the golden sounds of KGO's 50,000-watt clear channel signal provide a maximum of entertainment, information and education to listeners all along the Pacific Coast. New personalities are featured over this 38-year-old ABC owned station and are fast becoming favorites of the radio listeners within the reach of KGO's mighty voice.

KGO, like other ABC owned stations, presents a solid news format of ABC Network newscasts—"live at :55"—with news of national and international developments. Along with the ABC Network lineup of newscasters, KGO also broadcasts the solid and popular lineup of ABC-Pacific feature news personalities. Local news is presented at 25 minutes past the hour. However—whenever news breaks out, KGO breaks in—with news in bulletin style. This impressive news format is the reason behind KGO's fast-growing reputation for complete and frequent news coverage.

KGO's music format of album and popular single tunes which supplement KGO's adult news image, includes a great number of the memorable golden disk numbers which racked up history-making popularity and sales.

The golden sound of KGO at 810 keeps its listeners informed on the San Francisco-Northern California weather, traffic and road conditions, snow and ski reports from Northern California's heralded winter resorts, along with news of the beaches, tides, swimming and fishing conditions.

Active participation and promotion of San Francisco's cultural, civic enterprises and public affairs make up an important and integral part of KGO's daily broadcast schedule.

Northern Californians are discovering daily that KGO, once called the "sleeping giant," is sleeping no more. KGO is awake and aware!

Now, KGO at eight-one-o is on the go and striding forward on every front, becoming more important every day as a source of entertainment, information and education.

KABC: The Kilocycle That Went Thataway

By BEN HOBERMAN
(ABC V.P. General Mgr., KABC-Radio)

Los Angeles.

After taking a long, objective look at itself and the community it serves, KABC Radio under my guidance added a new dimension to radio in Los Angeles on Aug. 1, 1960.

Surveying stations in the area, we had noted a deadly sameness in the output of the over 30 AM and 24 FM stations which make up our opposition, with the music and news formula being followed almost exclusively.

Recognizing the needs of mature listeners, KABC decided to go the other way, and offer something entirely different—to present conversational-type programming, featuring a lineup of strong, stimulating personalities. The program format demands attentive listening. People tune to KABC not to hear it, but to *listen* to it.

The basic hourly format is comprised of 15 minutes of news in depth, followed by 45 minutes of stimulating conversation. There is a minimum of music on the air, during peak "traffic time" morning and afternoon, and these time periods are loaded with services and information features.

The reaction of press and public was immediate, and very gratifying. For example, Don Page of the Los Angeles Times in his year-end nominations for "Best of 1960" picked KABC as "the most improved station" and as one of "the most progressive stations" in Los Angeles.

For its daily opener, KABC selected Red McIlvaine whose whimsical humor and warm personality have quickly endeared him to early rising Los Angeles radio listeners, and he is in constant demand as an entertainer at civic and fraternal gatherings.

Also added were the audience participation show, "Open Line," on which listeners are invited to phone and give their answers to preselected questions; Myron J. Bennett, a well known philosopher-type of conversationalist; the wise and witty Pamela Mason, wife of actor James Mason, who talks about everything under the sun; and Wendell Noble with a program of hand-picked highlights from the world of magazine and books.

Also on KABC's stimulating bill-of-fare are features such as the controversial "Candid Session" with Pat Michaels as moderator, interviewing outstanding authorities on a wide range of subjects and allowing listeners to also question the guest; nutrition consultant Carlton Fredericks, and "Night Line" with Reed Browning as host, a show on which people are invited to phone and express their thoughts on any subject, and Angelenos are kept abreast of events which take place around our town, by Browning's outgoing phone calls.

Always a leader in the promotion of charitable and cultural community activities, KABC strengthened its position in this area by inaugurating its "Public Service Project of the Month" in September, 1960, with a specific charity designed to receive a month-long saturation campaign participated in by all of the station's star personalities. Aided through the project have been the non-sectarian Sunair Home and Hospital for Asthmatic Children; "New Eyes for the Needy," and special campaigns for Community Chest, St. Vincent de Paul Society, "Blind Men of Vision," and the Los Angeles County Heart Association. These are examples of the aggressive means which the station has used to make KABC synonymous with Los Angeles.

ABC's $75,000,000 TV Commitments On '61-'62 Season

Directly after Procter & Gamble returned to ABC-TV its annual $22,000,000 investment, Brown & Williamson, Ralston-Purina and American Tobacco came home to roost with the first of their heavy ABC investments for '61-'62.

One of the key buys was Ralston's pindown of Fridays-at-8 for the new Peggy Cass (working with chimps) situationer. Sponsor also renewed "Leave It to Beaver."

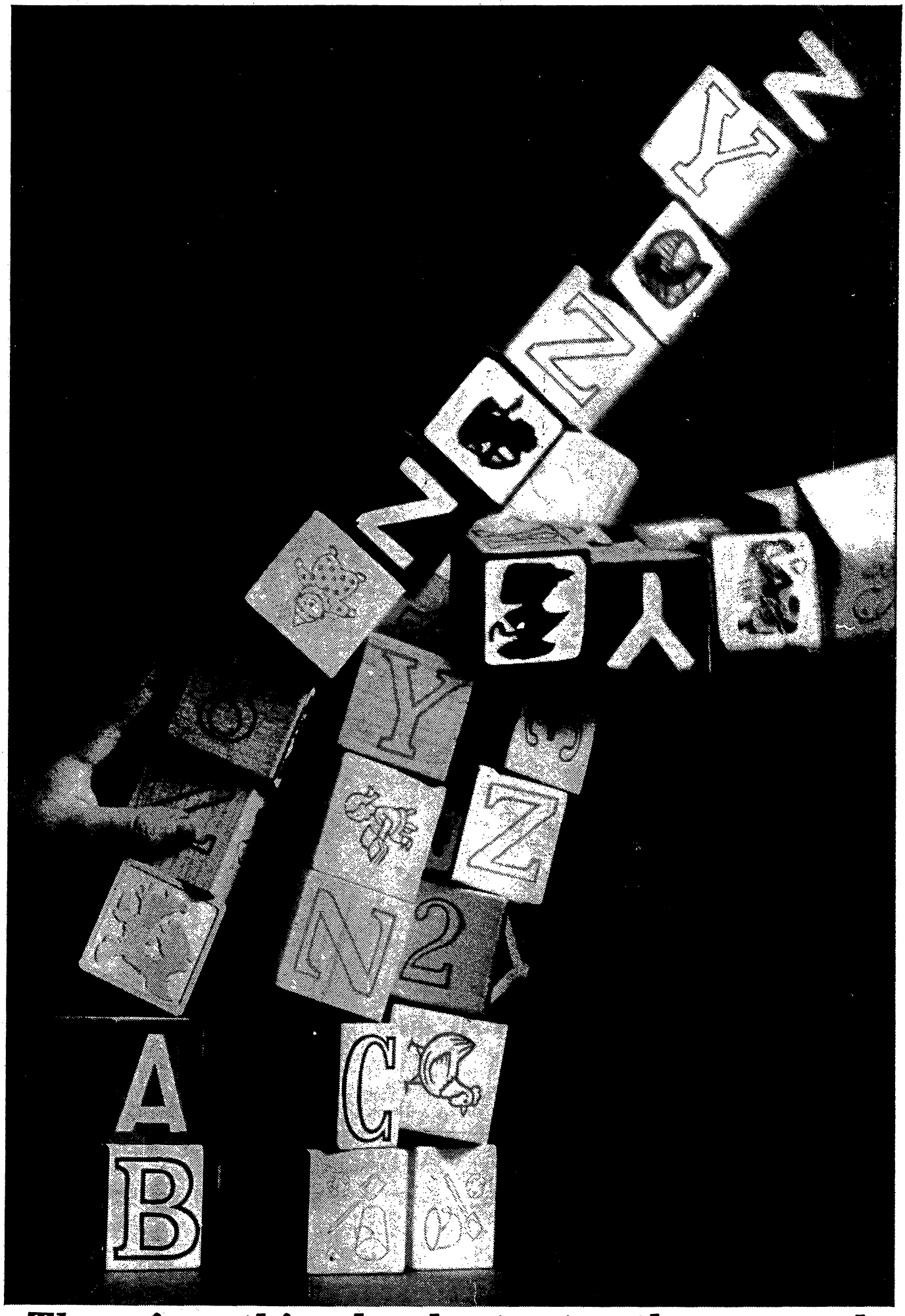
Brown & Williamson bought alternate half-hours in the new "Las Vegas" skein, a like amount of time once more in "Surfside 6," and a full third in next season's "Naked City." American Tobacco took a third of "Cheyenne."

This and other business floating around last week at ABC-TV caused the networks to announce $73,000,000 in fall business. Within two hours after the announcement on Thursday (23), the network had another $2,000,000 (Bristol-Myers for "Top Cat." Previously, Kelloggs had signed for half of the animated skein.)

B-M's 'Top Cat' Coin

Bristol-Myers has decided on a half-sponsorship next season of the new Hanna-Barbera animated situationer, "Top Cat." They joined Kelloggs.

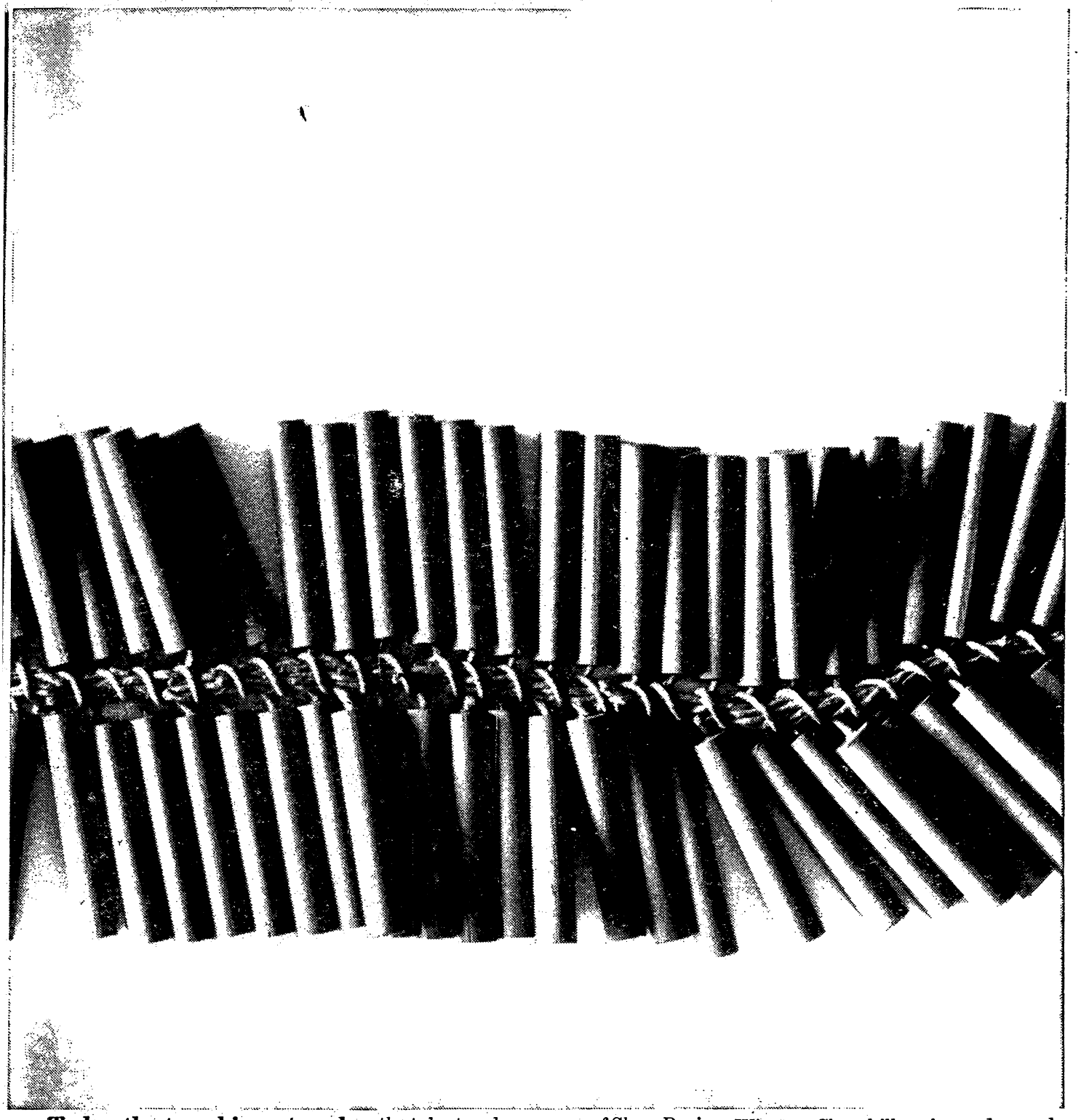
ABC-TV, which underwrote "Cat," has slotted in Wednesdays from 8:30 to 9 p.m.



There is nothing harder to stop than a trend.

(Consider, specifically, this 8-year trend...)

There is nothing harder to stop than a trend.



Today the trend in network programming is to ABC-TV.

Eight years and many Nielsens ago, a medium-sized dream called ABC and a large-sized company called Paramount Theatres pooled their resources and mutual interests—and became the force called AB-PT.

The day after the pooling, something happened. A trend started getting born.

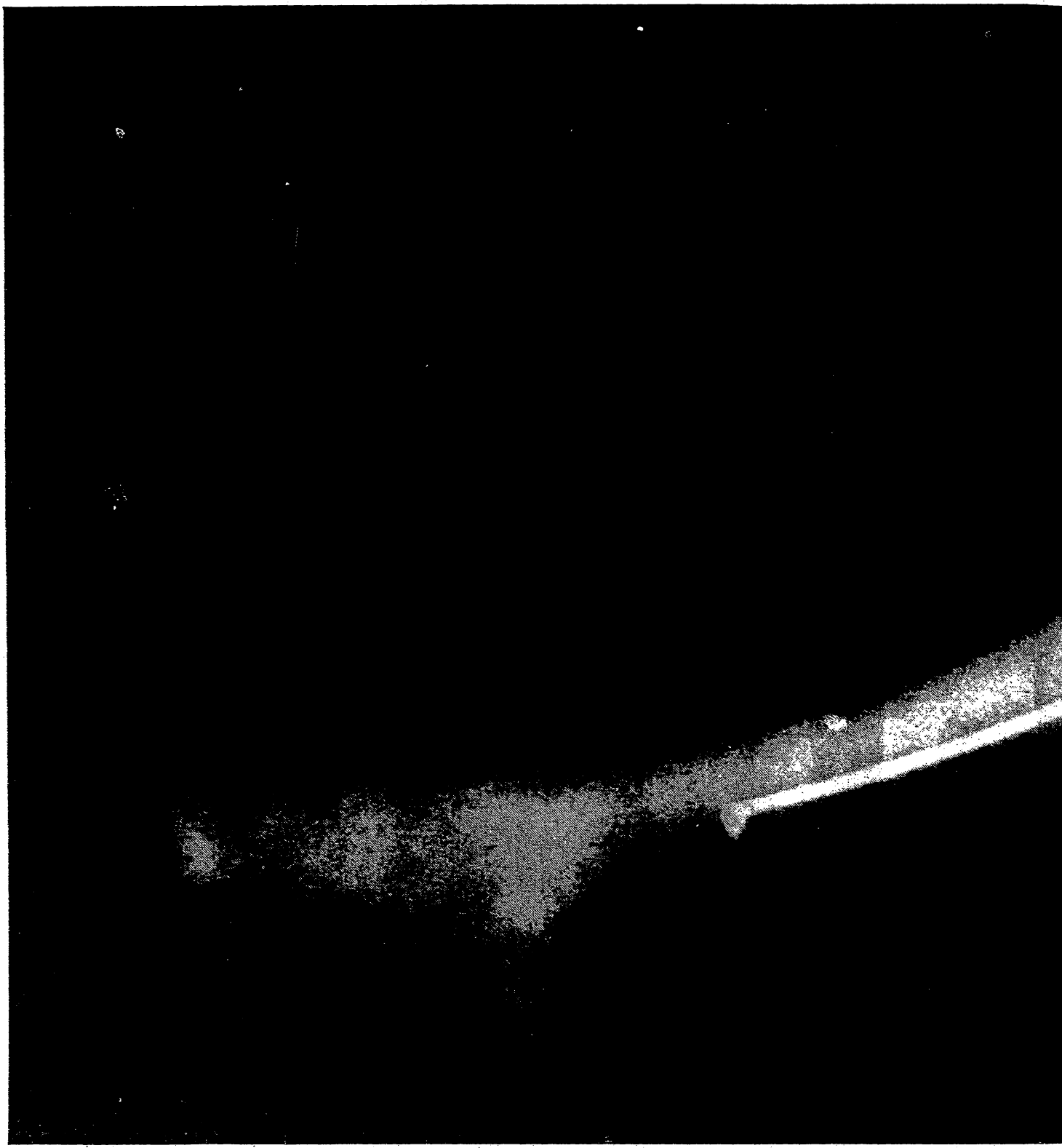
It was a trend in everybody's favorite direction—*up*. ABC Television started making its mark in the market place with its own programming strength. The extra dimension was added—Hollywood. For the first time, the talent and resources of Show Businessland (from N.Y. and L.A.) took on the business of entertaining television's hungry eyers.

History has it that this merger came on strong in such ABC-TV shows as: *Maverick. 77 Sunset Strip. The Untouchables.* Nor was the trend to be confined to off-beat westerns, private eyes with a switch, a new twist in cops 'n' robbers. As the network grew in programming strengths, *new* strengths came into being. ABC was to assemble the greatest spectator sports panoply in TV. ABC was to push ahead with numerous programs in the public interest including such grand-scale adventures as the 26-part Winston Churchill series and award-winning documentaries like *Cast the First Stone.*

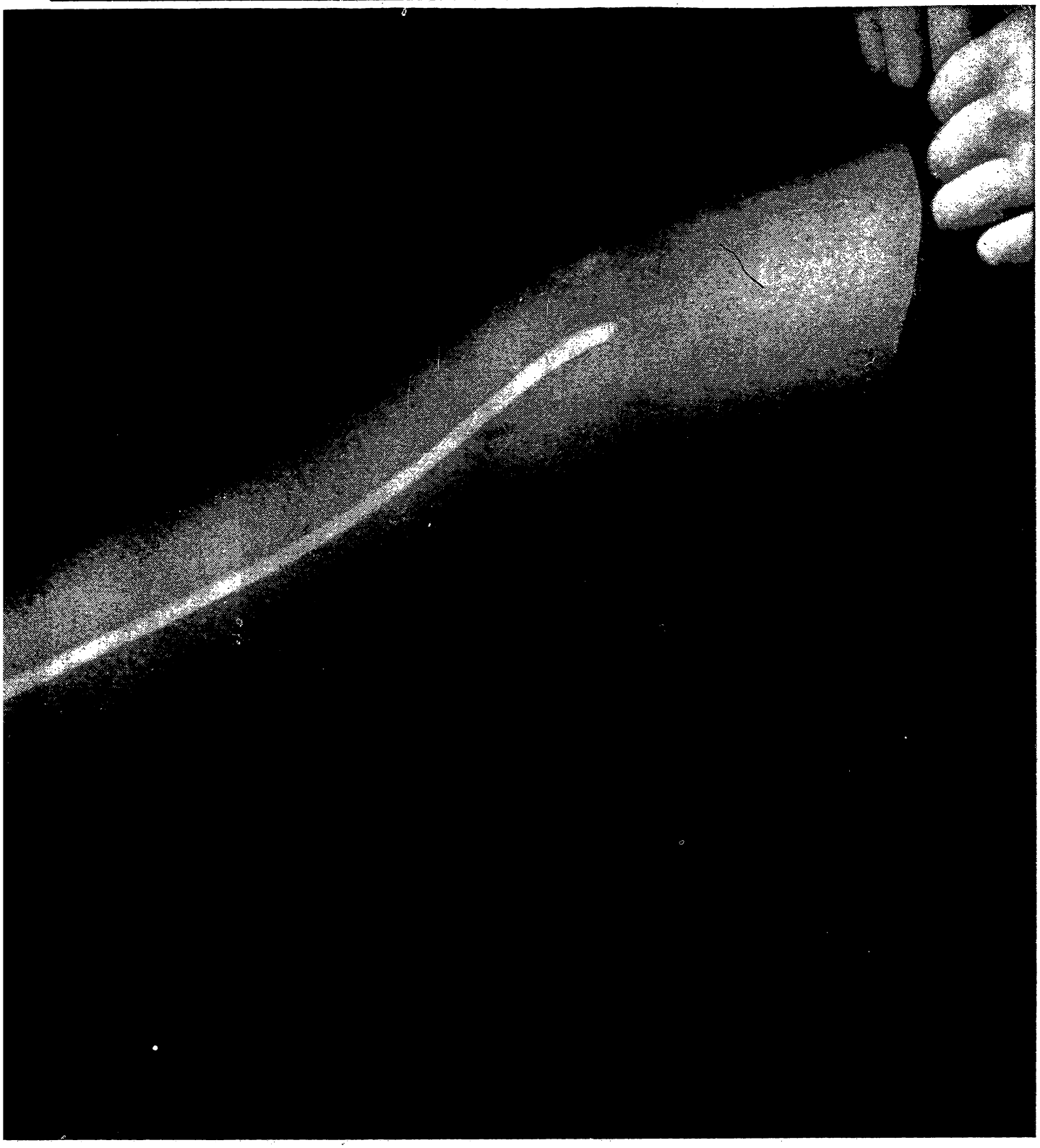
And ABC was to continue to pioneer in pure entertainment. Witness *The Flintstones, My Three Sons*—currently the *only* two brand new shows to show up in the top ten.* (In this top ten, the Select Circle, ABC, incidentally, has copped five.)

The future trend, we can rest assured, will continue and will be abetted by such upcoming newcomers as: *The Corrupters, The Hunters, Bus Stop, Top Cat* (animated series by the producers of *The Flintstones), The Chimps, Calvin and the Colonel, Doctor Kate, Stage '61.*

*Source: 50 Market Nielsen TV Reports, Average Audience Jan. I & II. Feb. I, 1961



There is nothing harder to stop than a trend.



Today the trend in Sponsor Enthusiasm is to ABC-TV.

Eight years ago, when ABC and Paramount Theatres merged imaginations, we had a fair bunch of far-thinking sponsors. To be exact, 16 sponsors.

Today, there are 140 sponsors. A number quite literally too numerous to enumerate.

Suffice it, ABC-TV billings for 1960 were up 30%—far outstripping the industry's rate of gain.

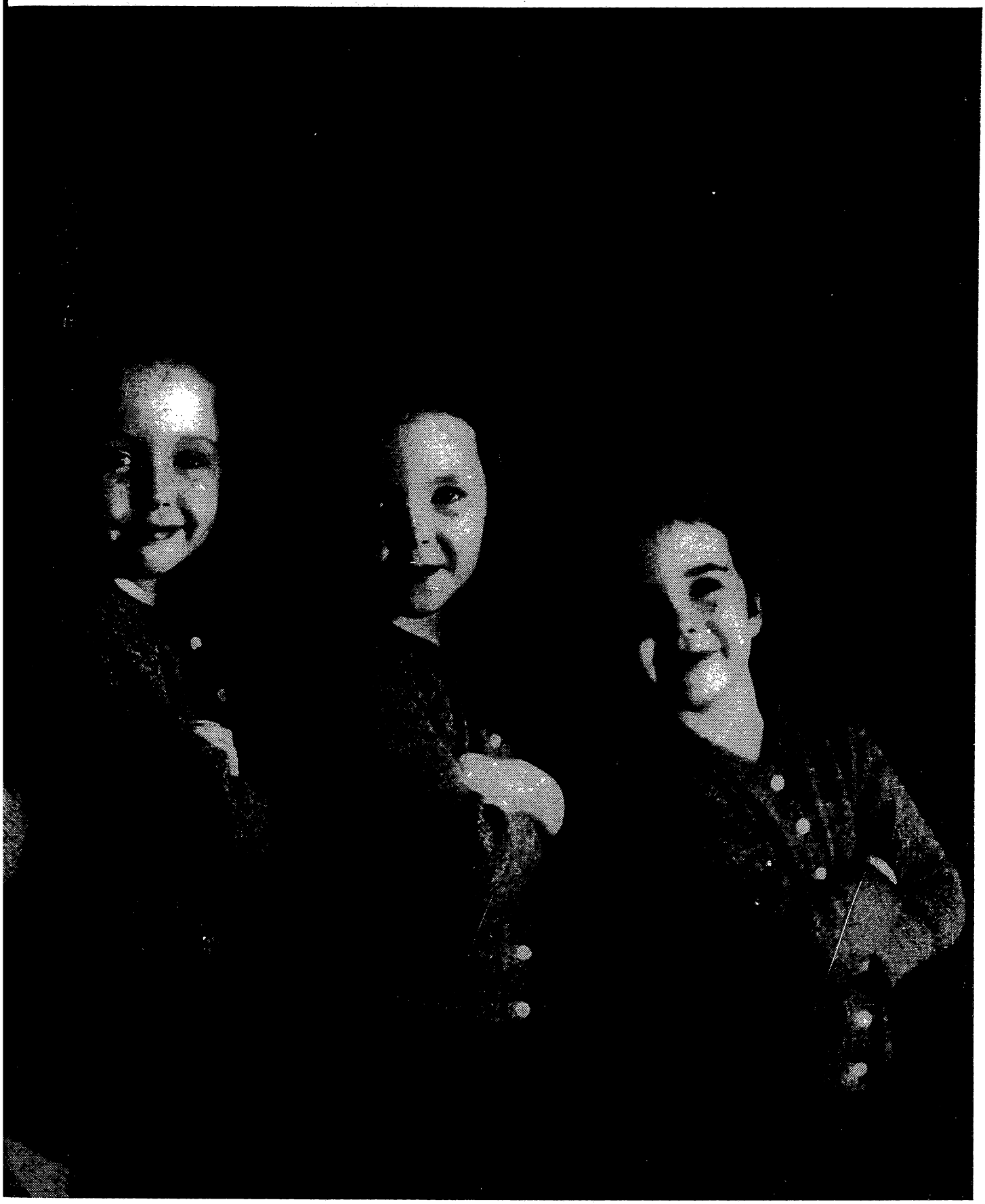
The sponsors helped us achieve this gain, of course. By their good dollars. By their good-sense recognition of ABC-TV's efficiency. (An average evening program's CPM/CM, for instance, is from 18% to 24% more efficient than networks Y or Z as reported in the current Nielsen November-December 1960 CPM Report.)

This lively dollar enthusiasm among sponsors waxed apace, naturally, with the lengthening reach of the network. Where a typical evening lineup in 1953 might include some 35 stations, the total for a similar evening in 1961 would come to some 149 stations. Virtually 95% coverage of the nation's TV homes.

This station trend to ABC-TV affiliating is easy to understand. Cases in point: Seattle-Tacoma, Portland, Ore., Richmond, Va., Salt Lake City, and most recently, Boston. In each of these markets, the affiliate switch to ABC from another network had immediate and gratifying results. Average evening weekly share of audience jumped from 28% to 52%. Each of the stations is now first in its market. Two-channel markets that have just recently joined ABC-TV as primary affiliates (in happy salute to The Trend) are: Birmingham, Toledo, Erie, Charleston, S.C., Kearney, Neb., Rockford, Ill., Lexington, Ky., Redding-Chico, Calif.

Sponsors and stations, we feel, will continue to benefit by the trend.

There is nothing harder to stop than a trend



Today the big audience trend is to ABC-TV.

Eight years ago, when ABC and Paramount Theatres joined futures, the new network's ratings were relatively non-existent.

Hardly a month went by, from then till now, that did not usher in some new gratifying ratings leap.

The trend in '61 continues (How else could it be a *trend?)* to be very ABC-TV. Each of the 8 Nielsen TV Reports* so far in '61 tells precisely the same success story: ABC-TV is the strong network week nights, the strongest network all week.

Consistently, where viewers have a choice of all three, they choose ABC-TV most.

It's a *trend.* Right?

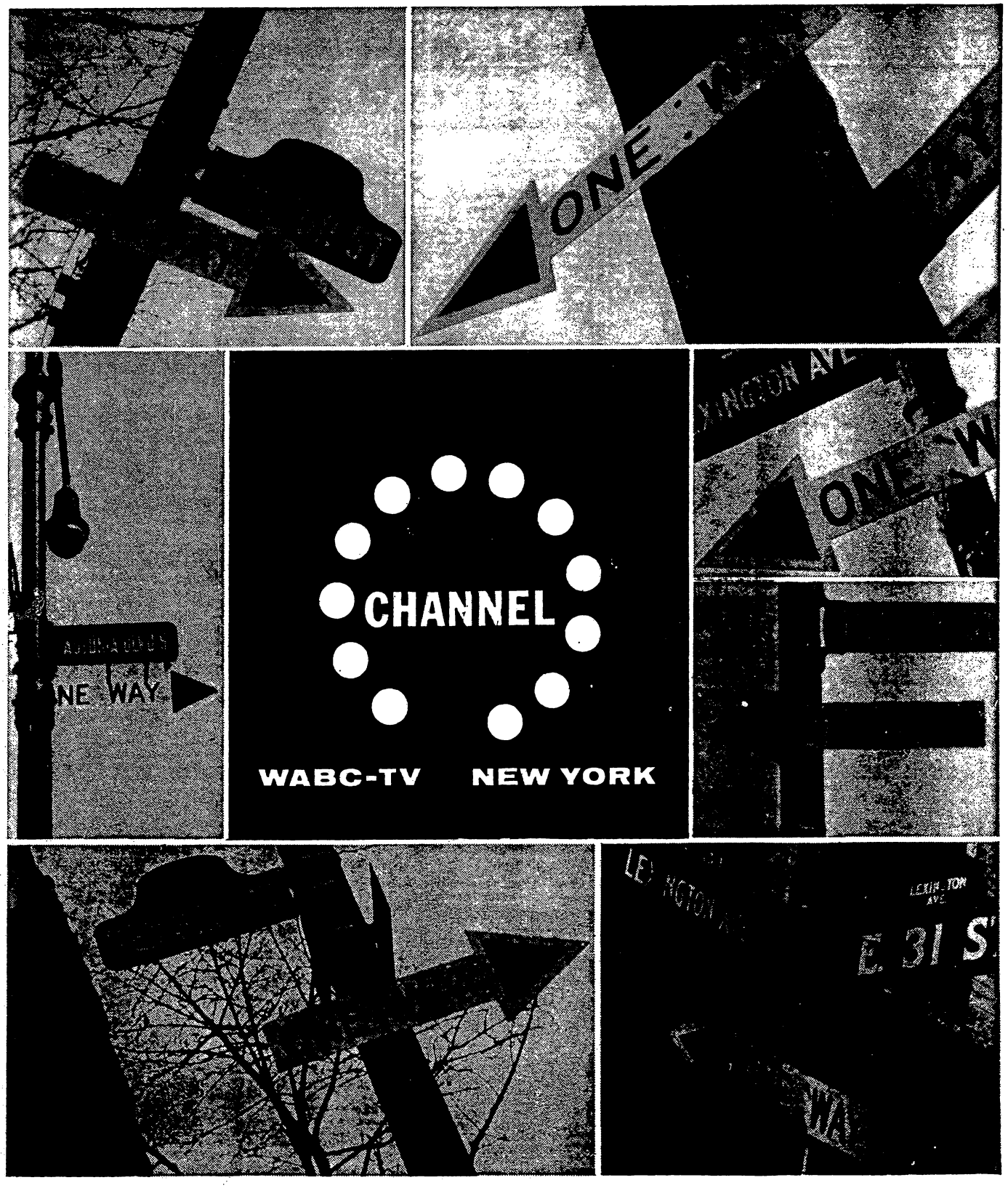
NETWORK	WEEKDAY AVERAGE RATING MONDAY THRU FRIDAY	OVER-ALL AVERAGE RATING FOR WEEK MONDAY THRU SUNDAY
ABC-TV	21.1	20.6
NET Y	17.0	19.5
NET Z	17.1	16.0

*Source: Program Appraisal Supplement to National NTI Report for 8 weeks ending February 19, 1961. Nielsen 24 Market TV Report, Average Audience, Sunday 6:30—11 PM. Monday through Saturday 7:30—11 PM.

There is nothing harder to stop than a trend.

(As we kept saying in the immediately preceding pages about the immediately preceding years.)

ABC TELEVISION



And in New York, there's nothing harder to stop than a trend. Not a stop sign in sight—with our audiences now at an all-time high. For, in the past eight years, New York's television traffic has been leading right to

WABC-TV CHANNEL 7 Flagship Station ABC Television Network **THE MOST ENJOYABLE TREND IN TOWN**

Average Prime Time Rating

1953	1961
3.4	17.6

Traffic information supplied by Nielsen for Feb. 1953 and 1961

ABC RADIO: VITAL NEW IMAGE — Youthful, lively, fast moving —
that's ABC Radio. Youthful, lively, fast moving —
that's the great and growing young adult market. It's the magic market of the '60s
reflected throughout the spectrum of ABC Radio programming and sales.
ABC RADIO
With the new "Flair" program leading the way, everything
is upbeat at ABC Radio. "Breakfast Club" sales up! "News" sales up!
"Sports" sales up! "Programming" up! (25 hours and 50 minutes per week
of new programming added in the last six months.)
Just look up and you'll see it for yourself — the vital, new image of ABC Radio.

Here's stirring news about a syndicated series with many of the most successful ingredients ever brewed. Help yourself to big new audience interest, powerful new sales values, with a brand new series from ABC Films—"Consult Dr. Brothers." This one has everything—proven adult appeal of psychologically oriented adult subjects... a proven personality with a national reputation... proven track record, critical acclaim, sponsor acceptance.

Prove it all to yourself—ask your ABC Films, Inc. salesman about "Consult Dr. Brothers"—195 five-minute segments or 65 quarter-hours—ideal for stripping. It's the perfect prestige vehicle with popularity plus. It's the series that was sold at first sight when it was pretested before a hard-to-please panel of top station executives.

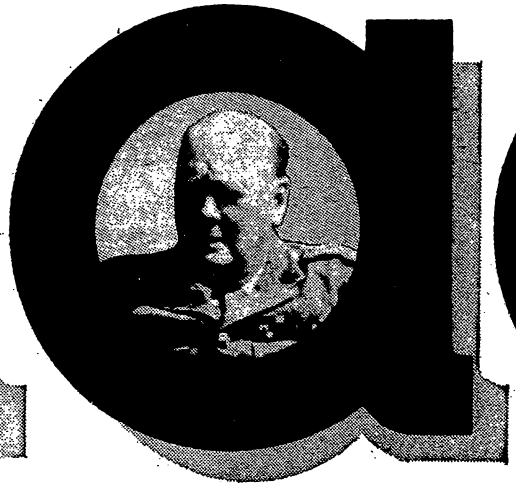
"Consult Dr. Brothers"—available starting April 5th. First come, first served.

ABC FILMS, INC.

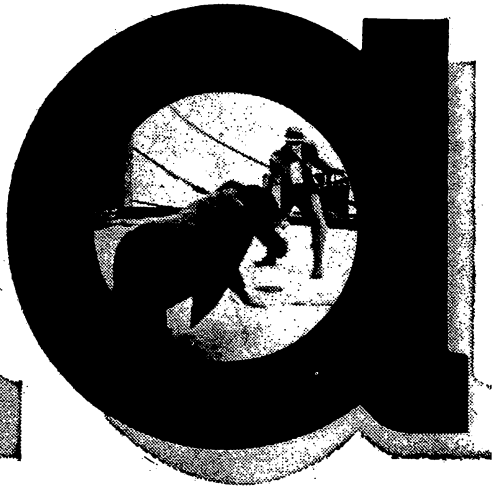
1501 BROADWAY · NEW YORK 36, NEW YORK LA 4-5050

the a's have it!

RIN TIN TIN



WINSTON CHURCHILL
...The Valiant Years



NAKED CITY

DONNA REED SHOW

THE FLINTSTONES

...and also from
SCREEN GEMS
these new shows
already scheduled on
ABC-TV for 1961-1962...

TOP CAT
A NEW
HANNA-BARBERA
ADULT CARTOON
SERIES

THE
HATHAWAYS
Starring PEGGY CASS,
JACK WESTON and
the MARQUIS CHIMPS

SCREEN GEMS, INC.
TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.

Desilu Productions Inc.

Currently on the

ABC-TV NETWORK

•

"THE UNTOUCHABLES"

(In association with Langford Productions)

"GUESTWARD HO!"

"HARRIGAN AND SON"

•

Also on ABC-TV . . .
the following productions are being filmed at

Desilu

"THE REAL McCOYS"
A Brennan-Westgate Production

"WYATT EARP"
A Wyatt Earp Enterprises, Inc. Production

"MY THREE SONS"
A Don Fedderson Production

•

Executive Offices
DESILU-GOWER STUDIOS
780 North Gower, Hollywood 38, California

DESILU-CAHUENGA STUDIOS
846 North Cahuenga, Hollywood 38, California

DESILU-CULVER STUDIOS
9336 W. Washington Blvd., Culver City, California

CONGRATULATIONS!

AB-PT

ON YOUR 8th ANNIVERSARY...

Lawrence Welk

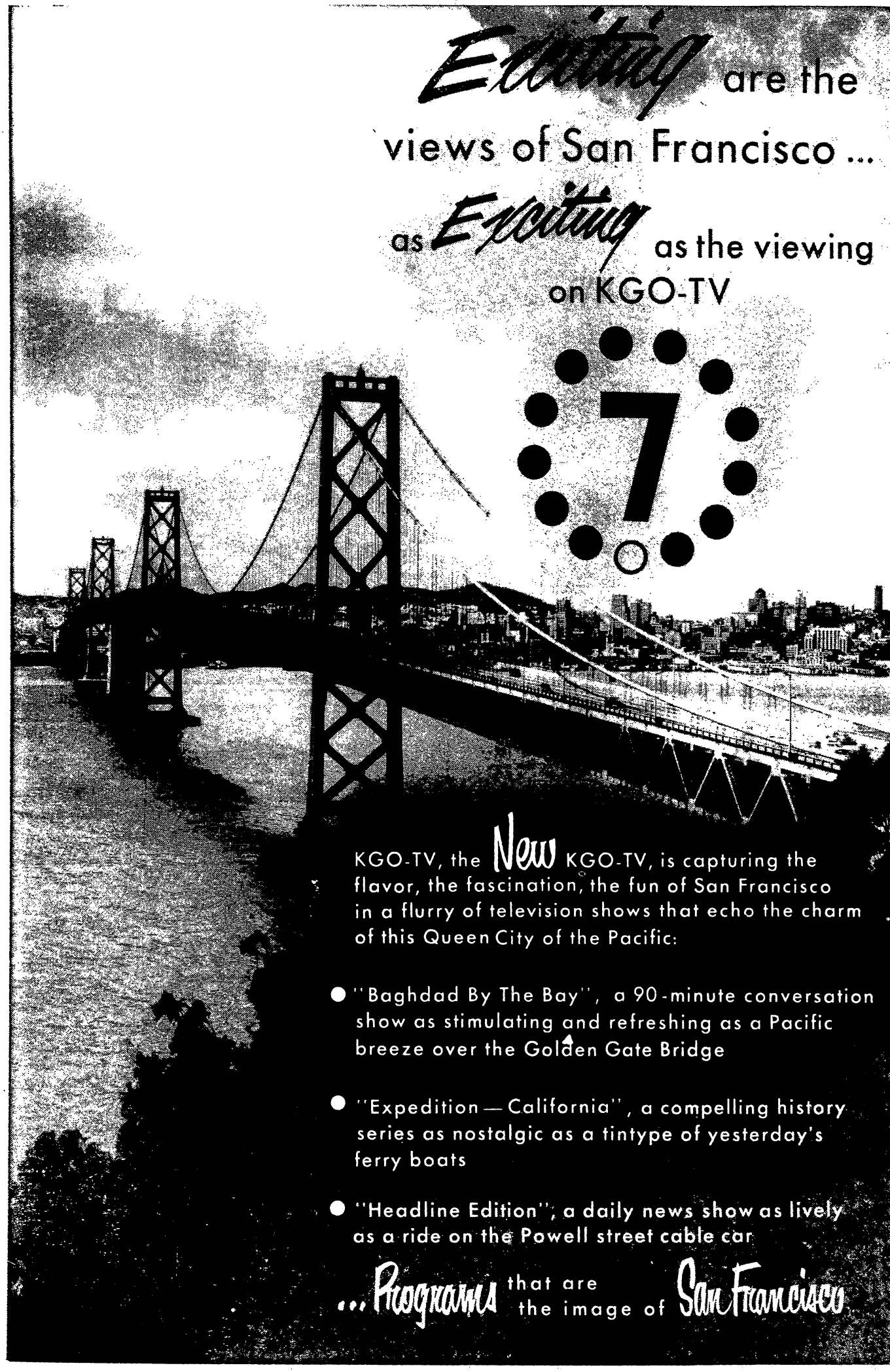
AND HIS CHAMPAGNE MUSIC MAKERS

Thanks for the 6 Happy Years
we have been a part of your family.

(Saturdays—9 to 10 P.M., E.T.
Sponsored by
DODGE and J. B. WILLIAMS CO.)

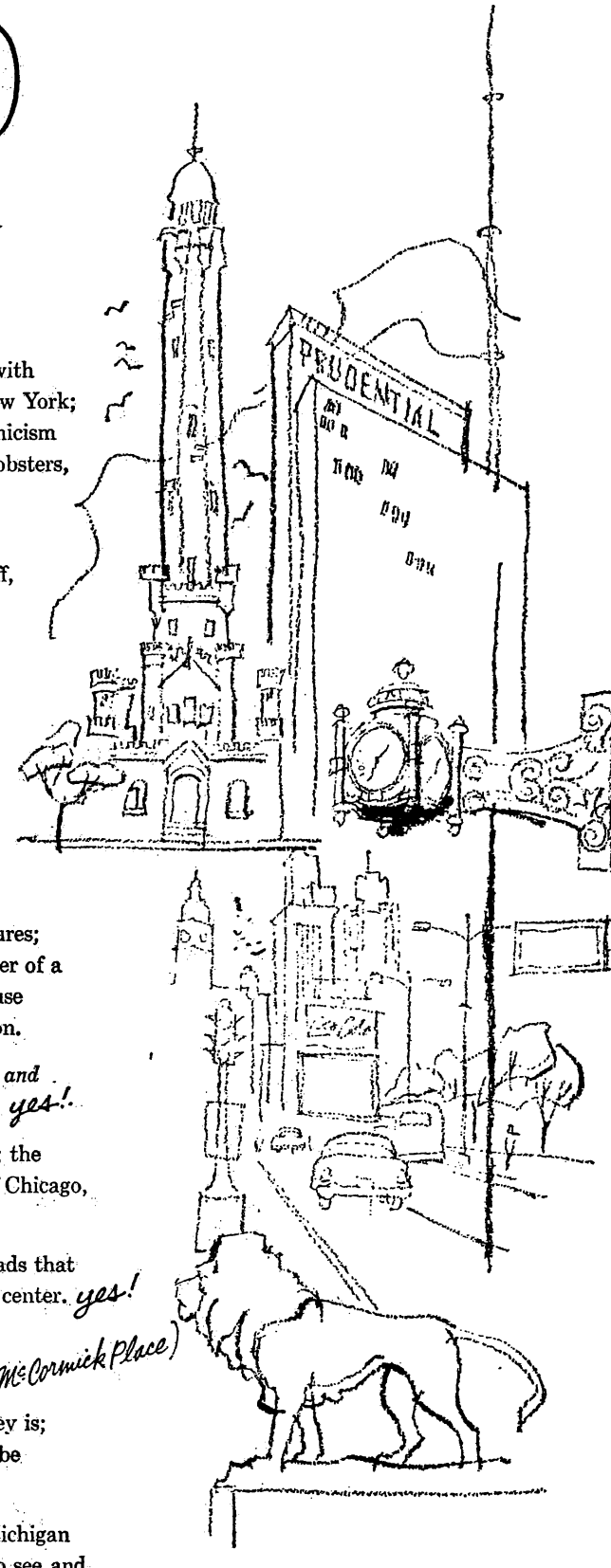
GABBE, LUTZ, HELLER & LOEB
Personal Managers

DON FEDDERSON PRODUCTIONS
Television


Exciting are the
views of San Francisco ...
as Exciting as the viewing
on KGO-TV
7
KGO-TV, the New KGO-TV, is capturing the flavor, the fascination, the fun of San Francisco in a flurry of television shows that echo the charm of this Queen City of the Pacific:
● "Baghdad By The Bay", a 90-minute conversation show as stimulating and refreshing as a Pacific breeze over the Golden Gate Bridge
● "Expedition — California", a compelling history series as nostalgic as a tintype of yesterday's ferry boats
● "Headline Edition", a daily news show as lively as a ride on the Powell street cable car
... Programs that are the image of San Francisco

CHICAGO

The following words are from a speech delivered by the well-known advertising executive and Chairman of the 1960 Crusade of Mercy, Fairfax M. Cone, to the Chicago Press Club on January 28th, 1961. We quote:



I didn't grow up in this city.
I haven't had all my life to get used to it. I came here with thirty-eight years of experience in San Francisco and New York; and I had some misgivings about Chicago; about the cynicism that had developed in the era of the high and mighty mobsters, and about the isolation of an inland, self-sufficient city.

I found Chicago with a chip on its shoulder;
And I had a sneaking suspicion that if you knocked it off, Chicago wouldn't fight.

I thought it really had a huge inferiority complex.
And I think it did.

But that was nineteen years ago.

Today there is no doubt at all, in my mind, that Chicago is America's most vital, most promising city. yes!

New York is bigger. San Francisco is more beautiful.
Los Angeles is growing much faster.

But each of these is a city with only three human exposures; the fourth is to the sea; while Chicago stands in the center of a stretchless land, peopled by growing millions, who, because people do, look to the center for leadership and inspiration.

And, a little more slowly than I wish, perhaps, but steadily and more and more surely, Chicago is accepting its leading role. yes!

You can see this in business. You can see it in education; the coming of George Wells Beadle, to head the University of Chicago, is not to have a place to rest his Nobel Prize.

You can see it in new buildings; And in the matchless roads that now lead from north and west and south and east, into the center. yes!

You can see it in slum clearance. And new street lights.
And O'Hare Airport. And this convention hall. yes! (McCormick Place)

You can see it in politics; in the kind of man Mayor Daley is;
And the kind of man Chicago has sent to Springfield, to be Governor of Illinois. yes!

You can see it in the eager-eyed young people crossing Michigan Avenue, at Adams Street, any day at almost any hour, to see and know and understand and *love* the wonders of the Art Institute. yes!

You can see it in a newly inspired, square-jawed police force. yes!
You can feel it in the air! yes!
Four hard-fighting newspapers and four TV stations, and a dozen radio broadcasters are fighting...*for Chicago* and especially

WBKB CHICAGO'S CHANNEL **7**

An Owned-and-Operated Station of the American Broadcasting Company
A Division of American Broadcasting-Paramount Theatres, Inc.

WE COME ON BIG

...here in Seattle and all of Western Washington. With two million TV viewers in our coverage area,* KOMO-TV has a commanding lead over all other stations . . . more quarter-hour leads than all other channels combined.**

This BIG lead has been consistent since October 1959...when KOMO-TV joined ABC-TV as its Seattle-Tacoma affiliate.

In addition to network shows (18 of the top twenty network programs are ABC's on Channel Four),** we're happy to report that our own local-interest programs are consistently drawing bigger audiences than many of the competing network offerings of other channels.

To each advertiser's schedule, KOMO-TV attracts interested audiences that stay big, through big blocks of broadcast time, giving more top-rated availabilities than any other station.**

KOMO-TV CHANNEL 4

SEATTLE, WASHINGTON

abc

Represented Nationally by the Katz Agency

* Plus a "Bonus audience" of 800,000 TV viewers in Vancouver and Victoria, B. C., and community antenna systems.
** ARB, December, 1960, 6:00 p.m.—Midnight, Sunday through Saturday.

PREMIERES IN APRIL ON ABC-TV

NEW ONE HOUR
DRAMATIC SUSPENSE
Series MGM-TV

A DIVISION OF METRO-GOLDWYN-MAYER, INC.
1540 Broadway, New York 36, New York. JUdson 2-2000

GO PLACES WITH WIXIE

Outfit by Cardinal's, Detroit; Hats and Veils by H & M Millinery, Detroit

WXYZ IS ON THE MOVE

Now WXYZ-TV with its fabulous Broadcast House and 111 acres of rural beauty is in the video tape commercial field. We've made top quality network commercials for advertisers such as Lincoln-Mercury, Massey-Ferguson, Chrysler, Chevrolet, Reynolds Metals and others. Up to the minute equipment permits us electronic effects heretofore restricted to New York or Hollywood—and we can make them at lower cost. As the word spreads, Broadcast House is quickly becoming the TAPE CENTER of the MIDWEST. This is the kind of boldness advertisers have come to expect from the station that originates "The Lone Ranger," "The Green Hornet" and "Soupy Sales," and it's the kind of imaginativeness that's at the heart of ABC's spectacular growth. Come along with WIXIE!

WXYZ-TV abc CHANNEL 7

OWNED AND OPERATED BY AMERICAN BROADCASTING—PARAMOUNT THEATRES

THIS POWERFUL COMBINATION OF POPULARITY and ACCEPTANCE

abc

delivers the **MOST** in BOSTON

WNAC 7 TV

An RKO GENERAL Station

Represented Nationally by H-R

don't monkey around!

in Kansas City the swing is to

KMBC

TV channel 9

"Not since Lewis and Clark stopped here on their way West early last century have Kansas City's possibilities been so glowing. Some forecasters feel that this metropolitan area offers the strongest growth potential in America."

—PRINTERS' INK ADVERTISERS' GUIDE TO MARKETING FOR 1961

Don't monkey around with the facts about the KMBC-TV 4-billion dollar market!

The latest national surveys* show KMBC-TV leads the Kansas City market in:

★TOTAL COVERAGE AREA ★TV SATURATION ★HOMES DELIVERED ★POPULATION ★RETAIL SALES

The 2,089,800 population of the KMBC-TV coverage area had a spendable income of $4,008,422,000 last year (that's four billion dollars, brother!). And KMBC-TV advertisers will tell you they enjoyed a big share of the almost three billion dollars ($2,726,166,000) retail sales. The fact that KMBC-TV is your best TV buy here is demonstrated by the fact that more local advertisers (who know the Kansas City market best) invest more dollars in KMBC-TV advertising than on any other Kansas City TV station!

Don't monkey around with the ratings! KMBC-TV is first when most people view the most!

KMBC-TV reaches a larger audience during the heavy viewing hours, 3 p.m. to 9 p.m., than any other Kansas City television station, according to the latest Nielsen report (November-December 1960 two-month report).

With nationally top-rated network shows from ABC-TV and the finest local programming in Kansas City, KMBC-TV has consistently ranked first during the heaviest viewing hours of the 1960-61 season.

KMBC-TV is proud to be a part of the ABC-TV trend. That trend is to the top . . . the top of the rating surveys . . . the top of the advertiser's list. Congratulations to the ABC-TV network organization on a job well done in '60-'61!

Don't monkey around about plus factors! You get 'em for your KMBC-TV buy!

The award-winningest television promotion and merchandising department in Kansas City is at your disposal for that extra selling factor. Services include personal calls on key chain store and other buyers; direct mail to dealers and others in the Channel 9 coverage area; in-store displays; imaginative exploitation; program listings and publicity stories in local and regional press; TV Guide advertising; weekly television highlights and story lines serviced to 68 newspapers in the KMBC-TV coverage area. These and other merchandising and promotion services are individually tailored to strengthen your "buy" on KMBC-TV.

DON'T MONKEY AROUND! Participation available in top local shows!

KMBC-TV broadcasts more than 57 hours of locally produced and syndicated shows each week! Local shows with selling impact include: **Popeye Playhouse**, with MC Torey Southwick and his puppet-partner Ol' Gus; **Happy Home**, Kansas City's popular women's show hosted by McCall Magazine award-winner Bea Johnson; **Whizzo's Wonderland** with Whizzo the Clown; **Romper Room**; **The Ten O'Clock News**; **Sam Molen's Sports**; **Junior Bowling Champs**; **Bowlin' with Molen**; **Let's Go See** (travel feature); **Man from Cochise**; and **Feature Movies** on The Big Show, Shock and Movie of the Week.

*Facts authenticated by Sales Management Survey of Buying Power, and ARB 1960 Coverage Study.

abc television network

To put your sales in orbit . . . contact

PETERS, GRIFFIN, WOODWARD, INC.
Exclusive National Representatives

DON DAVIS, president
JOHN T. SCHILLING, executive vice president
GEORGE HIGGINS, vice president and national sales manager
ED DENNIS, vice president and local sales manager
MORI GREINER, manager of television

. . . and in Radio the swing is to
KMBC of Kansas City, 5,000 watts at 980 on the radio dial

Ralph Edwards'

ABOUT FACES

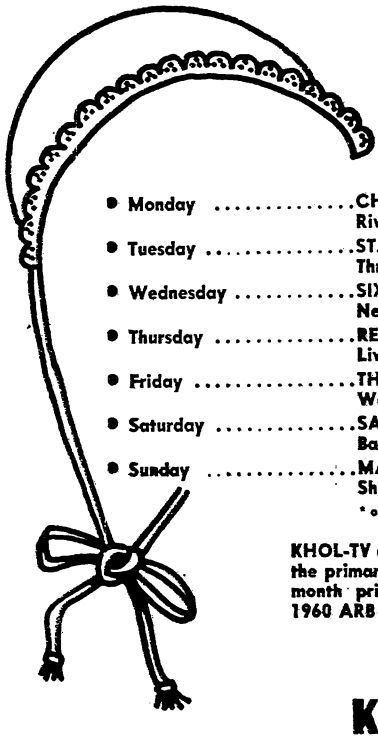
(Monday thru Friday)

Starring

Ben Alexander

Press Relations
The Chadwick Co.

OUR ABC TREND

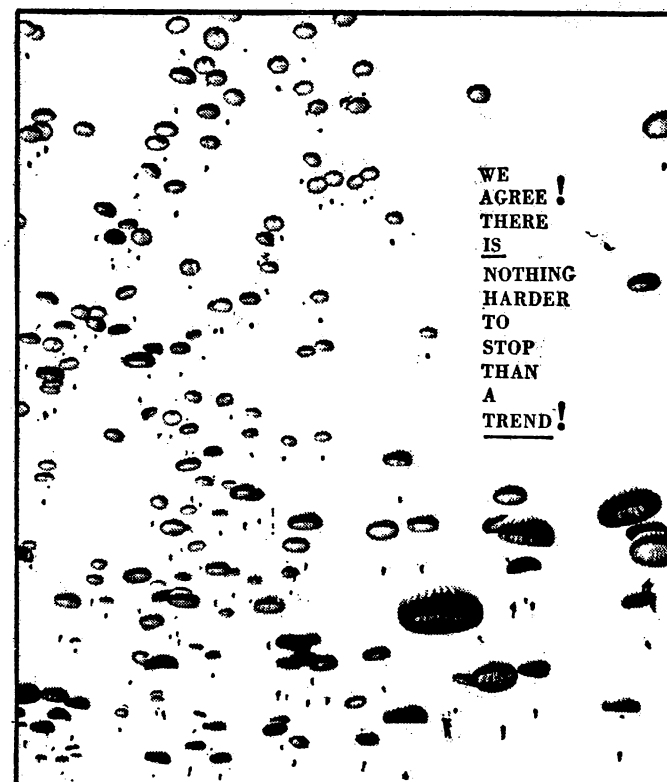


		Total Homes
• Monday	CHEYENNE	37,000
	Riverboat*	15,000
• Tuesday	STAGECOACH WEST	32,700
	Thriller*	15,800
• Wednesday	SIX O'CLOCK RPT	22,200
	News & Weather*	16,800
• Thursday	REAL McCOYS	35,700
	Live Wrestling*	20,000
• Friday	THE FLINTSTONES	32,200
	Westerner*	17,800
• Saturday	SAT. NITE FIGHTS	23,100
	Bat Masterson*	7,700
• Sunday	MAVERICK	25,800
	Shirley Temple*	12,700

* on Station X

KHOL-TV and Bonus KHPL-TV had made the primary switch to ABC-TV only one month prior to the above November 1960 ARB ratings.

KHOL-TV Channel 13
Kearney, Nebraska
KHPL-TV Channel 6
Hayes Center, Nebraska



The trend for Chattanooga, Tennessee and Columbus, Georgia, is ABC and the Martin Television Stations!

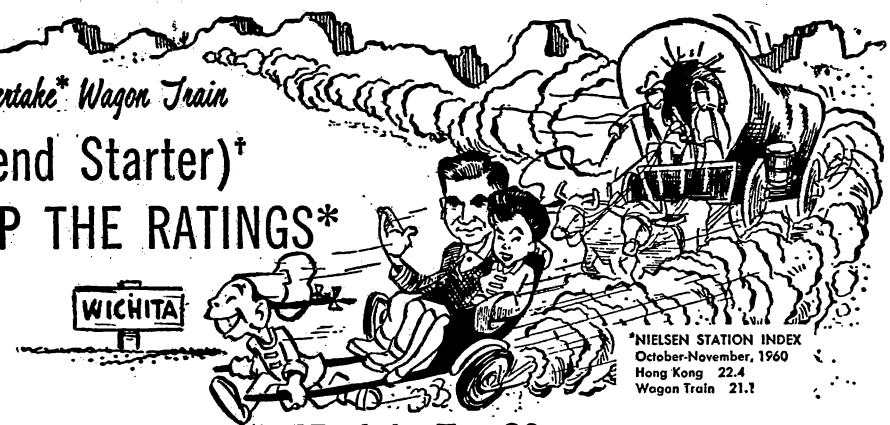
a abc WTVC CHATTANOOGA, TENNESSEE

9

a abc WTVM COLUMBUS, GEORGIA

The First Station in the Country to Overtake Wagon Train*

KAKE-TV (the Trend Starter)†
CONTINUES TO SWEEP THE RATINGS*
WITH ABC-TV



*NIELSEN STATION INDEX
October-November, 1960
Hong Kong 22.4
Wagon Train 21.1

9 of the Top 10

1. 77 Sunset Strip
2. The Flintstones
3. The Real McCoys
4. Cheyenne
5. Wyatt Earp
6. My Three Sons
7. Lawrence Welk
8. Donna Reed
9. Gunsmoke
10. Harrigan and Son

15 of the Top 20

11. Law and Mr. Jones
12. Perry Como
13. Naked City
14. Ernie Ford
15. Surfside Six
16. The Detectives
17. The Rifleman
18. Garry Moore
19. Bugs Bunny
20. Red Skelton

† We're pleased but not surprised. We like to think that with ABC-TV and imaginative local programming we started the trend four and a half years ago. In the words of Leonard Goldenson and Ollie Treyz, KAKE-TV "... was the first ABC affiliate to become number one in its market and has never lost that honor." The community looks to KAKE-TV: Golden K Network for leadership now, as in the past, as a result of such outstanding local programs as this season's...

A PHYSICIAN VISITS OPEN HOUSE

Dedicated to "Well Child Care" A PHYSICIAN VISITS OPEN HOUSE, produced in cooperation with the County Medical Society, is seen 5 days a week. It brings together doctor, mother, and child with subjects covered in the same fashion as they would be in actual consultation — directly and openly, but in good taste. Stressed is the warm, personal, interested and understanding attitude that should exist between a patient and physician.

HIGH SCHOOL BASKETBALL

Each Saturday, following ABC-NCAA Basketball, KAKE-TV presents live coverage of a top high school game. A film and live report on scholastic and athletic activities of the host school during halftime has been cited as a significant contribution to the education of the public to the outstanding school programs and the commendable achievement of teenagers. A "sock-hop" dance follows from the fieldhouse floor.

NEWS COVERAGE

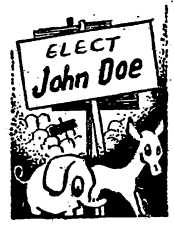
In Kansas only KAKE has won the coveted Sigma Delta Chi and NPPA Awards plus the presentation of the Joseph A. Sprague Award to Paul Threlfall, KAKE News Department manager — awards given to just one station in the country each year. Two-way radio controlled news cruisers plus 78 correspondents are there when the news happens. Two Houston film processors often process last-minute stories while the news is in progress and rush it on the air. More Kansans watch the news on Channel 10 than any other newscast.

EXPEDITION KANSAS

Expedition Kansas, telecast every third week in conjunction with ABC-TV's EXPEDITION is presented live and incorporates sound and silent film shot on location throughout the state, still photographs, slides, and actual artifacts. Endorsed and promoted by leading educators throughout the state, Expedition Kansas is supplemented by 3,000 printed study guides mailed to teachers in the Golden K coverage area preceding each program.

KANSAS STATE FAIR

KAKE-TV: Golden K Network was the official station for the 1960 Kansas State Fair and over a five-day period roamed the grounds programming seventeen and one-half hours of live telecasts. KAKE-TV captured the glamour, excitement, and importance of the fair through promotion preceding the fair, increased entries by 29% and contributed to an all-time record attendance.



KAKE ELECTION PARTY

Again in the election of 1960, as we have in every election since signing on the air, KAKE-TV — winner of The American Heritage Foundation Award for Outstanding Public Service in The National Non-Partisan Register, Inform Yourself and Vote Program — presented the fastest, most accurate returns of any media in the state. On election night, over a quarter of a million dollars of electronic equipment was installed in the studio. More than 200 volunteers picked up returns at the precincts. KAKE-TV captured all the excitement and dynamic importance of a free election.

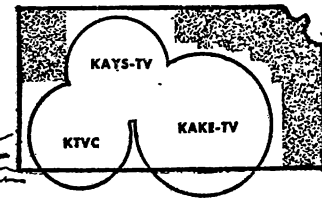
KAKE-TV: *Golden K Network*

Channel 10

WICHITA, KANSAS

KTVC Channel 6 Ensign

KAYS-TV Channel 7 Hays

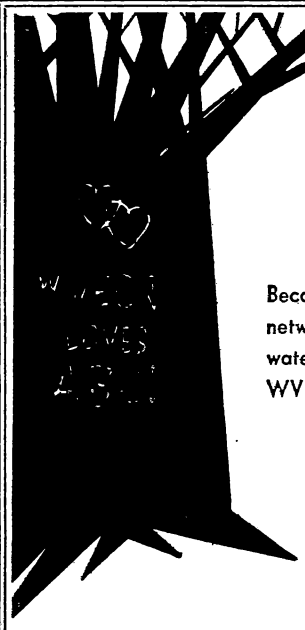


KAKE-TV: GOLDEN K NETWORK which includes KTVC, Southwest Kansas and KAYS-TV, Northwest Kansas covers 70% of all TV homes in Kansas and ideally serves the distributors of Wichita and the area. In the same GOLDEN K NETWORK coverage area are 32 radio stations, 36 daily papers, and 171 weekly papers.

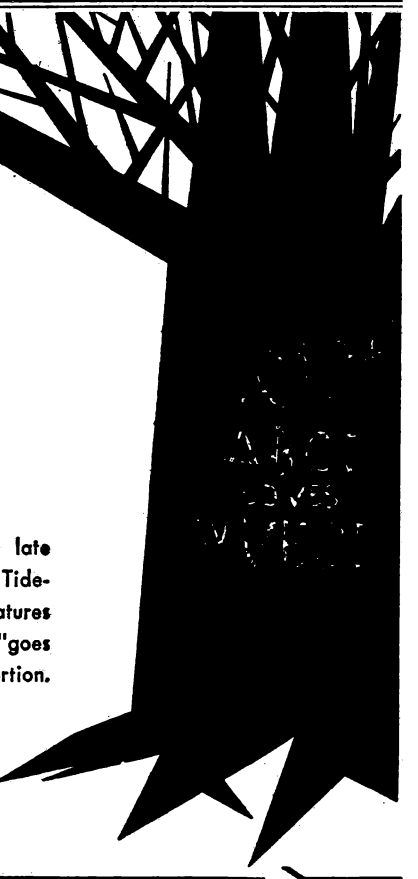
Represented by The Katz Agency

Congratulations ABC...

375 Park Avenue, New York 22, N. Y. • PLaza 1-0600
9460 Wilshire Blvd. • Beverly Hills, Calif. • CRestview 4-7357



Because of the Top Rated . . . trend-setting network programming delivered by ABC, Tidewater dial twisters virtually "lock in" on WVEC-TV.



Because of its strong local programming in the late afternoons (the largest share of audience of any Tidewater station anytime) and the finest syndicated features during the important transition strip, WVEC-TV "goes net" with an audience of almost monopolistic proportion.

and you'll love us, too!

WVEC abc TV

NORFOLK • HAMPTON
VIRGINIA

Represented by THE KATZ AGENCY

VIRGINIA'S No 1 TV MARKET

THERE IS NOTHING HARDER TO STOP THAN A TREND...

HUGH BEAUMONT
as WARD CLEAVER
BARBARA BILLINGSLEY
as JUNE CLEAVER
TONY DOW
as WALLY
JERRY MATHERS
as "BEAVER"

LEAVE IT TO BEAVER

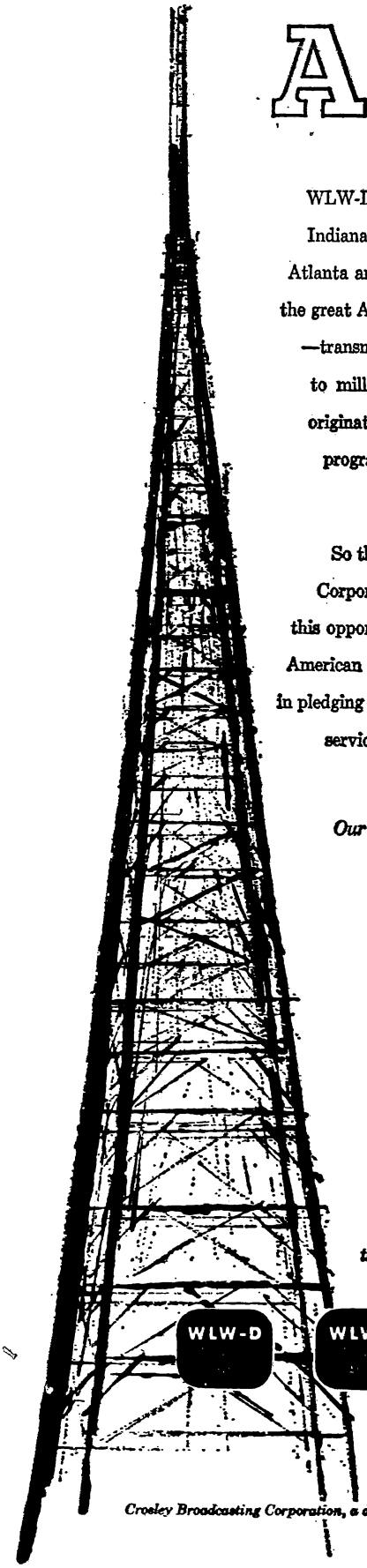
TO EXTEND A TREND

NOW IN ITS FOURTH GREAT YEAR

Gomalco Productions Inc.

as sure as

ABC



WLW-D, Dayton . . . WLW-I, Indianapolis . . . and WLW-A, Atlanta are proud to be a part of the great ABC Television Network —transmitting its fine programs to millions of people . . . and originating their own fine local programs in keeping with the high standards of ABC.

So the Crosley Broadcasting Corporation is happy to take this opportunity to join with the American Broadcasting Company in pledging continued distinguished service in television to their community outlets.

Our pride and our privilege

the ABC-TV affiliates of the famous Crosley group:

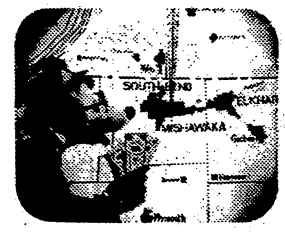
WLW-D WLW-A WLW-I

Crosley Broadcasting Corporation, a division of Avco

"Hi there, ABC!
I'm a DDD!
That's D.D.Donovan
of WSJV.

We're proud to be part
of the ABC net.
But on the local scene,
I'm the viewers' pet.

'Cuz I'm sellin'
products hand over fist—
Better get your
sponsors on our list!



Northern Indiana's
gotta lotta loot—
South Bend's a proved
test market, to boot!

DDD is Erv Shoemaker, of the 3-time Emmy-winning "Beanie" Show.

So quit fightin' it—
don't be silly!
Send us your advertisers,
'cuz we're a dilly!
(and so is our President)"*

* John F. Dille, Jr., President, WSJV-TV

WSJV-TV 28 ABC

SOUTH BEND - ELKHART

There Is Nothing Harder To Stop Than A Trend!

The TREND has always been ABC in the San Joaquin Valley.

IT GROWS

AND GROWS

AND GROWS!

On KJEO-TV Channel 47

The Nations #1 all UHF Market

Fresno, California

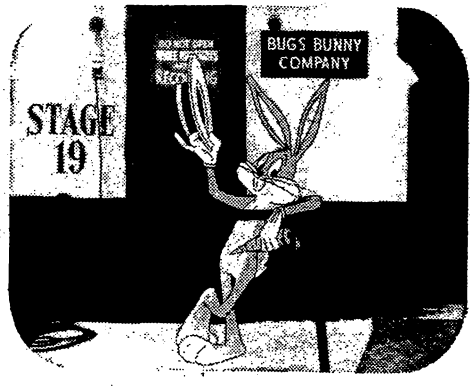
GREAT TALENT MAKES GREAT *Television*

THE ROARING 20'S
stars Rex Reason, Donald May, Dorothy Provine, Gary Vinson.

HAWAIIAN EYE
stars Anthony Eisley, Robert Conrad, Grant Williams, Connie Stevens, Poncie Ponce.

MAVERICK
stars Jack Kelly and Roger Moore.

THE CHEYENNE SHOW
alternates adventure spotlight between Clint "Cheyenne" Walker, Will "Sugarfoot" Hutchins and Ty "Bronco" Hardin.



THE BUGS BUNNY SHOW
stars Warner Bros. famous cartoon characters.

77 SUNSET STRIP
stars Efrem Zimbalist, Jr., Roger Smith, Edward Byrnes, Richard Long, Louis Quinn, Jacqueline Beer.

SURFSIDE SIX
stars Troy Donahue, Van Williams, Lee Patterson, Diane McBain, Margarita Sierra.

LAWMAN
stars John Russell as Marshal Troop, Peter Brown, Peggie Castle.

ROOM FOR ONE MORE
stars Andrew Duggan, Peggy McCay and Ronnie Dapo, Carol Nicholson, Anna Capri, Timothy Rooney.

And soon to join Warner Bros.' growing list of entertainment-packed television series over ABC-TV are three hour-long shows now in preparation:

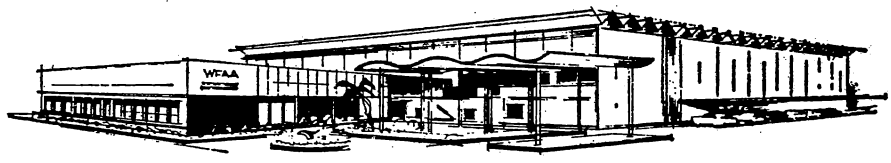
LAS VEGAS FILE, backgrounded in America's most exciting city, starring Peter Breck and Mike Road.

THE FORCE, based on exploits of the Royal Canadian Mounted Police.

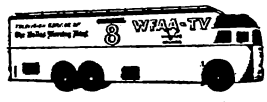
SOLITAIRE, starring Ray Danton and John van Dreelen.

TELEVISION IS ON THE *Upbeat* AT WARNERS

OUR "Communications Center" NEW HOME



- ★ 3 LARGE STUDIOS
- ★ FLOATING SOUND STAGE
- ★ 9 MARCONI 4½" IMAGE ORTHICON CAMERAS
- ★ 6 TRANSISTORIZED MULTI-CHANNEL AUDIO CONSOLES
- ★ 5 AMPEX VIDEOTAPE RECORDERS
- ★ FILM PROJECTION SYSTEM DESIGNED ESPECIALLY FOR TV
- ★ LATEST INTER-SYNC & INTER-SWITCH EQUIPMENT



40-FOOT VIDEOTAPE CRUISER that can go anywhere! Has own power supply, 6 Marconi 4½" image Orthicon cameras and 2 Ampex Videotape machines.

a WFAA-TV Dallas-Ft. Worth

Represented by The Original Station Representative

Everyone's taking a Closer Look...

at WTVN-TV

in Columbus, Ohio

THERE'S NOTHING HARDER TO **STOP** THAN A TREND

And the Viewing TREND in Columbus is to WTVN-TV

the station that really dominates the market

Thanks to ABC-TV's solid entertainment line-up and diversity of programming, WTVN-TV has captured the 546,200 TV viewers in the Columbus Market.

They all agree there's better looking every day on WTVN-TV.

We Salute **ABC-TV** on their 8th Anniversary

WTVN-TV

COLUMBUS OHIO, • a abc

One of the original Five Affiliates

Still Happy to be Aboard

wmal-tv

WASHINGTON, D. C.

THE EVENING STAR BROADCASTING CO.

THERE IS NOTHING HARDER TO STOP THAN A TREND... AND NOW THE ABC TREND EXTENDS TO

AMERICA'S NEWEST 3-STATION MARKET

SHREVEPORT, LA.

Soon KCMC-TV Texarkana Will Become KTAL, the ABC Affiliate for the Entire ARK-LA-TEX Area, Serving Both Shreveport and Texarkana with City-Grade Coverage

CALL BLAIR TELEVISION ASSOCIATES NOW
AND GET IN ON THE GROUND FLOOR

THE TREND IN SHREVEPORT WILL DEFINITELY BE TO THE ABC ... FULL POWER ... 1587-FOOT TOWER GIANT ...

KTAL

CHANNEL SIX
WALTER M. WINDSOR, General Manager

POWERFUL SERVICE!
Backed by the driving force of the ABC-Television Network, KABC-TV takes the lead in service to the Los Angeles community!
KABC-TV 7 LOS ANGELES
...serving the public best thru television

VITAL BUY IN HOUSTON

(a) 14 of the TOP 20*

(b) 41.1 PRIME TIME SHARE*

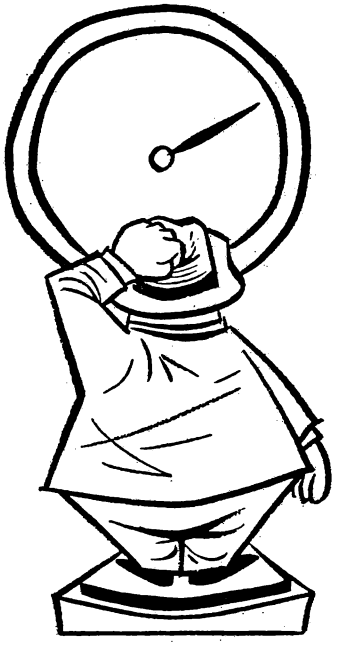
(c) HOMES DELIVERED*
9 a. m. to midnight - Sunday thru Saturday

A	B	
41,300	38,100	44,400

KTRK-TV
abc basic

* ARB - Nov. 1960

There's nothing harder to stop than a trend...



...and in Portland, Oregon, KPTV-ABC carries the most weight!

KPTV channel 12 ABC

735 S.W. 20th Place ● CA 2-9921 ● Represented by Edward Petry & Co., Inc.

GENERAL FILM LABORATORIES
Salutes
ABC-TV
for
Setting The Trends In TV

General Film Laboratories is proud to have been and to continue to be the major supplier of the prints and other laboratory services which help maintain the quality tradition of ABC-TV.

GENERAL FILM LABORATORIES

A Division of Pacific Industries, Inc.
1546 N. Argyle Hollywood 28, California HOllywood 2-6171

Central Division
106 West 14th Street Kansas City, Missouri GRand 1-0044

CONGRATULATIONS

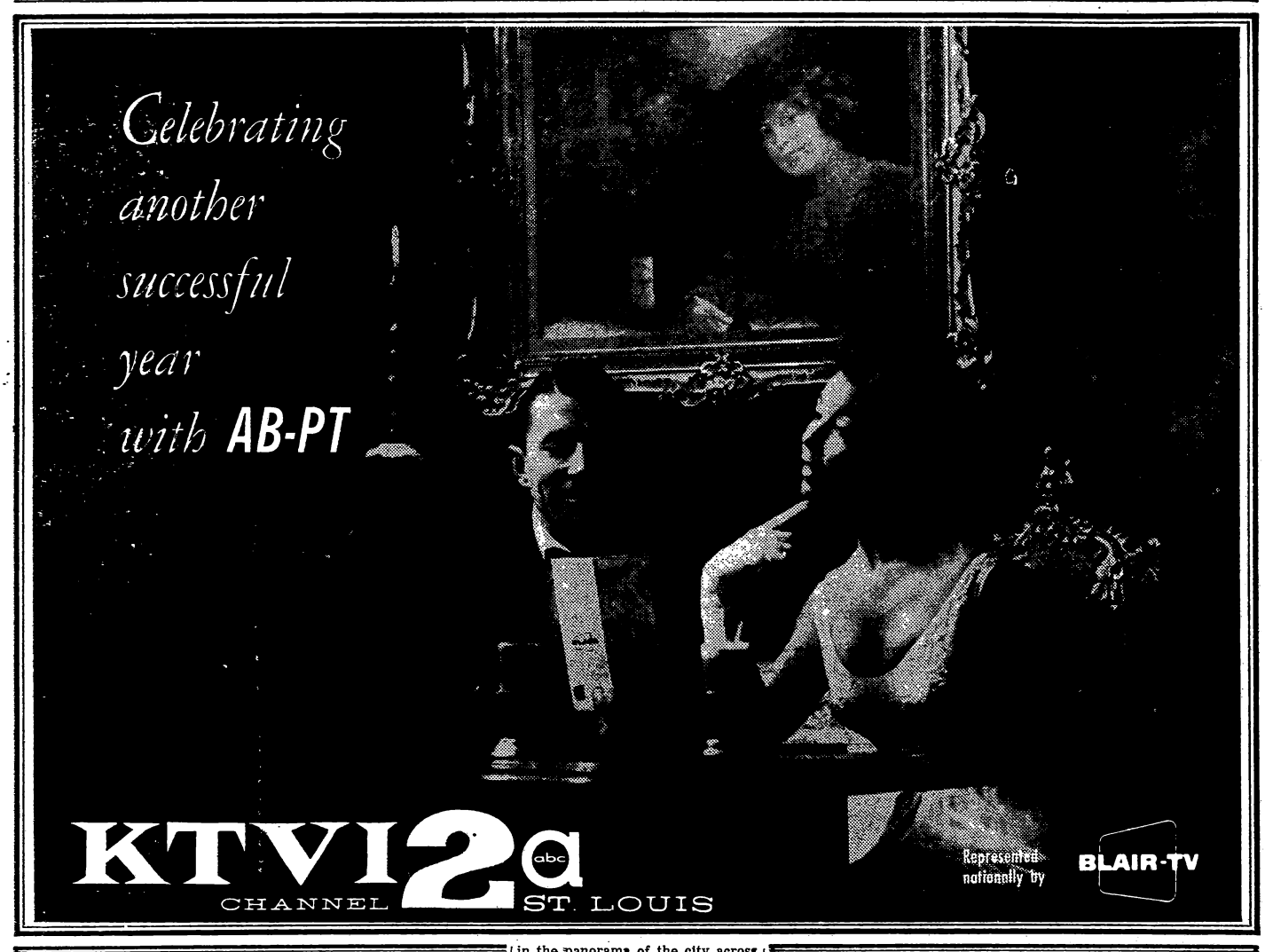
THE SUCCESS OF AMERICAN BROADCASTING COMPANY-PARAMOUNT THEATRES HAS BEEN AN INSPIRING EXAMPLE OF GOOD SHOWMANSHIP.

OUR BEST WISHES FOR CONTINUED SUCCESS.

WILLIAM MORRIS AGENCY, Inc.

Since 1898 the Agency of the Show World

New York Beverly Hills Chicago London Paris Rome



Is Youth Being Served?

Continued from page 28

if ever, before we have all the answers. The most important consideration is, ARE broadcasters aware of the program and are they taking positive action now to uphold the best program standards from youthful viewing? I would say the record proves they are.

N. Y. City Schedule

An appraisal of the New York City television schedule of all seven channels in the world's largest market, reveals an abundance of programming recommended for youngsters by leaders in educating, government and the church. This was not necessarily true some five or 10 years ago. As just one example of New York City television's contribution to our junior citizens, WABC-TV has committed itself to a specific youth project incepted two years ago, for the improvement of the mental, moral and physical climate for the youth of the community. During a period of 30 weeks each year an average of two hours each Saturday is devoted to high school sports coverage of football and basketball games at public and parochial schools throughout the Metropolitan New York area. They are telecast with the same qualitative attention that is given to collegiate and professional games. While depicting the virtues of teenage physical fitness, emphasis is placed on the academic achievement of the athlete. Half-time periods are used to highlight accomplishments of non-athletes in the study of science, literature, music, etc. The end result has been to give recognition, stature, and importance to the younger set for both those on and off camera. For a change, they feel they're being complimented, not criticized. If emulation of their peers is still a childhood emotional tendency, then many a border-line child must have been properly guided by these telecasts.

Other programs in our Youth Project in which WABC-TV invests $250,000 yearly have been "The Magic Eye," a science-education program series; "Salute to Youth Week," in conjunction with the New York City Commerce Department; "Youth: A Summer Crisis?," a documentary produced in cooperation with the Youth Welfare Board, and a "Jobs For Youth" campaign under the auspices of the New York State Employment Service to combat summer time juvenile delinquency; "Expedition — New York," a series launched with the endorsement of the New York City Board of Education and the Metropolitan Study Council group for the encouragement of English and social studies.

These are just a few of the samplings of what one station in one market is doing in its concern for the welfare of its young. Multiply it by 550, add the great advantages rendered by the three television networks in public service telecasts, compare it with the program schedules of five or 10 years ago, and you have a graphic picture of the progress that has been made by the industry in behalf of children.

The problems confronting television in its interrelationship with the young cannot be over-simplified; it is a weighty burden that requires never-ending vigilance. But the responsibility rests not only with television; only when everyone, parent, educator, business man, elective official, accepts his share of the responsibility, will our youth be properly served.

My Enchanted City

Continued from page 29

our town's facets. KGO-TV's "Expedition - California" has done more to examine San Francisco's emergence as a great city of the world than has any other program in the history of Bay area Television. We are proud to claim William Winter, whose news analysis on radio and tv (out of San Francisco) has stamped him as the West's leading commentator. A real Golden Gate country citizen, Bill lives in Marin County's highest hill, from where he can drink in the panorama of the city across the bay.

In a fresh new concept of news programming KGO-TV new employs "electronic columnists" who are members of local newspaper staffs and who contribute daily stories in their own styles to our "headline edition" of living news.

Completing our orientation with our enchanted city is the fact that KGO-TV executives are mainly San Franciscans and Californians whose pride in their heritage is reflected through their station.

Yes, San Francisco is "My Enchanted City," and when you think of our lovely and gracious "Baghdad by the Bay," remember the American Broadcasting Co stations are there, superimposed on its world of charm.

$6,000,000 Alcoa Billings to ABC

Alcoa has bought over $6,000,000 in Tuesday time and talent on ABC-TV. Deal to begin next fall has unusual aspects for commercial programming.

Sponsor has decided to slot 15 hourlong Revue anthology films between 10 and 11 p.m. for 15 half-hour Revue-produced anthology dramas. Matching off with Alcoa on these alternate-weeks will be the Bell & Howell-sponsored "Close-Up" pubaffairs skein from 10:30 to 11 p.m.

ABC-TV Mulls 'Hunters' For 'Maverick' Slot

ABC-TV is playing around with the idea of slotting 20th's "The Hunters" (formerly "Tanganyika") into "Maverick's" current time period. It's not definite yet, according to the web.

Reason why it's not is that the network hasn't completely given up the idea of retaining 7:30-8:30 p.m. Sundays for the present Kaiser-sponsored western entry.

"Hunters" is being overseen at 20th by Roy Huggins, man instrumental in starting Warner's "Maverick."

'Where Have We Been?'

Continued from page 30

position in that network studios, production facilities and personnel are available for local use. The executives on KABC-TV's management team have been with the company an average of six years with many having been in the industry from its beginning.

All of this has produced a phenomenal rise in market position that has kept our customers happy and competitors harassed.

Where are we now? Ask any citizen of Los Angeles and he will tell you that Channel 7, KABC-TV is enjoying the spotlight . . . a spotlight focused on community service and public endeavor . . . a spotlight reflecting the ABC "image" in the Southern California market.

KABC-TV has been making best use of local time in worthwhile programming for all ages. Special shows "in the public interest" have been designed so they are most entertaining as well as of real interest to the public. Of these "Traffic Court"—dramatic recreations of actual court cases which point up driver-education—is the most honored. It has been cited by the Los Angeles City Council and is a fourtime winner of the National Safety Public Interest Award. "Target Alcoholism," a well-received series under the auspices of the Church Federation of Los Angeles, has sparked "Target Youth," which is projected for the near future.

Another ambitious and worthwhile endeavor this season is the introduction of "Expedition Los Angeles," a program which delves into the life of our city, the needs of its citizens and the future it holds. This show is being telecast with the advice of the Regional Educational Television Advisory Committee, and the station produces approximately 10,000 Teachers Guides per show which are distributed to the Social Studies teachers of Los Angeles city and county high schools.

KABC-TV's "off-the-air" activities in terms of community projects and services are many and continuing, and play a very important part in the total station effort.

As a final point, 1960 proved to be our best year for ratings. According to Nielsen, we began the year in February and March tied for first place (in a seven-station market), 6 to 9 p.m., Sunday thru Saturday. We closed the year tied for second, 9 p.m. to midnight, Sunday thru Saturday.

Where have we been? We've been busy about the business of making television a better word in the American vocabulary . . . a better way to relieve the tensions of our time and a better method for selling goods and services. And we feel that television is the greatest medium of expression yet devised by man.

Our aim for the future? . . . First, all ways!

WXYZ-TV

Continued from page 29

wood. What is important is to do it without unnecessary delay and at an attractive cost. This is the key to turning out successful tape commercials. We not only have the key but we've got the house. The setting of the WXYZ-TV studios hints that nature expressly tailored it for the creation of 60-second "odes" to automobiles, filter tips and soda pop. The 110-acre land parcel features a regulation golf green—built for taping half-hour golf shows for Drewry's—an ice skating rink, open fields, hills, valleys, a natural stream, wooded area, and several colonial structures including Broadcast House itself.

Bold and imaginative ideas are at the heart of ABC's spectacular growth. This lusty child in the Motor City is proud to salute its parent company, American Broadcasting-Paramount Theatres, not only on the occasion of its anniversary but also for having the foresight to give WXYZ, Inc. the greenlight to proceed in this challenging new area.

SYNDIE 1ST RUNS AT LOW EBB

Ziv's Zipped-up Syndie Optimism

Despite the heralded tight local time situation next season, Ziv-UA is of the opinion that regional, local and national spot advertisers will find sponsored syndie shows getting station berths.

Ziv-UA is backing its opinion with a hefty release schedule of shows, all of which could be aired for a fall start. Some of the shows may be introed a little earlier, in late spring or summer, but each could be keyed for that fall push.

Ziv-UA, as noted in the accompanying wrapup of fall product plans, has blueprinted three new, first-run series for the syndie market at this time. Additionally, it plans to have new production on at least two, and possibly three, series.

The upbeat stance taken by Ziv-UA in a soft market, in general, is in keeping with its zestful year-round activity. Ziv-UA acknowledges that because of web inroads on local option time, syndie houses have to dig for berths. But the important thing is that they're available if a sponsor is clinched, according to Ziv-UA's viewpoint, and, it's added, that networks and affils realize that the local, regional and national spot advertiser has a right to be served as well as the national sponsors.

Ziv-UA, which has been consistent in its supply of fresh, first-run product in the syndie field, doesn't plan any curtailment of its activities. On the contrary, current plans as outlined by an exec, call for an expansion in the fall. It's felt that Ziv-UA's savvy in merchandising, marketing, and exploting shows, warrants the continued upbeat theme for that house.

Metro Clearing Titles on Post-'48s For TV Release in Next Few Months

Metro is expected to release its first group of post-'48s within the next three or four months, thus joining the post-'48 parade of the major studios.

Present thinking at Metro is to release comparatively small groups of post-'48 pix on a one group per year basis. Size of the first and subsequent group of pix hasn't been determined as yet. Metro execs currently are busy clearing titles for tv release, following an intensive study of the post-'48 library.

As stated by Metro prexy Joseph R. Vogel at the recent Loew's stockholders meeting, there will be a "significant gap between the time a major feature is presented in theatres and the date when released for television." Vogel didn't state how many years will elapse between theatrical and tv engagements, but it's considered likely at least five years, or perhaps seven years, will be allowed to elapse before tv engagements.

Metro, in moving on the post-'48 field, thus joins 20th-Fox, Columbia and Warner Bros. among the majors. Still unaccounted for among the big studios in the post-'48 scramble are Paramount and Universal. Paramount may be waiting for its pay-tv system, Telemeter, before making a post-'48

(Continued on page 70)

'Less Than 39' Trend

Policy of producing less than 39 episodes in a first-run syndie series will be continued by at least one house next season, and probably more before full season plans are jelled.

ITC's "Whiplash," starring Peter Graves, one of the fall entries, will have 34 episodes. Series is the first to be produced in Australia. Reason for the less than traditional 39 episodes is for budgetary reasons, as well as offering stations and sponsors the same flexibility as offered by network series. Web skeins, because of various preemptions, for the past few seasons have fewer than 39 episodes telecast, before going into the regular summer repeat schedule.

Specials, Cartoons An ITC Spreadout

Diversification moves of Independent Television Corp. (ITC) now range from specials to cartoons, with representation still heavy in the traditional half-hour vidfilm field.

ITC, now completely owned by Associated TeleVision of Britain, plans a series of 13 hour vidtaped Jo Stafford specials, budgeted in the neighborhood of $100,000 each. They will be taped in London, and elsewhere in Europe for fall selling in the U.S.

ITC, now selling the off-network "Broken Arrow" series, will be represented in the fall syndie selling season with "Whiplash" and a possible other series. Outfit also has sold "Danger Man" to CBS-TV for a midseason start, marking the first British series sold this season to a web.

Additnonally, ITC has made a deal with Hal Tunis in production and distribution of the "Diver Dan" series, partially animated.

To fill out its diverse catalog, ITC has acquired Javelin Productions, which now is a division in the organization. Javelin sales unit is out selling two five-minute sports shows, "Golf Tip of the Day," and "Magic Moments in Sports." "Tip" is sold in about 46 markets and "Magic" in 39 markets.

Syndie Economy Cited in Decline Of Desilu Income

Hollywood, Feb. 28.

The speculative and "uneconomical" nature of the syndication market was blamed as a major factor in a sharp decline in gross income and profits for Desilu Productions during the nine-month period ended Jan. 28. Company grossed $14,432,798 for the period, as against $17,553,899 for the comparable period last year, and netted $264,949 or 23c a share compared with $708,121 or 61c a share in the first nine months last year.

Prexy, Desi Arnaz blamed the writers strike in Hollywood for a late start in production as the other factor in the decline in the company's position. As to syndication, he said the company is currently producing no shows for syndication because the market has become so

(Continued on page 71)

Mike Wallace Tapped To Narrate Space Show

Mike Wallace has been signed to narrate and conduct the interviews for "Project: Man Into Space," documentary tv special dealing with the astronaut and manned spacecraft programs in the U.S. and Russia. Jack Haley Jr., is producing and directing the full-hour project for Wolper-Sterling Productions.

Wallace, who narrated David L. Wolper's "The Race for Space," also has been engaged for the commentator-interviewing job on Wolper-Sterling's "Biography of a Rookie." Latter telementary now is being filmed in Florida.

MAJOR RELIANCE ON OFF-NETWORK

Fall product outlook in syndication is marked by a dearth of new, first-run properties. Prospects may change before the selling season sets in, but it's considered unlikely that the number of new, first-runners will reach last year's diminished pool.

There will be off-network properties and fresh production on established syndie properties, series which will swell the available number of series in syndication. Nevertheless, the new, first-runners, which always have served as a bellwether of the biz, looks low in numbers indeed.

At this point only five new first-runners definitely are slated for fall debut. Last season, which already saw the syndie star declining, there were some eight fall new, first-run properties.

Ziv-UA, Independent Television Corp., and Screen Gems are the only houses now definitely slating a new, first-runner. The other houses fall in the possible classification, mainly dependent at this point of time on a major regional to uncork fresh properties.

Syndie subsides of the webs, CBS Films, California National Productions and ABC Films will surely have off-network properties for the syndie run.

National Telefilm Associates, in the half-hour vidfilm field, will have second year production on "Assignment Underwater" and "Third Man."

Here's a firm-by-firm wrapup of the outlook, as seen currently:

ABC Films: Vidtaped "Consult Dr. Brothers" series ushered in the syndie market, with 65 15-minute segments in the spring. Show can serve as a five-minute strip also. Off-network series slated for this house.

CNP: Only a major regional, or a group of significant regionals, will likely put a fresh, first-runner in syndication. Six pilots, five highlighting action adventure and the sixth an animated cartoon, have been made for next season. All are being pitched on the network level.

CBS Films: "Hawk" and "Turnpike" are possible syndie pilots made by this house. Four pilots were made for network sale for the fall season. Again a big regional, or a group of regionals, might be the lever of introing a fresh first-runner, but nothing is committed for the syndie hopper as of now. Decision, too, has to be reached on whether to go for a second year on "Brothers Brannigan."

ITC: Now out talking about "Whiplash" for a fall or earlier start. ITC may have another fresh first-runner, in addition to "Whiplash." In the specials field, there will be the Jo Stafford vidtaped hour shows, which might land in syndication failing a network deal. Off-network properties also could be on ITC's agenda.

MCA TV: Reactivation of MCA TV's first-runners is seen as a likelihood, now that its syndie divi-

(Continued on page 73)

WBZ-TV's $250,000 For 20th Post-'48s

Boston, Feb. 28.

One of the biggest buys of post-'48 films, and first major Boston breakthrough in acquisition of updated pictures, has been scored by WBZ-TV at a price of somewhere between $250,000-$300,000.

The package includes 80 20th-Fox films, 61 of which were produced in the post-'48 era. Westinghouse station intends putting them on home screens as "specials" beginning in March.

While the big titles will be shown in "specials," plans are to showcase the other films on the station's existing slots for films.

More TV Film News On Page 67

All Chi in a Furore Over Mitchell Film Produced for BBC; WBKB Has U.S. Rights But May Never Show It

By LES BROWN

Chicago, Feb. 28.

A video documentary which no one in the Windy City has seen yet has caused an outbreak of something resembling lynch fever. It's a case of naming the culprit and the "crime" without having the corpus delecti.

The show that has caused the astonishing furore is an hourlong film produced for the BBC by Denis Mitchell, titled, "Chicago — First Impressions of a Great City." U.S. rights are held by WBKB, the ABC o&o here, by virtue of a financial partnership entered into when the footage was being shot last fall.

BBC televised it last Tuesday (21), and since then the local press has been riding it like a murder story, with frontpage updating and outraged editorials. Two papers in particular, the sisters Tribune and American, appear to be making a cause of it—and so far, all they're working from are reports from London. WBKB won't be getting a print of it until later this week. Whether it'll go on the air appears problematical.

The reports initially were of two sorts, (1) those hailing the film as a work of art, and (2) those alleging that it presents a distorted picture of the Windy City, showing too much of the seamy side. (It needs to be said that Chicago has always been sensitive about its dirty feet; it likes a "portrait" to be a headshot, with the hair combed.)

To appearances, all considerations of the Mitchell opus as a work of art (supposedly the London Times and Manchester Guardian called it that) are being ignored. What's got the Windy City rankled is the opinion from abroad that the town has been slandered through Mitchell's focus on such details (as cited by L. Marsland Gander in the London Daily Telegraph) as "drunks, wastepaper, junk heaps, neon signs, cheap night clubs, crooks and swarming cars, ugly buildings and door to door salesmen." Gander referred to it as "almost a horror film."

This and similar reports have the civic, spiritual and cultural leaders standing in line to voice their indignation, even though none have seen the actual film. Mayor Richard J. Daley called it, "another example of the constant . . . exaggeration of what the city is." He announced that he would make his own film, if he had to, to show England a "more representative" portrait of Chicago. Immediately, WGN-TV general manager Ward L. Quaal offered to aid the mayor's cause with footage of Queen Elizabeth's visit to Chicago, and other

(Continued on page 70)

Reaction in Britain

London, Feb. 28.

"Chicago — First Impressions of a City," a filmed BBC-TV program due to be shown in U. S. shortly, caused an outcry among visitors when it was screened (22). The BBC switchboard and those of newspapers were kept busy with calls from viewers disgusted at scenes of brutality in this documentary film of one man's impressions of Chicago.

Main cause of viewer reaction were shots of the stockyards showing cattle being slaughtered. Others objected to the realistic sequences showing junk heaps, drunks, dirty streets, dope addicts, cheap night clubs and gaudy neon signs. Viewers complained that the BBC should have warned the public in advance that the program was raw meat.

Jaffe, SG Settle Suit; 'Beauty' To Theatres O'seas

Henry Jaffe Enterprises plans a theatrical release in overseas markets of three of its "Shirley Temple Storybook" stanzas, including "Beauty and the Beast," which starred Charlton Heston, Claire Bloom and Miss Temple. Trio of shows will also be sold for rerun use on tv domestically.

Decision stems from a settlement of Jaffe's lawsuit against Screen Gems, which had coproduced the "Storybook" series with him. Settlement terms, agreed upon last week, were not disclosed, but did include reversion to Jaffe of all rights to the three live shows in the series, of which "Beauty" was one.

Other two shows were "The Legend of Sleepy Hollow," with Boris Karloff and Jules Munshin, plus Miss Temple, and "Rumplestiltskin," with John Raitt, Phyllis Love and Shai K. Ophir. All three were live colorcasts, and transfers from the tape to 35m color prints has been effected.

DESILU ENTERS 3D SUIT AGAINST NTA

Hollywood, Feb. 28.

Desilu Productions filed a third complaint yesterday (27) in Superior Court against National Telefilm Associates, the latest involving 78 "U. S. Marshal" half-hour shows. Complaint seeks $105,956 in alleged damages, breach of contract and seeks an injunction against further showing of the series.

Suit also charges because of delinquent payments by the defendant that Screen Actors Guild, Writers Guild of America and Screen Directors Guild have threatened action against Desilu to collect re-run fees reportedly due. Desilu is said to own 43% and the defendant the balance of the series, and it alleges that its pact with NTA is ended, which the latter denies.

'Fun-O-Rama' Cartoons

Pat Sullivan's Felix the Cat Productions has prepared the pilot of a new half-hour animated cartoon series, tentatively titled "Fun-O-Rama."

Sole selling agent for the new series is Weston Merchandising Associates. "Felix" is distributed by Trans-Lux Television.

KHJ's 800G For Post-'50 WB Pix

Hollywood, Feb. 28.

Hot on the heels of disclosure by NBC of purchasing 50 post-'50 20th-Fox films for network airing, local KHJ-TV revealed that it has acquired 40 post-'50 Warner Bros. films from Eliot Hyman's Seven Arts Associated Corp. for approximately $800,000. KHJ's deal, according to station veepee and general manager Malcom C. Klein, boosts outlet's total coin investment in motion pictures during the past year to $3,000,000.

The Warners block of post-'50's was known to be the most sought-after package of films by Los Angeles stations. Among the package are some of Warners' biggest all-time hits including the late James Dean starrer, "Rebel Without A Cause," "The High and the Mighty" starring John Wayne, and the Judy Garland starrer, "A Star Is Born."

Radio's New Techniques Replace 'Hoopla & Hotrod,' 'Sham & Scream'

With virtually all the vanguard radio programming techniques these days emenating from below and beyond the Hudson, the Radio & Television Executives Society of New York last week called together a trio of successful innovators from out yonder to lay the new sounds on Gotham ears.

At a RTES luncheon, the trio presented capsule tapes of their stations' programming, then discussed the techniques behind it.

McLendon Stations prexy Gordon McLendon described the formula of "music plus news and news and news"; Robert Hyland, veepee and GM of KMOX, St. Louis, talked about the CBS affil's "block talk programming" (seven-hour daily chatter strip); and Frank Gaither, GM of WSB, Atlanta, discussed the modus operandi behind the "right friendly radio station we're running down there."

McLendon and Hyland had the crix needle out for the "rock and roll, rip and read" operations, and editorial stances by broadcasters that knock sin and little else. The southern gentleman from Atlanta desisted.

McLendon, who said his station KLIF in Dallas last year broadcast 1,200 news remotes (averaging about two an hour) told the execs that the station's famed formula of music and news plus razzle-dazzle promotion had been junked for concentrated news.

"We told Dallas, and correctly, that if you lived in Dallas, you dared not turn off KLIF if you wanted to know what was going on. We advertised ourselves as tomorrow's newspaper now, and we were and are. Our managing editor's job is in jeopardy if there is any story in the newspapers which hasn't been on KLIF hours, or a full day before."

The beat-the-papers formula, he said, had kept the station No. 1 in the nation in ratings for share of audience. "We are the only radio station in all of America actively competing with our city's newspapers."

Departmentalized

Station, he said, will strengthen its position against newspapers soon with an 11-man news staff (there are now eight), broken down to coverage categories—managing editor, three other deskmen, a crime and violence editor, a sports editor, business and political

(Continued on page 71)

United Vintners In 1,310 WCBS Spots

Biggest single order of 10-second commercials in remembrance was wrapped up this week by WCBS-TV, N. Y., a deal with United Vintners for a total of 1,310 spots to run over a period of only 19 weeks. Actually, 1,206 are of the ID variety and 108 are 60-second blurbs, but even the 1,296 constitutes a record

Blurbs are for three of United's brands, Petri and Italian Swiss Colony Wines and G&D Vermouth. They'll run in the station's "Early Show," "Late Show" and "Late Late Show" primarily, though branching into other local programming on weekends. Money wasn't disclosed, and though it may run less than other ID campaigns in network adjacencies, for sheer size and impact, the order is unsurpassed.

Indication of the frequency used is the high point of the campaign, the six weeks between March 1 and April 11, when the station will run a total of 110 spots a week or 660 for the full period. Station toted up the rating points in the periods involved and came up with the staggering total of 895 per week for those time periods. Balance of the campaign, which ends July 11, will run 50 a week for a 650 total

Deal was set via the Honig-Cooper-Harrington & Miner agency for United. Though it's a San Francisco agency, WCBS-TV sales manager Norman Walt wrapped up the deal personally, even though the normal course of events would have called for the CBS-TV Spot Sales Frisco office to handle the deal.

International Harvester High on AM 'Showcase'

Chicago, Feb. 28.

International Harvester has commissioned WGN Radio to produce a 15-minute syndicated series which it is urging its regional dealers to buy in their respective markets. Chi station to date has produced 40 installments.

Titled "International Showcase," series stars Wally Phillips, one of WGN's top personalities, in a solo comedy stint with pre-recorded trick voices. It's available only to IH dealers.

Rep. Earl Wilson Warns TV, Pix To 'Clean Up or Else'

Washington, Feb. 28.

Wielding the threat of federal censorship, an Indiana Congressman has issued one of the strongest Capitol Hill blasts at film and television content in recent years.

Rep. Earl Wilson (R-Ind.) sounded off as he introduced a resolution calling on the film and broadcasting industries to do a better self-policing job.

In a statement accompanying the resolution, Wilson declared that if they fail to clean up on their own, "the federal government should step in and exercise some sort of control over the products of the industries." He didn't elaborate on the ways and means of such censorship.

Wilson, who said his mail has been full of similar sentiments, assailed the quality of tv and films in these words:

"Sexpots, beat generations, sex kittens, muggings, throat slittings, tommygun murders have reached the saturation point on the nation's screens. The motion picture and television companies should be warned to take action to police themselves more stringently.

"There has been a growing trend toward less control of the moral content of tv and motion pictures. It cannot but help have an adverse effect on the development of the character of youth . . .

"The times a family can go to a movie together are becoming few and far between. The few outstanding pictures like "Ben-Hur" and "Swiss Family Robinson" are counterbalanced by displays of nudity, promiscuity, perversion and adultery that masquerades as everything from comedy to tragedy. Movies are not better than ever despite what the producers say . . .

"With television, violence in all shapes and sizes is the thing. Murder, pillages, muggings, sluggings, whippings and other forms of brutality are paraded before tv audiences night after night. It's time the industry took a long look at itself."

WNBC Radio in New Sound of Music in Bid For That Indie Audience

WNBC Radio is changing its sound. The web kev in N.Y. has started shifting from its 18-month-old "wall-to-wall" music policy posh, heavily stringed music) to a wider variety of pop offerings—which would seem to put it back in direct competition with Gotham indie WNEW.

Shunning an out-and-out top 40 or top 20 pattern, WNBC Radio will nonetheless try to pick from as broad a range of top pop vocals and instrumentals as it can. If an occasional "worthy" rock 'n' roll record comes along, it'll get an airing too.

Full shift in sound is not expected to come all at once. Station started fiddling with the alteration last week, but there was some of that romantic backgrounding of the Montovanis, Percy Faiths and Frank Chacksfields.

Station is headed by George Dietrich, who has been in the post about four months.

WFAA's $3,500,000 Center Planning Major Dedication Hoopla

Dallas, Feb. 28.

A "Texas-size" opening is planned for the Texas-size new facilities of WFAA-AM-FM-TV, located next to the Dallas Morning News building, owners and operators of the stations here.

Mike Shapiro, general manager of the broadcast properties of The News, announced that week long activities have been outlined for the formal opening, dedication and public tours at the new $3,500,000 "Communications Center."

The special ceremonies, beginning April 5, will include visits by top network, Federal Communications Commission and station representatives as well as leading ABC-TV stars.

Upwards of 100 ABC-TV, FCC and Edward Petry (national representatives for WFAA) top echelon and ABC-TV stars will begin arriving Monday evening, April 4, and early Tuesday, April 5, to join leading state and local officials for dedication ceremonies at 4:15 p.m. in front of the Communications Center.

Rokeach's 60G For Passover Specials

In a unique deal aimed at securing maximum penetration of the Metropolitan New York market, Rokeach's has signed a deal with WNTA-TV for a series of specials keyed to the Passover holidays.

Food company, via Smith Greenland, will spend an estimated $60,000 for the week-long splurge, starting March 19.

Outing of specials will be kicked off on the Newark-N. Y. indie's Sunday "Open End" show, which for the March 19 edition will deal with some aspect of Jewish life. Following days these specials will be telecast: an Israel folk tune outing rendered by Theodore Bikel; a "Catskill Summit Meeting," featuring comics now playing the Borscht Belt; a filmed documentary on Israel narrated by Mike Wallace; a Sam Levinson reading from his book, "Meet the Folks"; and an hour show on the film, "Exodus," utilizing footage showing how the feature was shot and guests drawn from the producing company.

Rokeach's specials will be telecast from 7 to 8 p.m., preempting the station's "New Movie" for that week.

In addition, station will have a 15-minute stripped show 5:45 p.m. Monday through Friday, each show consisting of a report of a Jewish organization. Lined up to date are such organizations as Hadassah, B'nai B'rith, and Jewish Board of Rabbis.

Nehru, McGuire Sisters As Godfrey's Guestars On May Bulova Special

Arthur Godfrey will feature an interview with India's Prime Minister Nehru and will reunite with the McGuire Sisters on his May 19 CBS-TV special for Bulova. The interview was filmed a year ago during a Godfrey trip through India, but has never been shown on the air.

Besides the Nehru interview and the gettogether with the McGuires, who started with Godfrey, he plans to use singer Johnny Nash, a regular on his radio show, and filmed or taped sequences from Florida and Lake Placid.

Plans to shoot the Lake Placid sequence, which was to feature Godfrey on a bobsled ride, were washed out last week by the combination of the rain and warm weather. Another CBS show, "The Sunday Sports Spectacular," was similarly affected, but managed to get in one day's shooting before the snow disappeared completely.

Indianapolis—Tom Atkins, who's been with radio and tv stations in Knoxville and Ft. Wayne, Ind., has joined WLW-I-TV here as news director. He starts news air shots for the station this week.

WNEW-TV's 'Egghead Nite'

Sunday nights seem to be assuming the status of "egghead night" on Metropolitan Broadcasting's WNEW-TV, N. Y. Latest addition to a schedule that already includes the John Crosby show and the BBC-TV Shakespearean cycle, "An Age of Kings," is the station's political analyst, Dr. Walter Burke, with his half-hour "A Way of Thinking."

Dr. Burke moved over from Wednesdays into the Sunday 8:30 slot over the weekend. Crosby follows with his hour at 9, with the Shakespeare running from 10 until conclusion, anywhere from 11 to 11:30. Beyond this, station runs the National Educational Television series, "Prospects of Mankind," with Mrs. Eleanor Roosevelt, once a month in the 8-9 period.

The 8-9 slot is also reserved for the outlet's periodic pubaffairs specials. Next one up is the entry on "Birth" in the Ted Yates-created medical series, "A Question of Life," which airs in that time period March 26.

Behind-the-Scenes Power Play As Bid to 'Televise House' Fails

Washington, Feb. 28.

Proposition to bring television to the House proved abortive. But there's consolation in fact it was a live cause for a while and had its closest brush with success in recent years. There was plenty of beneficial publicity to boot.

A resolution to permit—at discretion of the individual committees—radio and tv coverage, live or recorded, of House hearings was killed in a power play that had no relation to the merits of the issue. The pros and cons of the case had nothing to do with fact the matter was brought up for consideration in the first place.

House Rules Committee nixed the resolution by Rep. George Meader (R.-Mich.) in an 8-6 vote. This action doomed two more far-reaching resolutions by Rep. Martha Griffiths (D-Mich.), which would have given broadcasters the right to move in on both House Committee hearings and sessions of the House itself.

The vote reflected the Committee's new conservative-liberal alignment, with the former voting for and the latter against the Meader resolution, irrespective of their convictions on the actual proposition.

Rules Chairman Howard Smith (D-Va.), who had ignored similar proposals in the past, brought the tv issue up solely to irk House Speaker Sam Rayburn, whose opposition to microphones and tv cameras in his domain is legend. Behind the move lay an effort by

(Continued on page 71)

Irish Airlines Sponsor Of WPIX St. Pat Parade

WPIX's, N.Y., telecast of the St. Patrick's Day parade has secured a natural as sponsor. Irish International Airlines, via Geyer, Morey, Madden & Ballard, has picked up full sponsorship of the 13th annual event, this year set for March 17, from 12:30 to 4:30 p.m.

Hibernians from WPIX participating will be commentator Jack McCarthy, Keven Kennedy, commercial annonucer, Jack Murphy, producer-director, and associate director Don Carney. Herb Homes is exec producer. Plans are now in the works for additional line feeds of the parade to WBZ, Boston, a city which always has a strong Irish contingent in the Parade, and to a Philadelphia outlet.

Picking up the parade tab is a departure for Irish International Airlines which heretofore has put most of its coin in radio.

'Scarecasting' On KDKA-TV Weather Still a Pitt Issue

Pittsburgh, Feb. 28.

The battle of the weather forecasters here continues unabated although KDKA-TV has clarified its position by issuing a terse warning to all its weather reporters to read the weather news as it is handed to them and not to add anything of their own.

Peter Thornton, publicity director of the station, said this order was issued after the story in VARIETY on Jan. 11 which pointed out the many complaints from theatres and night clubs. The Pittsburgh Press had editorialized against the practice of scare forecasting but Arnold Zeitlin, tv writer on the Post-Gazette, wound up with egg on his face when he took potshots at the KDKA-TV private weather service with a column headed with "Weather Is Frightful, But Hassle Delightful." The column made the service look ridiculous, as the station had predicted six inches of snow and at six o'clock when Zeitlin finished his column there was no sign of snow so he wound up his piece with "By press time last night—no snow."

His prediction held up until 4 a.m. when six inches of snow fell in accordance with the station's prediction and all the Post-Gazette subscribers in the morning read his column and then went out to battle the heavy snow.

WWSW has been announcing that it uses the official U. S. Weather Bureau service "without qualifications." KDKA-TV is now doing this but not saying it. It is also still using the wider readings of its own private service which is based on facts taken from the U. S. Weather Bureau.

In his statement, Thornton said: "The basic problem would seem to be that we should restrict our service to the immediate future rather than taking the broad public service approach by informing our viewers of impending weather difficulties."

"Since the VARIETY story, the weather staff has been strongly reminded of the station's policy not to ad lib around forecasts."

Godfrey Ankling 'Candid Camera'

Arthur Godfrey and "Candid Camera" will part company at the end of the season, much to the relief of "Camera" creator Allen Funt, packager Bob Banner, assorted CBS executives and probably Godfrey himself. The Redhead is looking at properties with a weekly series of his own in mind, and additionally will do specials and continue his radio stanza next fall.

That Godfrey and Funt have been feuding on "Camera" all season has hardly been a secret. But contrary to current opinion, it wasn't Funt's "Godfrey's gotta go" remarks in San Francisco last week that cued his decision to exit the show. Godfrey took the assignment on a one-year basis, and as of two weeks ago had just about made up his mind to drop out at the end of the season.

Not that he was entirely happy about Funt's blowoff in Frisco. But last week he checked the agencies on the show, and they assured him they had spoken to Funt who said he'd been misquoted in his Frisco press conference. Godfrey chose to accept that explanation, rather than get in another dogfight over a situation he regarded as settled anyway.

That he was still a little rankled was apparent from his announcement that he was leaving the show, in which he qualified his enthusiastic regard for the series. ". . . Overall, I've enjoyed doing the show . . . and it has been fun for the most part."

Meanwhile, he's got a pair of CBS-TV specials coming up in the April 20 Ringling Bros., Barnum & Bailey circus telecast, of which he's emcee, and an hour special May 19 for Bulova.

Tele Follow-Up Comment

Play of the Week

A rare piece of dramaturgy is occuring this week on WNTA-TV's "Play of the Week." In a magical translation by Paul Bowles, Jean-Paul Sartre's "No Exit" is being presented.

The purely existential theme of the short play (about 74 minutes) is conveyed in readily understandable human terms by a remarkable Colleen Dewhurst and two other able performers, Dane Clark and Diana Hyland. Evening is rounded out with a 10-minute production, Jean Cocteau's "The Indifferent Lover," in which the experienced Miriam Hopkins does all the talking and does it well.

Sartre's hell is a hotel room where three persons, a coward shot for collaboration and military evasion, a vain sensualist and a cruel lesbian, make each other suffer eternally. There are no exits. "Something is supposed to happen to me, because of you two," says one of the prisoners early in their incarceration. "Each one of us is the torturer for the other two," it turns out. True to his pessimistic the dislikes that adjective philosophy where man most usually is incapable of helping himself and when he can it is only through a relatively innetectual compromise, Sartre allows here that hell is just other people.

As a leering dyke, who died in a double-suicide, Miss Dewhurst is incredibly strong. An actress in full command of all her faculties from the tips of her toes to the scraggily ends of her loose black hair, she owns the stage. Clark, as Cadeau the executed journalist who seeks vainly to establish his vi.ility, even in hell, is a vigorous counterpoint to Miss Dewhurst, and as the lascivious broad, who has murdered her child, cheated her husband and driven her lover to suicide, Miss Hyland is as beautiful, slinky and neurotic as Sartre meant her to be.

Silvio Narizzano, who directed both ends of "Play of the Week" this time, never let excitement or interest flag, not once. The director's tight hand was recognizable everywhere. The three actors, representing a world of lost and frustrated Sartre souls, were played off each other excellently, so that three persons were never too few. Paul Sylbert's modernistic hotel room was as good as anything else about this stellar production. So was his apartment for the brief "Indifferent Lover," in which Miss Hopkins prattled on for her faithless gigolo while he blithely ignored her. So strong was her role and her acting that Misha Ferman, as her lover spoke not one word and who for all of it need not have been there, seemed like the biggest cad who ever flung himself into a lady's pocketbook. *Art.*

Leonard Bernstein and the N. Y. Philharmonic

The tv season of Leonard Bernstein and the N.Y. Philharmonic wound up on a striking high note Sunday (26). Rendered was a fascinating comparison of the "Oedipus Rex" of Sophocles and its operatic adaptation by Igor Stravinsky.

For the 90-minutes, sponsor Ford, and CBS-TV can take a well deserved bow, along with all the dramatic and musical talent arrayed for the excursion. The outing started at 4 p.m. and before the curtain came down, the viewer had a brush with masters of music and drama which will long be remembered.

Conductor Bernstein on and off podium, as music master and as explainer, was in top form. The neo classicism of Stravinsky was punctuated, elucidated and exemplified. Bernstein, as ever, found himself caught up in what he was doing, singing snatches of arias, illustrating on the piano, etc. His enthusiasm was catching and his articulate delivery, a rare gift, is especially suited for the tv medium which encompasses musical sophisticates as well as illiterates.

Illustrating the Sophocles' drama were Keith Mitchell as Oedipus and Irene Worth as Jocasta. It was amazing that they were able to convey such force and feeling in what were really brief snatches of the work. Their operatic counterparts were David Lloyd and Inge Borkin. The language of the latter was Latin, but their rich voices had a vitality that belied that ancient tongue, and the music had a universality not confined to any language.

Others in the very able cast included Morley Meredith, Kenneth Smith, Paul Huddleston, Liam Redmond, Paul Stevens and Bramwell Fletcher.

David Greene directed with precision. There were many trick shots and at times the screen became too cluttered, a minor reservation, though. This Robert Saudek series deserves to return next season and many more seasons to come. *Horo.*

Jack Paar Show

When Jack Paar stands in awe of someone (as he did last Thursday night when Noel Coward guested on his late night NBC-TV show), it's something to behold. Paar literally freezes up when idolatry is spread all over his face, and when that happens he's not only at a loss for words, but what he does say comes out garbled and even as tongue-twisters. It's all the more amazing from a guy who, over the long course, has taken most of the show biz heavyweights in stride and can give tit for tat. But with Coward it was an out-and-out case of obvious hero worship, which didn't help the show or its audience, for in retaliation for his own ill-at-ease feeling Paar only succeeded in taking it out on the gallerytes upon whom was inflicted a heavy dosage of rude comment. (Even the sponsors, particularly the shoe client, bore the brunt of the under-Paar stance.)

In sharp contrast, Coward's self-possession, casualness and sophisticated glibness was a dandy show biz dillio. Fortunately he wasn't either perturbed or deterred by the strange Paar behavior pattern. He was just Coward, and that's a big asset.

During the last half-hour Alexander King and his talented, charming wife came on. Paar was still awed by Coward, but things were much more normal. *Rose.*

Sunday Sports Spectacular

This 90-minute Sunday afternoon sports anthology, which is one of the events that makes the Sabbath a godsend to viewers, this week (27) showed off the amazing sporting skills of comedian Jackie Gleason.

In the opening hour, Gleason took on pro golfer Arnold Palmer in match play filmed at the Shawnee Country Club, Shawnee-on-Delaware, Pa. Final half hour saw the comedian in a deft exhibition of pocket billiards with world champion Willie Mosconi.

Viewers were no doubt surprised to find Gleason as expert a golfer as funny man on the links. Working with a one-stroke handicap, he held his own with Palmer in the opening round, and, in fact, was two holes up at one point. He sunk two sensational puts on successive holes, one of 65 feet and the other 45, and between off-hand quips and general bufoonery, managed some unconscious humor with a shot that landed in the fork of a tree. And he surprised himself as well as the gallery by sinking a one-hand, back-hand put of about five feet.

Palmer made his contribution to the excitement, especially off the tee with some spectacular power drives of 300 yards plus.

But it was with the cue that Gleason settled down to serious competition. He gave the impeccable Mosconi a run in the early stages of their 50-point match, at one time two points down at 37.

It was an absorbing 90-minutes, and a good example of the thinking that gives this show creative variety. Show was filmed for CBS by Idees-Grands. Gleason's production company. Frank Chirkinian produced and directed and Jack Philbin was producer for Gleason. Bud Palmer's commentary was, as usual, first rate. *Bill.*

The Twentieth Century

Perhaps it was the fact that a half-hour is hardly commensurate with the depth of the subject, or maybe the topic of "France in Ferment" was itself too elusive for television documentarizing, but whatever the reason, this "Twentieth Century" stanza was a frustrating one which did justice

(Continued on page 70)

AFRICA—FIVE MINUTES TO 12
With Frank McGee, George Clay, Irving R. Levine, Edwin Newman, Pauline Frederick, Joseph C. Harsch, John Chancellor, others
Producers: Chet Hagan, Lou Hazam
Director: Bob Priaulx
60 Mins., Tues. (21), 10 p.m.
GULF OIL
NBC-TV (live & film)

(*Young & Rubicam*)

The notable Eric Severaid has competition from another excellent tv news writer-commentator (emphasis, in this case, on writer). Last week NBC-TV displaced "Cry Vengeance," a drama for Purex scheduled for Tuesday, 10 p.m., for a competent, if uninspired wrapup on the blossoming revolutions which pockmark Africa. But there was one highlight—the words of George Clay, a white African with a distinct English accent, whose analyses of several South African nations were cogent, clear and, for any respectable historical text, highly quotable.

Later, someone observed, "Clay can say in 200 words what takes most competent reporters 2,000 to say." It's true. The bearded Anglo-Saxon, whom NBC News imported all the way from the Dark Continent to join with other web correspondents in this all-nation wrapup, had a modest delivery on the air to accompany his writing. Yet if he never appears on the air again, it would be no sensational loss, but NBC and the audience would be losing a golden quantity if his words are not again used.

The newsreel footage used by NBC, particularly in coverage of Algeria and the UAR, was graphic. Irving R. Levine on the Congo, Edwin Newman on West Africa, Pauline Frederick on the African members of the UN and various others also did segments of this program. Each part was okay, but the transitions from one to the next (it was not host Frank McGee's fault) were choppy. *Art.*

THERE OUGHT TO BE A LAW
With Dave Moore
Producer: Carl Ruhle
Director: Clarence Anderson
Writer Jim Dooley
30 Mins.: Thurs., 9:30 p.m.
TWIN CITY FEDERAL SAVINGS & LOAN
WCCO-TV, Mp's.

As its name implied, "There Ought to Be a Law" was a plea for legislation to curb Minnesota's alarming highway traffic slaughter. More than that, however, it was a lefty swipe at namby-pamby state legislators who dilute strict bills to the point of ineffectiveness. As such, this was the hardest-hitting offering to date in this periodic series of current affairs documentaries.

Divided into two 15-minute segments, the program first described the state's highway carnage which last year claimed 721 lives and injured 32,000 and the resulting public clamor for "get tough" legislation. Next it followed two legislative bills, one permitting seizure of chronic violators' cars and the

(Continued on page 73)

ACCENT
(Robert Frost: An American Poet)
With James Fleming, host; President John F. Kennedy
Producer: Don Kellerman
Director: Martin Carr
Music: John Sebastian
25 Mins.; Sun. 12:30 p.m.

"Accent," CBS-TV's new pubaffairs series exploring main streams of American culture, got off to rousing start. Seldom on tv has there been a more enriching 25 minutes, when all the artistry of the medium is brought into focus to sing a poet and his work.

President John F. Kennedy's appreciation of poet Robert Frost is of long standing, resulting as it did in Kennedy's invitation to Frost to play a prominent role in the Inauguration ceremonies. Producer Don Kellerman was fortunate, indeed to have Kennedy participate in the program. In short, precise moving fashion, Kennedy spoke of the affinity of courage uniting the good politician and the good poet. The President also read Frost's "Choose Something Like A Star," the reading catching the sense and inspiration of the poet.

Frost, himself, declined to appear "live" on the show. He was interviewed, though, and recited a number of his poems. His voice was expertly interwoven with still pictures, photographed with insight and artistry by Marvin Lichtner. The pictures were underscored by an original musical score composed and performed by harmonica virtuoso John Sebastian. The music was a marvelous assist, accenting the mood of the pictures and poems.

Among the poems rendered were "Mending Wall," "Birches," and "Stopping by Woods on a Snowy Evening."

To describe a 25-minute show telecast Sunday (26) at 12:30 p.m. as rousing may seem an incongruity. It's to the program's credit, though, that even at that hour it breathed inspirational excitement which washed many of the later hour sins clean. If other "Accent" episodes prove as good, John W. Kiermaier, director of public affairs, who has overall supervision of the series, has a winner to his credit. *Horo.*

Michael Joseph To ABC AS Program Consultant

Michael Joseph has joined ABC as program consultant for its owned & operated stations. He had been working similarly for just WABC, web's N.Y. station, last year.

From '52 through '55, Joseph, a former announcer in Cleveland, was program director of WJEF, Grand Rapids, and for the next three years as program boss for the Founders Group of stations in Flint, Syracuse, New Orleans and Honolulu. Then, in '58, he became program consultant to Avery-Knodel and then a veep over radio for Capital Cities Broadcasting.

Critics Criticize the Critics

The critics had a go at critics and the state of criticism (mostly theatre and television) on John Crosby's WNEW-TV talkfest Sunday night (26), the participants including John Mason Brown, Dick Watts of the N. Y. Post, Harriet Van Horne of the N. Y. World-Telegram and "anti-critic" David Susskind for the frosting. On the whole it was fairly stimulating repartee and if it wasn't particularly overwhelming in revelation or conclusions, there was sound, solid substance in the thinking apparatus of a group of erudite, knowledgable people who are known to take their work seriously.

Crosby's "casting" perception paid off midway through the program, for it was inevitable that Susskind and Miss Van Horne would tangle. Mr. S., running true to form in his umpteenth appraisal of tv criticism, again went through his repertoire of fancy and unfancy adjectives to spell out the conclusion that most tv criticism is beneath contempt. "Crashingly dull" got a big play this time out. Which, of course, was his perogative, particularly since it tied in with the general conclusion that, whether it's tv, movies, or drama, it's tough for any critic to rise above his subject matter and bad tv shows can destroy any enthusiasm a critic might have.

But when it looked like Susskind was about to embark on "spiteful footnotes" (to use Miss Van Horne's phrase) and name names (he had just started to talk about the N. Y. Herald-Tribune's Marie Torre, long a sore spot with DS) the World-Telly critic lit into him, accusing him of "pique and spite" and reminding him he'd command a lot more respect if he talked in generalities.

Susskind denied he was motivated by grudges over poor notices; but it merely brought the retort: "You behave as though you were bleeding." Eventually both struck a note of rapport and they all got back into the swim of "when is a reviewer a critic?", "how sensitive are critics to the requirements of their jobs?", "was George Jean Nathan more exciting 30 years ago than today's drama critics because there was more excitement in the theatre of Eugene O'Neill?"

Susskind's disdain for tv critics, incidentally was matched only by Crosby's continued disregard for periods or punctuation in his weekly preamble recital. *Rose.*

ACAPULCO
With Ralph Taeger, James Coburn, Telly Savalas, Marvin Kaplan, Bobby Troupe, Allyson Hayes, Whit Bissell, Chris Dark, Jonathan Morris, others
Producer: John Robinson
Director: John Meredyth Lucas
Writer: Cy Chermak
30 Mins.: Mon., 9 p.m.
R. J. REYNOLDS
NBC-TV (film)

(*Wm. Esty*)

At times, NBC's program planning has a childlike, uncomplicated quality of simplicity. The straight-line logic of programming "Acapulco" in the place of "Klondike," complete with the latter's stars and production company, must have gone something like this: "The audience didn't like 'Klondike,' probably because this was a pretty rough winter and they had enough snow on the ground without looking at more on the tv set. So let's give 'em something really escapist—'Acapulco'."

That apparently was enough for NBC and for sponsor R. J. Reynolds. It's not for the audience, for "Acapulco" is not only the most perfunctory kind of potboiler, but it looks as if it was filmed on a couple of postage-sized beachfront plots at Malibu. James Coburn and Ralph Taeger convert from a pair of frozen adventurers to a pair of hotblooded beachcombers with nary a pause for breath or change of pace or plot. Telly Savalas, a good actor, is tramped into the incongruous role of a benevolent heavy, and Ziv plants a lot of other people at strategic points to aid the boys in their new criminology efforts.

John Robinson is the producer; he deserves better than this. So does director John Meredyth Lucas. *Chan.*

SUBURBIA — UTOPIA OR MYOPIA
With Betty Adams, narrator
Executive Producer: Win Baker
Associate Producer: Mel Bernstein
Director: Stan Berk
Writer: Harry Durning
30 Mins., Fri. (24) 8 p.m.
SPERRY & HUTCHINSON
WBZ-TV, Boston

The cry of a baby, the sizzle of steak on outdoor grill, the rattle of a cocktail shaker. These suburban sounds, and sights, served as an intro to an excellent examination of the solit level set by WBZ-TV, Westinghouse's Hub outlet.

"Suburbia—Utopia or Myopia," second in the year-long, one-a-month "Complex Community" series of prime time pubaffairs specials, explored problems, pleasantries, politics, parties of metro-fringe communities 10-20 miles from downtown Boston.

As in the first program, exec producer Win Baker turned a fine professional hand to shaping this one into a provocative, penetrating study, drawing on the experience of a Brandeis sociologist, Harvard psychologist, M. I. T. economist, among others.

Appropriate modern jazz background music very nicely underscored Phil Galligan's forceful, imaginative camera work, particularly on opening shots, and closings which followed a typical rail-commuter to his little ranch nest in the west.

Script, well punctuated with impressive statistics by writer Harry Durning, tied the varied components of the show into a neat package, which was carried off smoothly by the skilled narration of newswoman, Betty Adams.

There were some caustic comments by experts about "inner chaos" of Suburbia, which was described by one as a "septic breeding ground for mental health." But generally, show was a plea for cooperation between mushrooming suburbs and core city.

Plaudits go to associate producer Mel Bernstein, director Stan Berk and last (but certainly not least) sponsor Sperry & Hutchinson Co., national distribs of S&H green stamps, whose commercials achieved the same high level of integrity as evidenced in first program. *Guy.*

McSherry's ABC Slot

William P. McSherry was named the first national tv news editor for ABC. He'll coordinate the tv web's expanding news activities under news-pubaffairs director John T. Madigan.

McSherry, with ABC since '43, transferred from ABC Radio to ABC-TV in 1952. He lately served as a news editor of ABC-TV newscasts.

VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top six syndicated shows in the same particular market. This week six different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S.

(*) ARB's November, 1960 survey covered a two week period. Syndicated shows sharing one of the two weeks with an alternating or special program could not be properly judged for comparative performance. Therefore, November data will be limited to those syndicated shows which played both weeks.

LANSING, MICH.

STATIONS: WJIM, WILX, WMBS. *SURVEY DATES: NOVEMBER 10-23, 1960.

TOP TEN NETWORK SHOWS RK.	PROGRAM—DAY—TIME	STA.	AV. RTG	TOP SYNDICATED PROGRAMS RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	TOP COMPETITION PROGRAM	STA.	AV. RTG.
1.	Rawhide (Fri. 7:30-8:30)	WJIM	42	1.	Huckleberry Hound (Mon. 6:00)	WJIM	Screen Gems	31	74	Issues In Education	WMBS	2
2.	Dobie Gillis (Tues. 7:00-7:30)	WJIM	40	2.	Quick Draw McGraw (Fri. 6:00)	WJIM	Screen Gems	27	73	Spartan Sports	WMBS	3
2.	Gunsmoke (Sat. 10:00-10:30)	WJIM	40	3.	Manhunt (Fri. 9:30)	WJIM	Screen Gems	24	47	Bell Hour: Daves Place	WILX	9
3.	Have Gun, Will Travel (Sat. 9:30-10)	WJIM	39	4.	Sea Hunt (Sat. 7:00)	WILX	Ziv-UA	23	50	Performance: Look	WJIM	13
4.	Checkmate (Sat. 8:30-9:30)	WJIM	34	5.	Johnny Midnight (Sat. 10:30)	WJIM	MCA	22	54	Jackpot Bowling	WILX	7
4.	Dennis The Menace (Fri. 7:00-7:30)	WJIM	34	6.	Coronado 9 (Tues. 7:30)	WJIM	MCA	21	40	Laramie	WILX	20
4.	Flintstones (Tues. 6:00-6:30)	WJIM	34	7.	Shotgun Slade (Sun. 9:00)	WJIM	MCA	20	32	Chevy Show	WILX	22
4.	Andy Griffith (Mon. 9:30-10:00)	WJIM	34	8.	Four Just Men (Tues. 8:30)	WJIM	ITC	14	25	Alfred Hitchcock	WILX	23
4.	Red Skelton (Tues. 9:30-10:00)	WJIM	34	9.	Jim Backus (Thurs. 10:00)	WJIM	CNP	13	25	Groucho Marx	WILX	17
4.	Route 66 (Fri. 8:30-9:30)	WJIM	34	10.	This Man Dawson (Sun. 10:30)	WILX	Ziv-UA	12	28	My Line; Belafonte	WJIM	28
4.	Father Knows Best (Tues. 8:00-8:30)	WJIM	34									

MIAMI

STATIONS: WTVJ, WCKT, WPST. *SURVEY DATES: NOVEMBER 10-23, 1960.

1.	Perry Mason (Sat. 7:30-8:30)	WTVJ	41	1.	Sea Hunt (Fri. 7:00)	WTVJ	Ziv-UA	33	55	Hollywood Special	WCKT	24
2.	Wagon Train (Wed. 7:30-8:30)	WCKT	39	2.	Huckleberry Hound (Thurs. 7:00)	WCKT	Screen Gems	27	48	Trackdown	WTVJ	23
3.	Ed Sullivan (Sun. 8:00-9:00)	WTVJ	38	3.	Manhunt (Wed. 7:00)	WCKT	Screen Gems	23	49	Two Faces West	WTVJ	14
4.	Untouchables (Thurs. 9:30-10:30)	WPST	36	3.	Trackdown (Thurs. 7:00)	WTVJ	CBS	23	41	Huckleberry Hound	WCKT	27
5.	Checkmate (Sat. 8:30-9:30)	WTVJ	35	4.	Shotgun Slade (Mon. 7:00)	WTVJ	MCA	22	43	Woody Woodpecker	WCKT	20
5.	Lassie (Sun. 7:00-7:30)	WTVJ	35	5.	U.S. Marshal (Sat. 10:30)	WTVJ	NTA	21	53	Fight of The Week	WPST	11
6.	Have Gun, Will Travel (Sat. 9:30-10)	WTVJ	34							Make That Spare	WPST	10
6.	Gunsmoke (Sat. 10:00-10:30)	WTVJ	34	5.	Quick Draw McGraw (Tues. 7:00)	WCKT	Screen Gems	21	37	Big Show	WTVJ	30
7.	Candid Camera (Sun. 10:00-10:30)	WTVJ	31	6.	Death Valley Days (Sat. 6:30)	WTVJ	U.S. Borax	20	36	Disney Presents	WPST	16
7.	Dennis The Menace (Sun. 7:30-8:00)	WTVJ	31	6.	Woody Woodpecker (Mon. 7:00)	WCKT	Kellogg	20	39	Shotgun Slade	WTVJ	22
7.	Perry Como (Wed. 9:00-10:00)	WCKT	31	7.	Bros. Brannigan (Sat. 7:00)	WTVJ	CBS	16	33	Disney Presents	WPST	16
7.	Real McCoys (Thurs 8:30-9:00)	WPST	31							Dan Raven	WCKT	16
7.	77 Sunset Strip (Fri. 9:00-10:00)	WPST	31									

MILWAUKEE

STATIONS: WTMJ, WITI, WISN, WXIX. *SURVEY DATES: NOVEMBER 10-23, 1960.

1.	Untouchables (Thurs. 8:30-9:30)	WISN	42	1.	Mike Hammer (Fri. 9:30)	WISN	MCA	30	61	Michael Shayne	WTMJ	11
2.	Gunsmoke (Sat. 9:00-9:30)	WITI	41	2.	Johnny Midnight (Mon. 9:30)	WISN	MCA	26	48	Shotgun Slade; Post	WTMJ	21
3.	77 Sunset Strip (Fri. 8:00-9:00)	WISN	40	3.	Sea Hunt (Thurs. 9:30)	WISN	Ziv-UA	24	46	Manhunt	WTMJ	20
4.	Wagon Train (Wed. 6:30-7:30)	WTMJ	34	4.	Death Valley Days (Sat. 9:30)	WTMJ	U.S. Borax	20	42	Late Show	WITI	21
4.	Perry Como (Wed. 8:00-9:00)	WTMJ	34	4.	Manhunt (Thurs. 9:30)	WTMJ	Screen Gems	20	35	Sea Hunt	WISN	24
5.	Cheyenne (Mon. 6:30-7:30)	WISN	33	5.	Border Patrol (Thurs. 10:15)	WTMJ	CBS	19	58	{ Weather		
5.	My Three Sons (Thurs. 8:00-8:30)	WISN	33							} I Led Three Lives	WISN	8
5.	Lawrence Welk (Sat. 8:00-9:00)	WISN	33	5.	Assignment Underwater (Fri. 7:00)	WISN	NTA	19	42	Rawhide	WITI	16
6.	Flintstones (Fri. 7:30-8:00)	WISN	32	6.	Three Stooges (Sun. 12:00-1:00)	WISN	Screen Gems	18	53	Champ Bowling	WTMJ	13
7.	Surfside 6 (Mon. 7:30-8:30)	WISN	31	7.	Phil Silvers (Sun. 9:30)	WTMJ	CBS	17	29	My Line; Belafonte	WITI	27
7.	Garry Moore (Tues. 9:00-10:00)	WITI	31	8.	Lock-Up (Wed. 10:15)	WTMJ	Ziv-UA	16	46	Winchell File; Weather	WISN	10
7.	Outlaws (Thurs. 6:30-7:30)	WTMJ	31									
7.	Chevy Show (Sun. 8:00-9:00)	WTMJ	31									

MEMPHIS

STATIONS: WREC, WMCT, WHBQ. *SURVEY DATES: NOVEMBER 10-23, 1960.

1.	Gunsmoke (Sat. 9:00-9:30)	WREC	46	1.	Shotgun Slade (Sat. 9:30)	WREC	MCA	31	74	Fight of The Week	WHBQ	6
2.	Have Gun, Will Travel (Sat. 8:30-9:00)	WREC	39							Make That Spare	WHBQ	5
3.	Real McCoys (Thurs. 7:30-8:00)	WHBQ	34							This Man Dawson	WMCT	5
4.	Maverick (Sun. 6:30-7:30)	WHBQ	32	2.	Amos & Andy (Mon.-Fri. 6:00)	WREC	CBS	25	46	News-Weather	WMCT	14
4.	Rebel (Sun. 8:00-8:30)	WHBQ	32							Huntley-Brinkley	WMCT	15
4.	Perry Mason (Sat. 6:30-7:30)	WREC	32							Wagon Train	WMCT	28
5.	Cheyenne (Mon. 6:30-7:30)	WHBQ	31							San Francisco Beat	WHBQ	11
6.	Surfside 6 (Mon. 7:30-8:30)	WHBQ	30	2.	Peoples Choice (Tues. 7:00)	WMCT	ABC	25	45	Aquanauts	WREC	16
7.	Untouchables (Thurs. 8:30-9:30)	WHBQ	29	3.	Sea Hunt (Thurs. 9:30)	WHBQ	Ziv-UA	21	50	June Allyson	WREC	15
8.	Lawman (Sun. 7:30-8:30)	WHBQ	28	4.	Meet McGraw (Sun. 9:30)	WHBQ	ABC	17	35	My Line; Belafonte	WREC	22
8.	My Three Sons (Thurs. 8:00-8:30)	WHBQ	28	5.	Coronado 9 (Mon. 9:30)	WMCT	MCA	14	31	Peter Gunn	WHBQ	21
8.	Wagon Train (Wed. 6:00-7:00)	WMCT	28	5.	Whirlybirds (Tues. 6:30)	WREC	CBS	14	26	Laramie	WMCT	22
				6.	Three Stooges (Sat. 7:30 a.m.)	WMCT	Screen Gems	13	100	NO COMPETITION		
				6.	Tombstone Territory (Tues. 9:30)	WHBQ	Ziv-UA	13	28	Garry Moore	WREC	20
				7.	San Francisco Beat (Mon.-Fri. 6:00)	WHBQ	CBS	12	22	Amos & Andy	WREC	25

MINNEAPOLIS-ST. PAUL

STATIONS: WCCO, KSTP, KMSP, WTCN. *SURVEY DATES: NOVEMBER 10-23, 1960.

1.	Perry Como (Wed. 8:00-9:00)	KSTP	35	1.	Death Valley Days (Sat. 9:30)	WCCO	U.S. Borax	23	52	9 O'Clock Movie	KMSP	12
1.	Red Skelton (Tues. 8:30-9:00)	WCCO	35	2.	Huckleberry Hound (Tues. 6:30)	WCCO	Screen Gems	17	38	Laramie	KSTP	17
2.	Danny Thomas (Mon. 8:00-8:30)	WCCO	34	3.	Manhunt (Thurs. 9:30)	KSTP	Screen Gems	15	32	June Allyson	WCCO	19
3.	Garry Moore (Tues. 9:00-10:00)	WCCO	32	4.	Roy Rogers (Sat. 11:00)	WCCO	Roy Rogers	14	70	True Story	KSTP	4
4.	Wagon Train (Wed. 6:30-7:30)	KSTP	29	5.	Sea Hunt (Tues. 9:30)	WTCN	Ziv-UA	11	18	Garry Moore	WCCO	32
4.	Gunsmoke (Sat. 9:00-9:30)	WCCO	29	6.	Jet Jackson (Sat. 5:30)	KMSP	Screen Gems	10	36	Champ Bowling	KSTP	10
5.	Hennesey (Mon. 9:00-9:30)	WCCO	27	7.	Grand Jury (Tues. 7:00)	WCCO	NTA	9	18	Laramie	KSTP	17
5.	Untouchables (Thurs. 8:30-9:30)	WTCN	27	7.	Soldiers of Fortune (Sat. 5:00)	KMSP	MCA	9	41	Champ Bowling	KSTP	10
5.	Ed Sullivan (Sun. 7:00-8:00)	WCCO	27	7.	Whirlybirds (Fri. 6:00)	WTCN	CBS	9	23	News Pictures	KSTP	14
5.	Chevy Show (Sun. 8:00-9:00)	KSTP	27							News-D. Edwards	WCCO	13
5.	What's My Line (Sun. 9:30-10:00)	WCCO	27	8.	Lock-Up (Wed. 9:30)	KSTP	Ziv-UA	8	16	Show of Month; Circle	WCCO	17
				8.	Vikings (Wed. 6:00)	WTCN	Ziv-UA	8	21	News Pictures	KSTP	14
										News-Weather	KSTP	13

LAKE CHARLES

STATIONS: KPLC, KTAG, KPAC, KFDM. *SURVEY DATES: NOVEMBER 10-23, 1960.

1.	Wagon Train (Wed. 6:30-7:30)	KPLC	51	1.	Bros. Brannigan (Mon. 8:30)	KPLC	CBS	29	45	Griffith; Tomorrow	KFDM	22
2.	Bonanza (Sat. 6:30-7:30)	KPLC	46	2.	Lock-Up (Sat. 9:30)	KFDM	Ziv-UA	27	64	Fight of The Week	KPLC	14
3.	Laramie (Tues. 6:30-7:30)	KPLC	43							Sports	KPLC	10
3.	Wells Fargo (Mon. 7:30-8:00)	KPLC	43	3.	Blue Angels (Sat. 8:30)	KPLC	CNP	26	42	Have Gun, Will Travel	KFDM	26
4.	Klondike (Mon. 8:00-9:00)	KPLC	41	4.	Dangerous Robin (Wed. 7:30)	KPLC	Ziv-UA	25	38	Wanted—Dead or Alive	KFDM	23
5.	Loretta Young (Sun. 9:00-9:30)	KPLC	38	4.	Lock-Up (Fri. 8:30)	KPLC	Ziv-UA	25	46	77 Sunset Strip	KPAC	14
6.	Chevy Show (Sun. 8:00-9:00)	KPLC	37							Coronado 9	KFDM	14
6.	Tail Man (Sat. 7:30-8:00)	KPLC	37	5.	Two Faces West (Wed. 8:00)	KFDM	Screen Gems	23	34	Bob Hope; Perry Como	KPLC	34
7.	Alfred Hitchcock (Tues. 7:30-8:00)	KPLC	36	6.	Coronado 9 (Fri. 8:00)	KPLC	MCA	22	38	Route 66	KFDM	22
7.	Ernie Ford Th[illegible] (Fri. 8:30-9:00)	KPLC	36	6.	Tombstone Territory (Thurs. 7:30)	KPLC	Ziv-UA	22	36	Real McCoys	KPAC	24
7.	Deputy (Sat. 8:00-8:30)	KPLC	36	7.	Johnny Midnight (Thurs. 9:30)	KPLC	MCA	17	43	June Allyson	KFDM	15
				8.	Sea Hunt (Wed. 9:30)	KPLC	Ziv-UA	15	35	{ Show of Month		
										{ Circle Thea.	KFDM	18

56% Increase In Four Star's Gross

Hollywood, Feb. 28.

Four Star television rolled up 56% increase in gross income for first half of current fiscal year over a corresponding period the previous year. Healthy rise in net income was also reported by Dick Powell, prexy, and Tom McDermott, exec veepee, in interim report to stockholders.

Gross income for six months ended Dec. 31, 1960 was $11,087,250 compared with $7,106,437 for previous like period. Net income after taxes amounted to $317,203 equal to 52 cents a share based on 600,000 common shares outstanding. For comparable period previous year net income was $160,858 equal to 26 cents a share.

Four Star's library of completed films as of last Dec. 31 comprised 873 half hours, 41 hours, with company's 12 shows now in prime network time. Two new shows have already been sold for next season —a Dick Powell hour series to NBC and Gertrude Berg's "Mother Was a Freshman" to General Foods. Company's wholly-owned subsidiary, Dayton Productions, has indirect interest in 38 episodes of Alcoa-Goodyear Theatre series.

WNTA-TV SKEDDING JERSEY 'DEBATES'

WNTA-TV, Newark-N.Y. indie, has offered to stage a "Great Debate" for the New Jersey gubernatorial candidates of the two major parties in the upcoming elections. The offer was extended to the state chairmen of the Republican and Democratic parties.

Unlike the Presidential debates, station hopes to stage the debates along classical lines, "unguided by newspapermen or tv commentators and unrestricted by questions supplied to the candidates." Under the proposed format, the two candidates will deliver their statements and rebuttals, with no time limit to the program. There will be no charge by the station to either candidate, according to the proposal.

State gubernatorial Election Day is Nov. 7.

Syndie Buys Factor In Auto Dealer Sales Spurt

Shreveport, La., Feb. 25.

Syndication can take a bow along with Holmes Pontiac Co. The Shreveport dealer emerged as the nation's leader in per capita auto sales in the medium-price class. Company attributed a good deal of its success to the use of syndicated tv in its advertising promotion.

Holmes Pontiac has conducted a sustained advertising campaign on KSLA-TV, Shreveport, since September, '54. In January, '59, Holmes began participating spots on Ziv-UA's "Sea Hunt," expanding to alternate sponsorship for the fourth year production in the series.

Holmes in 1960 sold $43.72% of the medium-priced cars in the Shreveport area to earn its present laurels.

ITC Ups Abe Mandell

Appointment of Abe Mandell as v.p. in charge of administration for Independent Television Corp., his area encompassing domestic as well as foreign sales, underscores the growing importance of overseas revenues to syndicators.

Mandell joined ITC two and a half years ago as foreign sales director. He was made a v.p. about a year ago. His division has experienced a whopping sales increase. With the bowout of Walter Kingsley as prez and the assumption of that post by Michael Nidorf, Mandell was put in charge of overall sales, domestic and foreign, as well as administrative policy at ITC. Mandell also will continue as v.p. in charge of international sales.

Nidorf remains board chairman as well as prez.

Birmingham—Charles Brunt, formerly general manager of WTOB, Winston-Salem, has been promoted to general manager of WSGN, Birmingham. He has been succeeded at WTOB by Robert Jones, formerly local sales manager.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition and competitive ratings also are highlighted.

Cincinnati, Ohio • STATIONS: WCPO, WKRC, WLWT. • Survey Dates: Nov. 10-23, 1960.

WCPO Average Rating: 5 Average Share: 31

Night: MONDAYS 11:15-12:30
Program: AWARD MOVIES

Nov. 14 **"LONG JOHN SILVER"**
Robert Newton
1953, DCA, Flamingo, Repeat.

Nov. 21 **"DOUBLE ALIBI"**
James Craig, M. Lindsay
1940, Universal, Screen Gems, Repeat

COMPETITION

PROGRAM	STATION & AVG. RATING
Jack Paar 11:15-1:00	WLWT-TV 8
Home Theatre 11:15-12:45	WKRC 4

WCPO Average Rating: 3 Average Share: 20

Night: TUESDAYS 11:15-12:45
Program: AWARD MOVIES

Nov. 15 **"HUNTERS OF THE DEEP".**
Nostars
1955, DCA, Flamingo, Repeat.

Nov. 22 **"ESCAPE FROM HONG KONG"**
Leo Carillo, A. Divine
1942, Universal, Screen Gems, Repeat.

COMPETITION

PROGRAM	STATION & AVG. RATING
Jack Paar 11:15-1:00	WLWT 8

WKRC Average Rating: 3 Average Share: 20

Night. TUESDAYS 11:15-12:45
Program: HOME THEATRE

Nov, 15 **"NIGHT HAS A 1,000 EYES"**
Ed. Robinson, Gail Russell
1948, Paramount, MCA, Repeat.

Nov. 22 **"SEALED VERDICT"**
Ray Milland, Broderick Crawford
1948, Paramount, MCA, Repeat.

COMPETITION

PROGRAM	STATION & AVG. RATING
Jack Paar 11:15-1:00	WLWT 8

WCPO Average Rating: 6 Average Share: 35

Night: WEDNESDAY 11:15-1:00
Program: AWARD MOVIES

Nov. 16 **"SMALL TOWN STORY"**
Donald Houston, Susan Shaw
1956, Canfield Films, B. Schubert, Repeat.

Nov. 23 **"THREE SECRETS"**
Elinor Parker
1949, U. S. Pictures, Jayark, 1st run.

COMPETITION

PROGRAM	STATION & AVG. RATING
Jack Paar 11:15-1:00	WLWT 8
Home Theatre 11:15-12:45	WKRC 4

WCPO Average Rating: 4 Average Share: 24

Night: THURSDAYS 11:15-12:45
Program: AWARD MOVIES

Nov. 10 **"INSIDE JOB"**
Preston Foster, A. Curtis
1946, Universal, Screen Gems, Repeat.

Nov. 17 **"CHAIN OF EVENTS"**
Dermit Walsh, Susan Shaw
1957, Lion International, B. Schubert, Repeat.

COMPETITION

PROGRAM	STATION & AVG. RATING
Jack Paar 11:15-1:00	WLWT 8

WKRC Average Rating: 4 Average Share: 24

Night: THURSDAYS 11:15-12:45
Program: HOME THEATRE

Nov. 10 **"TARZAN'S NEW YORK ADVENTURE"**
Johnny Weismuller, Maureen O'Sullivan
1942, MGM, Banner Films, 1st run.

Nov. 17 **"CANON CITY"**
Scott Brady, Jeff Corey
1948, Eagle Lion, UAA, Repeat.

COMPETITION

PROGRAM	STATION & AVG. RATING
Jack Paar 11:15-1:00	WLWT 8

WCPO Average Rating: 7 Average Share: 37

Night: FRIDAYS 11:15-1:15
Program: AWARD MOVIES

Nov. 11 **"JOSEPHINE AND MEN"**
Glynis Johns, Jack Buchanan
1955, Lion International, B. Schubert, Repeat.

Nov. 18 **"DARK COMMAND"**
John Wayne, Claire Trevor
1940, Republic, Hollywood, Repeat.

COMPETITION

PROGRAM	STATION & AVG. RATING
Jack Paar 11:15-1:00	WLWT 7

WKRC Average Rating: 7 Average Share: 30

Night: FRIDAYS 11:15-12:45
Program: HOME THEATRE

Nov. 11 **"ISLAND OF LOST SOULS"**
Charles Laughton, Bela Lugosi
1933, Paramount, MCA, 1st run.

Nov. 18 **"THE VIRGINIAN"**
Joel McCrea, Brian Donlevy
1946, Paramount, MCA, 1st run.

COMPETITION

PROGRAM	STATION & AVG. RATING
Jack Paar 11:15-1:00	WLWT 7

WKRC Average Rating: 18 Average Share: 72

SATURDAYS 1:00-2:30
Program: FEATURE FILM

Nov. 12 **"TARZAN'S SAVAGE FURY"**
Lex Barker, Dorothy Hart
1952, RKO, Banner Films, 1st run.

Nov. 19 **"TARZAN & SHE DEVIL"**
Lex Barker, Brenda Joyce
1953, RKO, Banner Films, 1st run.

COMPETITION

PROGRAM	STATION & AVG. RATING
Dance Party 1:00-2:00	WCPO 2
Dance Party 2:00-2:30	WCPO 10
NCAA Football	WLWT
Captain Gallant 1:00-1:30	1 WLWT
Curtain Time 1:30-2:00	1 WLWT
People Are Funny	6
NBA Basketball 2:00-2:30	

Jerry Thorpe In New Desilu Post

Hollywood, Feb. 28.

Jerry Thorpe has been named v.p. in charge of programming at Desilu Productions. It's a new post, created by prexy Desi Arnaz as part of the continuing reorganization of the studio he's instituted since the departure of Martin Leeds as exec v.p. some months ago. Thorpe will head program development and act as creative supervisor of the studio.

Thorpe, son of veteran Metro director Richard Thorpe, started with Desilu as an assistant director several years ago, moving up as a director and then a producer. He's currently exec producer of "The Untouchables," having replaced Quinn Martin in that post last year. He was also producer of the Desi-"Lucy" specials for Westinghouse and for several of the "Westinghouse Playhouse" films as well.

Until now, Arnaz has never had a v.p. in charge of programs, having undertaken the top creative decisions at the studio himself while having left the business decisions to Leeds. Under the new setup, however, authority will be spread more widely through the company, with Arnaz move active in several areas, so that a topper on the creative end was needed and Thorpe was tapped.

Qualitative Entries For Educ'l TV Stations Via Corporation 'Patrons'

Educational tv stations are getting access to some of the higher-browed syndication offerings via "contributions" from corporations in their areas who buy the shows and get merely an institutional credit for having contributed the programs to the stations.

Pattern is being set in San Francisco, where the educational KQED first got "Open End" and now has picked up CBS Films' "Robert Herridge Theatre" for local airing. "Open End" started it when Burgermeister Beer bought the NTA series and place it on the station. No Burgie commercials, of course, but the brewery gets a company trademark slide at beginning, middle and closing breaks with audio copy reading: "KQED wishes to thank San Francisco Brewing Corp., makers of Burgermeister Beer, for making it possible for us to bring you 'Open End'."

Public reaction to the idea was so favorable, via letters and even sales increases, that another corporation picked up the idea and bought the Herridge show. Second outfit is the Bank of America, which heretofore has been extremely gunshy of tv. Herridge series starts tomorrow (Thurs.).

Though "the contributor" or "patron" buys the show, it refrains from any control over content, letting the station pick the actual episodes. "Patron" merely participates as a community service.

KPRC's Post-'50 Bundle

Houston, Feb. 28.

An outstanding group of motion pictures produced after 1950, recently made available for television showing, has been acquired by KPRC-TV for showing.

The new group of features were all produced in the years 1950 through 1957. Previous Hollywood film features made available to tv were all produced before 1949.

The first film to be telecast from the new feature package will be "Hondo," a 1954 picture starring John Wayne, Geraldine Page, Ward Bond and James Arness. "The High and the Mighty" will be the second film.

Dozier Taps Jaffe

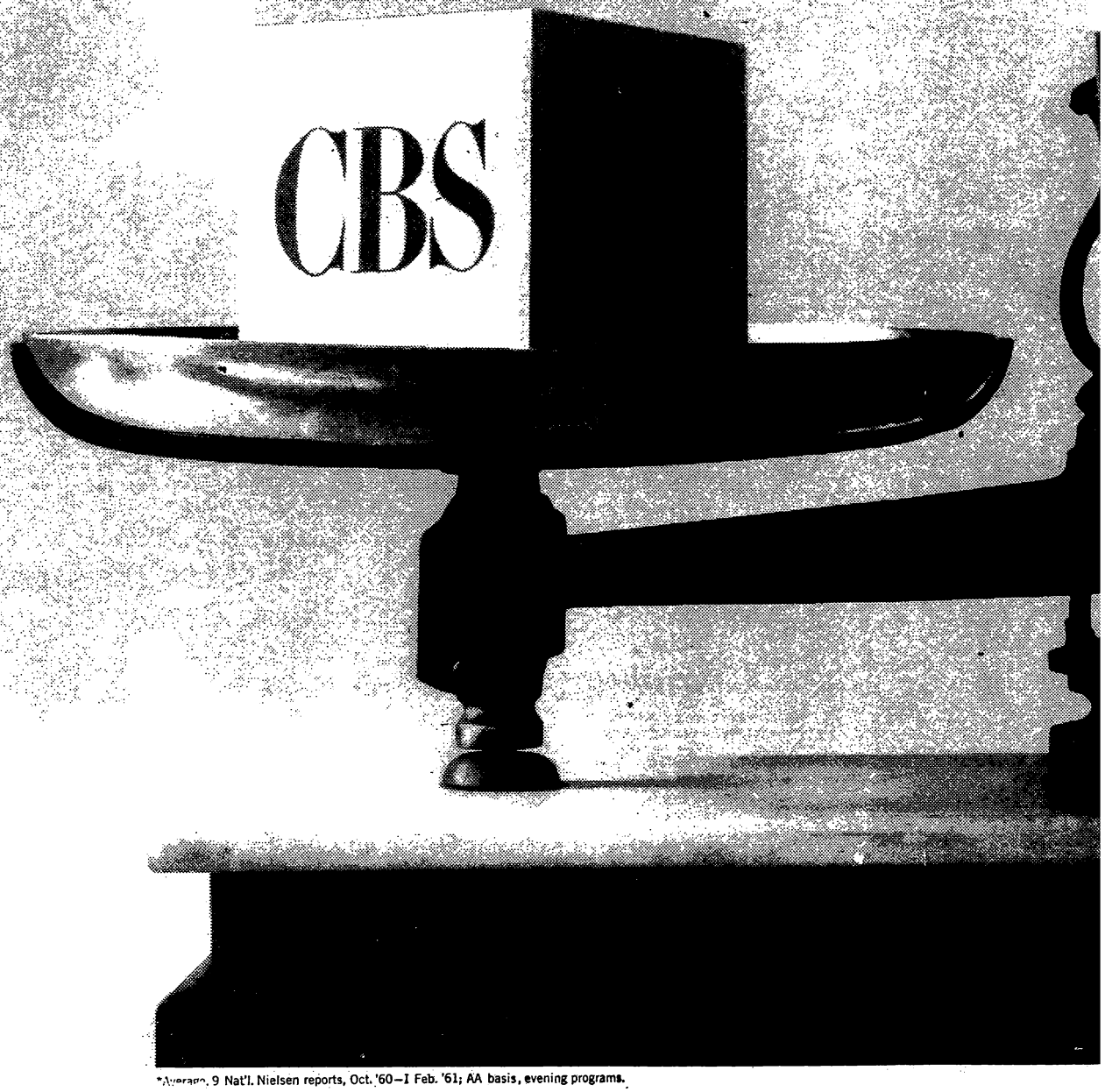
Hollywood, Feb. 28.

Howard Jaffe has been named editorial assistant to William Dozier, v.p. in charge of Coast activities for Screen Gems.

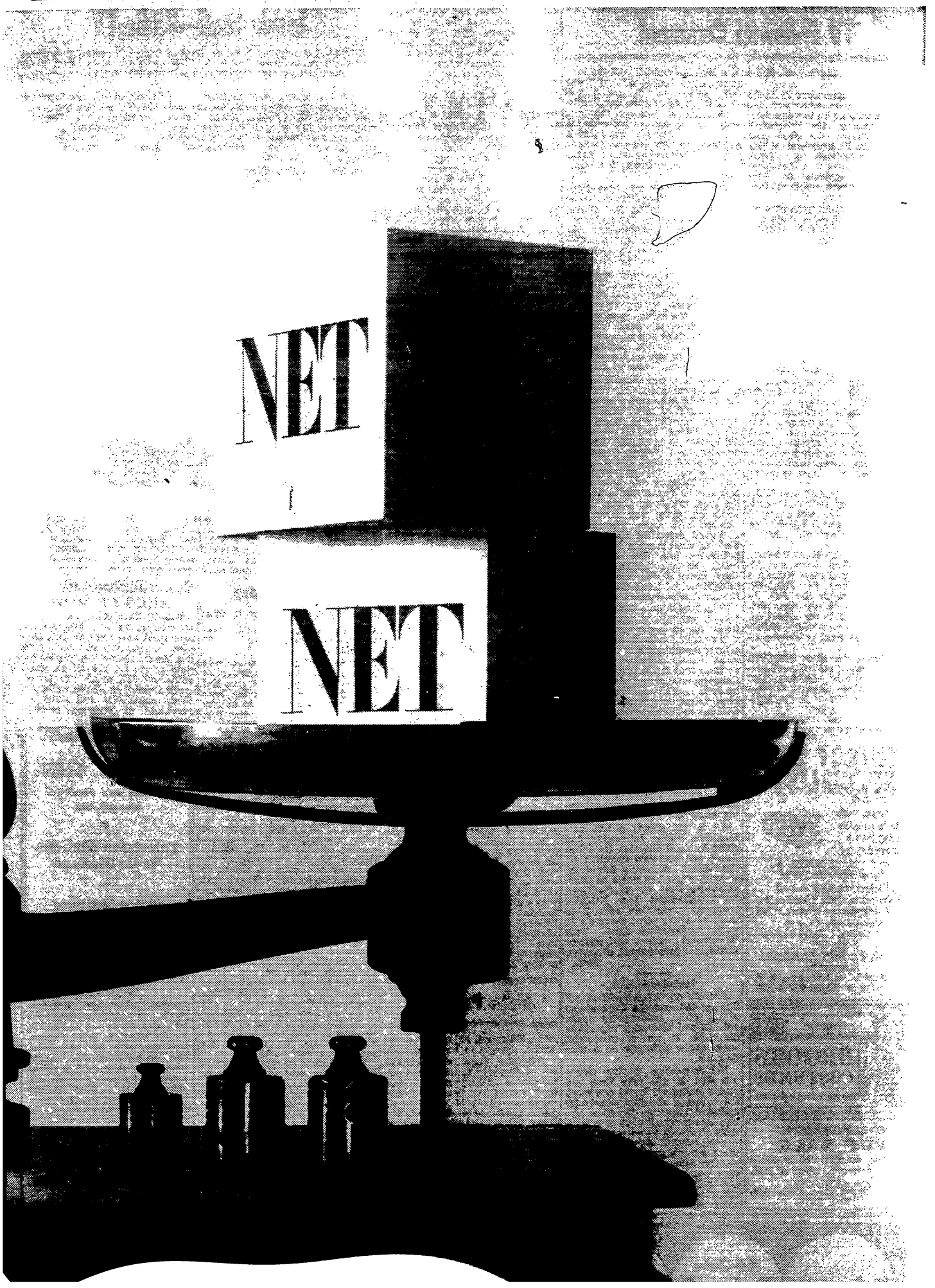
Jaffe created the basic idea for the company's planned Joan Crawford series. In his new capacity, Jaffe, working directly with Dozier, will be responsible for recruiting and evaluating ideas for new program series.

'Net' Weight

On balance, the effectiveness of a network comes down to a matter of programs. Measured this way, the CBS Television Network presents more of the season's most popular programs *than the other two networks combined* (23 out of 40) and more top-rated *new* program series *than the other two combined* (4 out of 6).* The same network also broadcasts the season's most popular new program ("The Andy Griffith Show"); television's most popular single program for the past three years ("Gunsmoke"); and the program with the longest record of popularity ("The Ed Sullivan Show"). In fact, in 135 Nielsen reports issued since July 1955 this network has averaged 22 of the 40 top-rated programs. This corner on program popularity helps explain why the CBS Television Network continues to carry more weight with viewers than any other network and more weight with advertisers than any other advertising medium.



*Average, 9 Nat'l. Nielsen reports, Oct. '60—I Feb. '61; AA basis, evening programs.


NET
NET

TV Followup Comment

Continued from page 65

neither to the subject nor to its viewers.

Despite the authoritative David Schoenbrun as narrator and the overall excellence of the film footage garnered by the "Twentieth Century" crews, the show was superficial in its treatment. It laid bare all the symptoms of "France in Ferment" without a real diagnosis of the ailment. In other words, it posed more questions than it answered.

Program focussed primarily on French youth, showing their disaffection with the older generation, their break with many French traditions, their disgust with politics and Government policies. But Schoenbrun failed to indicate with any clarity what, if any, ideological patterns the youth is forming, what turns they may take for the future. That they presently participate in riots and sitdowns on Algeria is one thing, but if the break with the past is as severe as Schoenbrun indicated, where do they go from there?

Could be that's the great unanswered question for France—if so the show should have had as its goal an effort to get some estimates from the youths themselves. But there was no effort to ask where the wave of discontent will take French youth; in fact, Schoenbrun's interviews at times even failed to evoke the elementary causes of discontent from the kids, other than in generalities.

"France in Ferment" served the basic function of stating the facts implicit in its title, and doing so in vivid terms. But it failed to go much beyond this point. *Chan.*

Baghdad By the Bay (Frisco)

Columnist Herb Caen and his cohorts have gradually shaped a crackerjack show for KGO-TV, Frisco, and though the Feb. 19 stanza, in a 2-3:30 p.m. time slot, may have had primary appeal for eggheads, it nevertheless should have held viewers of talk shows all the way.

This particular show contained an extraordinary collection of personalities, which obviously was what host Caen, co-host William Winter and producer Jerry Bundsen were shooting for.

Show's title was "The Making of a Non-Conformist" and the four guests were Jassica Mitford Treuhaft, author of "Daughters and Rebels"; poet Lawrence Ferlinghetti; lawyer Vincent Hallinan, who was the defunct Independent Progressive Party's presidential candidate in 1952 and longtime defender of longshore leader Harry Bridges; and disk jockey Don Sherwood.

The talk focused on Castro, Communism, the House unAmerican Activities Committtee, Red China, the Beat movement, the communications media, capitalism and how one becomes a "non-conformist"—indeed, on the definitions of conformity and non-conformity.

Principal antagonists appeared to be Hallinan, with an all-out defense of Soviet tactics and strategy, and Sherwood, Winter and Caen, defending the U. S. capitalist version of freedom. Mrs. Treuhaft and Ferlinghetti fell somewhere in between, if the six personalities were to be ranged on the political spectrum from center to far left.

There was considerable agreement on some points—for instance, Ferlinghetti, who runs a bookstore in the heart of what used to be Frisco's beatnik area, noted "the beats are dead," and all concurred. All seemed to agree, too, that the unAmerican Activities Committee was a pretty useless appendage to U. S. society, while at least Hallinan, Ferlinghetti and Mrs. Treuhaft seemed to feel Castro was doing great things for Cuba. From there on, there was little conformity, with Caen, Winter and Sherwood defending their media, Mrs. Treuhaft beating U. S. book publishers over the head verbally, Hallinan advocating what Caen called U. S. "isolationism" (withdrawal of bases from around the Russian perimeter), and so on.

This might have gotten pretty hot—it DID get a bit heavy at times, though never unbearable—if it weren't for Caen, who has developed considerably as a tv personality since this show first went on the air at the tv season's start. Caen was relaxed and witty, tossing up such remarks as, "the Bridges (deportation) trial was my favorite trial because Bridges went free and the lawyers went to jail . . . (in this group) it's worse being called a square than being called a Red . . . everybody's looking for Utopia in this group." He also shoved the needle pretty deep into Hallinan—bringing out the fact that Hallinan has become rich under the capitalist society he derides—without being offensive.

All in all, it was a deft performance, vitally interesting and aided by good direction from Jim Baker and technical direction by Dave Seely. Certainly this show, at least, offered as much as much as many of David Susskind's "Open End" talkathons and KGO-TV could do worse than offer it to some of ABC's other o-and-o's in major metropolitan areas. With its network, station and sponsor disclaimers fore and aft, of course. *Stef.*

Roundup U. S A.

ABC-TV on "Roundup U. S. A." Sunday (26) explored the question of air safety, interviewing public officials and interested experts in the field. It was a competent, workmanlike half-hour on a public issue.

Net impression to the viewer was that it will take time and money before air travel can reach the optimum of safety allowed by technical advances. Question also was raised whether today's minimum standards for airports, where a good deal of air disasters take place, are adequate for the jet age. Another issue, left in the question area, was whether today's air control policies, set before the jet age, can meet today's needs. There were some diverse opinions expressed on these and other issues.

Bill Shadel was the anchorman for the outing, with ABC correspondents in Chicago, Washington and San Francisco reporting. Jules Bergman, science editor for the web, also played a principal role. Bergman, in his narration, spoke at too fast a pace although in a comparatively abstract field such as air safety, the unexpert layman digests better at a slower speed.

Among those interviewed were Curt's McKay, chief of flight standards, New York region of the Federal Aviation Agency; Captain J. B. Smith, of the Airline Pilots Assn.; Senator A. S. (Mike) Monroney; FAA administrator-designate Najeeb Halaby; and Jerome Lederer, managing director of the Flight Safety Foundation. *Horo.*

8:30 on TV

Continued from page 23

that's the one that counts in solidifying the Sabbath night structure. It's the same strategy that compelled Treyz to move "Rifleman" into Monday night 8:30 next season.

It's interesteing to note that, in the recent three-network battle for the three-show General Foods billings ($18,000,000 and including Danny Thomas, Andy Griffith and the new Gertrude Berg entry), it all focussed on "what are you putting in at 8:30?"

General Foods was cognizant of the fact that much of the future success of the 9 to 10 p.m. Thomas-Griffith programs, whatever the network, would hinge on the preceding 8:30 period. CBS recaptured the shows—by installing the new Robert Young half-hour series Monday 8:30.

Further 8:30 to 9 documentation: New Bob Cummings show goes in Thursdays on CBS-TV; new "Top Cat" animation series out of the Hanna-Barbera shop goes Wednesdays on ABC-TV.

'Bonanza'

Continued from page 23

combined with kids under 6, the highest. Of 1.33 male viewers per set, the 12-and-under group comprise .36 viewers per set; of 1.34 femmes, the 12-and-unders comprise .33 viweers. Add on the 13-17 category, and the figures become .48 viewers of 1.33 in the male group and .46 of 1.34 in the femme grouping.

Moreover, the Nielsens too have given some indication of the strength of the moppet control. Remarkably, "Bonanza" and "Perry Mason," its principal rival in the current Saturday 7:30-8:30 period, have been running neck and neck all season. Latest Nielsens (Feb. 1 report) put "Mason" in 18th place, with a 26.3, while "Bonanza" is right on its tail, in 19th position with a 26.0. Implication is clear—there's no question that the "Mason" audience is principally an adult one, and consequently "Bonanza" must draw much of its strength from the kids who are up at that hour.

Metro Post-'48s

Continued from page 63

move. Universal, enjoying bonanza profits, appears to be in no rush.

Television, Vogel told stockholders, continues to be the second major source of revenue for Metro, for the most part from the licensing of pre-'48 pix. Metro TV in addition, has two network series, "National Velvet" and "The Islanders" now on the air. "Islanders" will be replaced by "Asphalt Jungle" on April 2 on ABC-TV. Company hopes to add three more series next season, "Father of the Bride," "Dr. Kildare," and "Cain's 100," pilots of which already are committed either to an advertiser or network.

Inside Stuff—Radio-TV

CBS-TV has released Norman Jewison from his exclusive contract with the web, but according to N. Y. program v.p. Mike Dann, is already in negotiations for a new pact with the director to start in September.

Dann emphasized that Jewison was released at his own request, since he had no assignments on tap from CBS-TV for the balance of his contract, which ends in August, but has a crack at a pair of outside assignments in the April Pat Boone special and the possibility of the U. S. Brewers Foundation special in summer. Under terms of his CBS pact, he can't undertake assignments at other networks, and neither of the two is slated for CBS.

At the same time, Dann said, CBS has no intention of letting Jewison get loose and therefore has begun negotiating on a new contract. This would call for his exclusive services in tv but would free him for pix and legit assignments. Jewison's last entries for CBS were the Danny Kaye and Harry Belafonte specials in October and November of last year.

In Philco's annual report James M. Skinner Jr., president, declared "1960 was a disappointing and difficult year," and cited the industry-wide drop in consumer goods.

The firm reported 1960 sales of $400,587,000 and net income of $2,287,000, equal to 47c per common share after preferred dividends. The year's income included a special credit of $700,000 for tax provisions no longer required. In 1959, sales totaled $397,792,000 and earnings amounted to $7,176,000, or $1.67 a share.

Skinner said he was looking forward to an improved though not "exceptional" year for 1961, and "we are reasonably optimistic for the balance of the 1960s'."

Chicago Unlimited, a tv-radio trade organization which is prepping a salute this spring to the old days of Windy City radio, is hoping to recreate for the occasion a Chi organization of the 'Thirties known as "Beat the Band." The show had been hosted by Garry Moore and featured the Ted Weems Band, with vocalists Marilyn Maxwell and Perry Como. All have been invited to the taffypull, which will be held in conjunction with the opening of the new Sheraton-Chicago Hotel.

Among the others being asked to appear are Correll & Gosden (Amos 'n Andy), Dave Garroway, Don and Jim Ameche, George Gobel, Patti Page, Goodman Ace, Hugh Downs, and Durward Kirby, all of whom had had their start in Chicago in the days when radio was king of the airwaves.

Story in last week's VARIETY on possibility that ABC-TV's "All Star Golf" may be dropped after four years erratumed in naming Walter Schwimmer as distributor of the show. That had been the case until last year when Schwimmer traded his "Golf" contract to Henry Saperstein's Glen Films for the "Championship Bowling" syndie series.

Chi In a Furore

Continued from page 63

WBKB competitors are understood to have also availed their prettier celluloid on the city.

As for WBKB, it can scarcely make a statement until the print arrives from England. Station had made its investment on the basis of Mitchell's reputation as an artist-documentarian (he's won several international prizes) and after being highly impressed by his earlier BBC film "Morning in the Streets," depicting life in Liverpool. In the agreement, the station gave Mitchell free artistic rein and may in no way interfere with the show's content.

Reached by trans-Atlantic hookup, Mitchell told the station he was surprised by all the ruckus and said, "The criticism is out of proportion to what the film actually depicts. It's not a travelog for the Chamber of Commerce, but that's not what we wanted." He said that apart from the shots of bleakness, he had also edited in long scenes of the beautiful aspects of Chicago and made ample acknowledgement of the city's cultural standing.

WBKB general manger Matt Vieracker, in the absence of ABC veep Sterling Quinlan, stated that the station can in no way censor the film but that it has the option to show it or not. He indicated that if the distortion of truth was as bad as some have made it out to be the station might elect not to show it. "But until a print arrives," he says, "we can't even defend it as a work of art."

The tremendous press coverage the film has received here augurs a huge audience, if and when it's ever shown in Chi. But on the other hand the notoriety virtually cancels the possibility of sponsorship. Considering the atmosphere, it's clearly not the stuff that product images are burnished on.

Furthermore, the show has been so prejudged, particularly by the Trib and the American, that favorable reviews when it's finally shown here are highly unlikely. They'd be only contradictions.

Robert Raphaelson's ABC-TV Program Slot

Robert Raphaelson has become manager of ABC-TV program development under veepee Dan Melnick. Raphaelson, who came from the Talent Associates production shop where he worked as script editor on "Witness," will understudy Melnick in all phases (acquisition, negotiation and script supervision) of program development.

CONTACT LENS SPECIALIST
On Call
24 Hours Daily
to meet your
EYESIGHT
EMERGENCY
• CONTACT LENSES •
Fitted While You Wait
(Laboratory on Premises)
• Complete Optical Service •
Eye Examinations - Glasses Fitted
Conveniently Located
Grand Central - Times Square
Radio City
DR. N. ROBERT SANDOW
Optometrist
10 E. 43rd St., nr. Fifth Ave., N. Y.
MU 2-4466 • Night: TW 6-7801

EVERY DAY ON EVERY CHANNEL TV
BROOKS COSTUMES
3 West 61st St., N.Y.C.-Tel. PL 7-5900

80 MANUSCRIPTS FOR SALE
Adaptable for Television or Radio Shows. Reasonable offer accepted.
Contact
ARTHUR WINNETT
216-47 101 Avenue, Queens Village, N. Y.
Phone: BP 6-4652

HOWARD E. STARK
Brokers and Financial Consultants
•
Television Stations
Radio Stations
•
50 East 58th Street
New York 22, N. Y.
ELdorado 5-0405

TELEVISION SHOWS WANTED
Executive Producer, now in New York, wants three complete television series (previously telecast live in the U.S.) for live telecast in United Kingdom. Only series of at least 26 episodes, hours or half-hours, with successful critical or rating record here will be considered. No soaps. Principals only. Write details to Box V-2107, VARIETY 154 W. 46th St., New York 36

WRITER WANTED
Have comedy ideas, TV sketch outlines. Seek collaborator.
Box V-2105, Variety, 154 W. 46th St., New York 36.

Radio Division
Edward Petry & Co., Inc.
The Original Station Representative
BEST IN SPOT RADIO

KOB	Albuquerque	WINZ	Miami	WRNL	Richmond
WSB	Atlanta	WISN	Milwaukee	KCRA	Sacramento
WGR	Buffalo	KSTP	Minneapolis-St. Paul	WOAI	San Antonio
WGN	Chicago	WTAR	Norfolk-Newport News	KFMB	San Diego
WFAA	Dallas-Ft. Worth	KFAB	Omaha	KMA	Shenandoah
KPRC	Houston	WIP	Philadelphia	KREM	Spokane
WDAF	Kansas City	KPOJ	Portland	WGTO	Tampa-Orlando
KARK	Little Rock	WJAR	Providence	KVOO	Tulsa

Radio's New Techniques

Continued from page 64

news editor, society editor, an editorial writer, an entertainment editor and a local and civic events editor.

"We localize our news stories," he said. "We have a list of 500 top citizens in our cities. We subdivide that list into top oil leaders, top banking and industrial leaders, top society women, educators and so forth. When a wire story arrives about a development in the cotton market, we immediately call a top local cotton leader, record his comments and localize the national story around him. We get hundreds of these local names on the air each day."

"More and more," he declared, "independent radio will abandon the sham and the scream, the fever and the frantic, the jarring and the juvenile, the hoopla and the hotrod, to turn the tripod of history around again and foursquare our great antagonist—the newspaper. When other stations have done that, we will yet recapture some of that sunlight that was radio's yesterday."

KMOX's Hyland, describing his station's swing a year ago to the afternoon talk format, "At Your Service" which CBS recently put on the web under the same title for part of the daytime feed), told the execs that its "a program approach we believe is the spearhead of the current trend to talk programming in the radio industry."

He said the show, which features interviews, poetry, dramatic readings, advice from doctors and marriage counselors (via phone and mail query), worldwide news remotes, a job hunting guide, fashion tips, lively-arts criticism, add infinitum, has caused more talk about radio than ever before—"at the civic luncheon clubs, in the corridors of office buildings, among housewives, executives, working men. Salesmen have called me to say they plan their routes to be in their cars during 'At Your Service'. . . We've learned we can no longer underestimate the listening public, with its higher educational level and its growing demand for information and enlightenment."

The strips rating, he said, is 26% higher than previous music programming.

WSB's Gaither said his station's listeners had come to think of the station as a person, that "more than one listener has volunteered the opinion that he could identify the sound of WSB even if dialing his radio blindfolded."

Station execs feel, he said, that the concept of a closely-coordinated, easy-to-recognize radio is a vital new trend in broadcasting.

WSB's "distinctive" sound, he said, comes from "(1) a unified music policy controlling the quality and variety of all songs played; (2) a closely-coordinated news operation on a minute-by-minute basis, and a plan of procedure that allows integration of news reports into any program at any time; (3) a programming concept that requires every WSB program to be developed as a public service vehicle (every show must be more than mere entertainment); and (4) another WSB conviction that each program should involve a degree of audience participation." Latter includes phone, mail and remote interview features, prize contests and studio audience shows throughout the daily sked. And musically, he said, "our three B's are big, bright and beautiful."

". . . I can honestly say to you that I enjoy listening to my radio station," Gaither said. ". . . I feel comfortable listening to WSB. Not every radio station manager can make that statement."

Behind-the-Scenes

Continued from page 64

Smith to embarrass Rayburn, who led the recent fight to give the Rules unit a more liberal complexion as a means of thwarting its old practice of sitting on liberal legislation.

Brandishing an argument used by the liberals coalition which defeated Smith in the rules battle, Smith sought to turn it against those who voted to expand the Rules group. Smith repeatedly asserted the House should get a chance to vote on all matters. Rep. Clarence Brown (R-O.) said:

"I said on the floor of the House when the resolution to pack the Rules Committee came up that only one thing was sought, the power to control the committee's decisions. The correctness of that statement was demonstrated today."

The vote on Meader's resolution split the committee into four Republican conservatives aligned with Smith and fellow Dixiecrat William Colmer (R-Miss.) and eight remaining Democratic members. Rep. Carrol Reese (D-Tenn.) was absent.

The testimony on the Meader resolution changed no minds, but served to point up the case for and against House tv.

Brown offered the unseemly prediction that a "certain percentage of House members might be slaughtered in the rush to get in front of the cameras."

Meader, speaking for his resolution countered with the tongue-in-cheek statement: "If so, you better get a better makeup man than Dick Nixon had in the first Great Debate."

Some members argued that there was danger of biased film editing of tv newsreel film, but met Meader's contention that the Senate, whose functions are generally open to the Fifth Estate, has not encountered serious problems on this score.

Meader's cause was espoused by Rep. Arthur Younger (R-Cal.) who appeared before the Rules group.

Meader, candidly conceding he has little chance of success, is continuing to carry on his fight. He's switching to persuasion tactics—directed by Rayburn. In a House speech, he compiled some parliamentary arguments in support of his move in hope Rayburn might listen to reason. Only trouble was that Rayburn was off the floor at the time.

Collins' Appeal to B'casters: 'Give Full Measure of Talents'

Washington, Feb. 28.

Waxing inspirational, LeRoy Collins has called on broadcasters to shun the role of a "sharp operator in the market place" and "reach a pinnacle of responsibility we can all be proud of."

Speaking before the convention of State Broadcasting Assn. presidents here, the new head of National Assn. of Broadcasters likened the mission of the broadcaster to that of the "artist" with these words:

"The true artist feels an impelling desire to do the best work of which he is capable. Whatever his talent may be, he must give it completely to his work. If he holds back, if he is satisfied with anything less than his best, then he is not a real artist . . .

"So it should be with broadcasters. To deserve a professional status, the broadcaster must give a full measure of his talent. He must recognize that his greater and greater power in a free society carries with it greater and greater responsibility to serve."

Collins had this to say about his concept of NAB's purpose: "Our burning desire is to help make broadcasting a greater force in American life. To do this we are determined to help improve quality of broadcasting through efforts of broadcasters themselves and to shield the profession from those who would destroy any of its basic freedoms."

The former Florida Governor and Chairman of last summer's Democratic convention, served notice he was not out to ingratiate himself with Assn. members. He said:

"I find some conflict within our broadcasting family, but this is to be expected. I do not expect to please everybody. No president worth his salt would."

Desilu

Continued from page 63

uneconomical that the company "would be obliged to invest money on a speculative basis." Desilu is unwilling to do this and "will wait until the market displays more economic stability."

Arnaz added that Desilu presently is negotiating for the sale or "residual usage" of its "full inventory," which he said will total 1,014 half-hours by April 30.

Company also reported declines for the third fiscal quarter, also ended Jan. 28. Gross income was $5,970,303 as against $9,091,404 for the third quarter last year, net profit was $144,032 or 13c a share, as compared with $587,204 or 51c a share in the same period in 1960.

Mgt. William Morris Agency

EMMETT KELLY

Mgt.: LEONARD GREEN
300 E. 51st St., New York
PL 2-1764

Some of the Shows in Which Ayer Clients Have Full or Shared Sponsorship

Bell Telephone Hour
Bell Science Series
The Garry Moore Show
Bat Masterson
Naked City
The Outlaws
Cheyenne
Maverick
Happy
Aquanauts
Hong Kong
Asphalt Jungle

String of Beads (Special)
Family Classics
Jack Paar Show
Day In Court
Who Do You Trust?
Love That Bob
About Faces
Morning Court
Captain Kangaroo
Red Sox Baseball
Phillies Baseball
Pirates Baseball

N. W. AYER & SON, INC.

From The Production Centres

Continued from page 26

broadcasting appeal for funds for **Clem McCarthy**, the former "voice of racing" and sports announcer, who's been paralyzed for past three years, on "Program PM". . . Chunky Chocolate Corp. inked with WNAC-TV for 14 spots with **Arnold Stang** . . . **Michael Rennie**, who plays Harry Lime in "The Third Man," and is starred in the pre-Broadway tryout, "Mary, Mary" at the Wilbur, guested on Louise Morgan Show Tuesday (28) and was interviewed by tv editors at press luncheon in WNAC-TV executive dining room, hosted by **Phyl Doherty**, pub-ad chief . . . Duffy-Mott Co. inked for Clapp's Baby Foods with WNAC for the 32-station Yankee net . . . Food Manufacturers, Inc. inked for saturation campaign for M&M Chocalate Candies on WNAC-TV . . . **Eddie Pearle**, WBZ press liaison officer, to Manhattan and Washington on official biz . . . U. of Vermont nabbed $21,000 grant from Ford Foundation geared to establishing ed tv facility for state . . . **Clyde G. Hess Jr.**, chief of the Arabic branch of Voice of America, and **Mrs. Esther Van Wagoner Tufty**, Washington, national prexy, speaking at New England Chapter AWRT at ninth annual sesh over week-end (23-26).

IN TORONTO . . .

Pierre Berton, Toronto Daily Star columnist and author of "Klondike," tv series that has been yanked, appointed to directorate of forthcoming Dawson City Festival, which will be backed financially by Canadian federal government, as tourist lure. Berton, who spent his childhood in Dawson City, will help recreate the famous Yukon gold rush in actual buildings, plus dance-halls and a showboat of the era of '98. Next summer's event is being organized by **Tom Patterson**, founder of the Stratford (Ontario) Shakespearean Festival . . . **Faye Emerson** in town to tape her role as guest-panelist for later date on Q E D," CFTO-TV, Toronto, Sunday night 10 p.m. quiz show . . . **Eric House** stars in the double-header of "The Dumb Waiter" by **Harold Pinter** and "The Zoo Story" by **Edward Albee**, to be presented over the Canadian Broadcasting Corp. network on March 6, with **Mario Prizek** producing both . . . CFTO-TV scoring on its weekly (Saturday) inside stories and discussions by **George Imlach**, g.m. of the Toronto Maple Leafs, and **Johnny Esaw**, station's sports director-gabber. Pair will analyze the plays, techniques and strategy employed by various National Hockey League teams . . . **Joe Wiseman** leaving here immediately after taping of "The Police" for a part in "Once a Thief," with **Rita Hayworth** and **Rex Harrison** in Spain.

IN PITTSBURGH . . .

Win Fanning, Post-Gazette tv writer who has been on a six-week vacation in Europe with his wife, Vicki, a local radio personality, is back at his desk . . **Bill Gill** has been named news director at KQV. He came here from WSAI in Cincinnati. **Ken Hildebrand** and **Alan Boal** stay on. **Bob McKee** departs . . . WPIT has moved its headquarters to first floor of Roosevelt Hotel . . . KDKA kicked off its "No Holds Barred" on "Program PM" with Mayor Barr as the first guest. Guest agrees to answer all questions thrown at him by the panel. **Bill Steinbach** is the question master . . . **Merle Pollis** has been given 15 more minutes on his highly rated "Hot Seat" program on WEEP. Pollis conducted a radio survey among the people coming in to see "Great Imposter" at the Fulton. The people were asked how they found out about the movie. Most people said they got the info from the established media but one man said, "I was just walking down Sixth Street and thought I'd drop in to see a movie . . . Newscaster **Paul Long's** daughter, Holly, is working at KDKA doing her Bennington College freshman year work project . . . KDKA is dickering for 61 post-'48 from 20th in its efforts to reduce the inroads made by the Jack Paar show in its 11:15 to 1 a.m. time period.

IN MILWAUKEE . . .

Jay Nash who does a gab show with **Ralph Wiken** "Around Midnight" on WXIX-TV Friday nights at midnight, is managing editor of Milwaukee Literary Times, a new local sheet . . . **James Schweitzer**, commercial manager of WFMR, talked on "The New Approach to Radio Programming," at Wed. (22) meeting of Milwaukee Round Table in Town Room . . ."More Music Than Comedy," with excerpts of music from Jerome Kern, George Gershwin, Cole Porter and Irving Berlin was programmed on WMVS-TV, The Milwaukee Vocational School & Adult educational station. Emphasis was given to impetus these composers received through musical comedy, vaudeville and extravaganzas of the "Ragtime Era". . . **Art Barnes**, WISN-TV promotion-publicity director, reports a questionnaire circulated by Civil Defense Administration through Milwaukee schools, showed 68.7% heard more about Civil Defense through television than any other local media . . . Station WFRV, Green Bay, has been sold. New officers of the company are **George W. Norton Jr.**, president; **E. Berry Smith**, 1st veepee; **Jack R. Gennaro**, 2d veepee; **George W. Norton, IV**, secretary and **Nathan Lord**, treasurer. Norton is also prexy of WAVE, Inc., Louisville, Ky.

IN PHILADELPHIA . . .

Art Linkletter will be a "telephone guest" at the Easter Seal campaign's kickoff luncheon, at the Warwick Hotel (March 7). National chairman Linkletter will talk to local drive workers, from the Coast . . . The first American tv showing of French and Italian high fashion originals will highlight the second in a series of spectaculars sponsored by Hess' Department store, of Allentown, Pa. over WFIL-TV (March 11) . . . WRCV-TV director **Jack Leary** takes over the production manager post vacated by **Doug McLarty**, who shifts to program director at WKBW-TV, Buffalo . . . Owners **William** and **Dolly Banks** received word from their Washington attorneys (23) that the FCC has granted WHAT a 1,000-watt non-directional signal. It's a big hike in air coverage for the local 250-watter, and one which the operators claim is the equivalent of a 10,000-watt signal beamed in one direction. . . WCAU-TV's "The Wonderful World of Gene London" was awarded the Freedoms Foundation George Washington Honor Medal for "bringing to children each morning a wholesome program into which the threads of informed patriotic citizenship are woven."

IN MINNEAPOLIS . . .

WCCO broadcast memorial services from Plymouth Congregational Church, Minneapolis, for **Cedric Adams**, this area's foremost newscaster who died in Austin, Minn. Feb. 18. Station is setting up Cedric Adams Scholarship, memorial which will provide funds for college students preparing to enter radio field . . . Radio station WMIN purchased for $200,000 from Franklin Broadcasting Co. by Tedesco, Inc., former owners of WISK, St. Paul. Station will retain **Merle Edwards** as g.m. with **Nicholas Tedesco** serving as president and **Victor Tedesco** v.p. and executive director in charge of operations. Tedescos who sold WISK for $750,000 have also completed sale of 300,000 shares of common stock, proceeds of which will be used to build or acquire additional radio stations in Minnesota, Wisconsin, Iowa and Nebraska . . . WTCN-TV granted rights to televise limited number of Minnesota Twins Major League baseball games. Team had announced radio broadcast pact with WCCO earlier . . . KTCA-TV has launched $52,000 drive to get funds for upkeep and improvement of station's facilities . . . Minnesota Gov. Elmer L. Andersen took budget and tax message to public via statewide radio-tv stations last week.

CBS Radio's Art Hayes Sets Forth Credo For Programming a Network

Philadelphia, Feb. 28.

CBS Radio prexy Arthur Hull Hayes, in an address to the Annenberg School of Communications at the U. of Pennsylvania here last week, neatly summed up the function of network radio in today's television era. In a speech themed to the point that radio stations have a dual duty of "survival with stature, with conscience, with pride," Hayes summarized the role of the network in this situation thusly:

"A radio network's primary role is its ability to present programming which would be difficult or impossible for stations to present themselves. A network should furnish to its stations and through these stations to the radio audience, such programs as the stations cannot furnish . . . under any circumstances. I refer to the full concert season of the New York Philharmonic . . . there is only one New York Philharmonic. Or a personality like Arthur Godfrey or Don McNeil . . . there are many programs and stars that are one of a kind and can be presented only if a multitude of stations get them from a common source.

"A network should also furnish programs which can be produced at the local level, but are economically unfeasible," as well as shows which stations can produce economically but not as well. Finally, he declared, "network programming offers still another concrete benefit. It helps to earmark a station, to establish an identity when you have competitive stations like 30 AM and FM stations in N.Y., 20 in Philadelphia, 28 in Los Angeles and so on, the need to be genuinely different from one's neighbors on the radio dial is acute."

Miami—Deejay Jack McDermott has switched from WGBS to WINZ (both Miami and is handling an all-night disk show, using the moniker "Jerry Knight."

BBC-TV's $2,400,000 For Glasgow Studios

Glasgow, Feb. 28.

New BBC-TV studios costing $2,400,000 are to be built alongside the present radio-tv studios in the west side of the city.

Project will double the capacity of the present building, and will give a new entrance frontage. New building is being sited on a former private bowling green. Treasury cuts in 1958 held up the project, which is scheduled for completion in 1963.

Plans for the extension have been okayed by the city's Dean of Guild Court.

McPhail

Continued from page 24

chance, though MacPhail is far from sure, that CBS might reenter the bidding for the NCAA college games when ABC's rights expire a year from now.

To fill that 13-week gap between football and Saturday baseball, MacPhail's seriously considering a skiing show. Interest stems from the enthusiastic reception accorded CBS' coverage of last year's Winter Olympics in Squaw Valley, and from the impressive numbers afforded by the sporting goods companies, who reported a 22% gain this year in sale of ski and allied equipment, with the number of active skiers growing rapidly every year. Details of the show haven't been worked out — MacPhail envisions either tape or film at places like Squaw Valley, Aspen and Stowe, with competitions among skiiers.

MacPhail is quite pleased with the tansfer of his organization from the CBS News division to the tv network. For one thing, it's permitted him to integrate his department into a well-rounded unit, with his own technical operations chief (Bob Daley, ex-"Person to Person"), his own business affairs topper (Don Hamilton) and his own sales coordinator (Jack Purvis). Consequently, he can price out his own shows, move more quickly on the technical end and operate more closely with network sales. Moreover, since he now reports only to CBS-TV prexy Jim Aubrey, MacPhail feels he can get decisions and answers more quickly than under the news setup, and in a business like sports, he declares, that's essential.

CBS-TV Cartoons

Continued from page 23

7:30-8:30) and Thursday 7:30 to 8:30 and 9 to 10.

Otherwise, the web is locked in five nights of the week, Sundays, which remains the same; Mondays which finds Robert Young replacing "Bringing Up Buddy" and "I've Got a Secret" moving into 10:30-11; Tuesday, which is now firmed up with PG's buy of "Double Trouble" at 8-8:30 (see separate story); Friday, which will have "Twilight Zone" moving to 9:30 and "The Defenders" going in at 10-11; and Saturday, which remains the same except for the expansion of "Gunsmoke."

Another CBS program exec who Coasted over the weekend was daytime v.p. Larry White, who's set for a prolonged stay in order to install his new block of morning shows on March 13.

COUPON SERVICE
TV and RADIO CONTEST PROCESSING
PUBLIC RESPONSE HANDLING
SERVING NATIONAL ADVERTISERS FOR 12 YEARS
COMPLETELY BONDED INSURED-PROTECTED
37 E 18 ST., N Y 3 • OR 3-0160

FRANCINE SHARON
"JANET"
On
"SEARCH FOR TOMORROW"
(CBS-TV, 12:30-12:45 Daily)
Exclusive Management
MONTY SILVER AGENCY
105 W. 55th St. New York 19
PLaza 7-1166

Elegant Riverview Penthouse
Manhattan's most glamorous terrace apartment is now available until the fall of 1963, with an option to renew.
This magnificent rental includes 6 rambling rooms, 3 baths, a buzzer system connected to the butler's pantry and maid quarters, 3 bright exposures, and a tree-landscaped terrace that sweeps a full 90'x20' directly over the most majestic bend of the East River.
Luxury building features 24 hour doorman, elevator operators and an underground garage with a direct connection that allows you to simply signal for your car.
Asking $725 Unfurnished
Call LE 5-1088 Weekdays

MOTION PICTURE AGENCY
(Established 16 Years in Hollywood)
has thoroughly analyzed plans for growth. We need an experienced and energetic person who is willing to financially invest in our proposed expansion and actively participate as a junior partner. References required.
Write: DAILY VARIETY, Box 150
6404 Sunset Blvd.
Hollywood 28, California

ANTIQUE AND CLASSIC CARS
'28 Bentley 4½ Litre 3 door open Tourer; Custom Leather covered body by VandePlas. One of the great and rare classics of all times $2500.
'39 Antique London Taxi Laundalette Type; top drops in rear. $850.
'24 Stutz Sedan; special body; RHD; sliding roof; $1000.
DAVID E. COHEN
344 2nd Ave., Troy, N. Y. BE 5-9321

WHAT'S SPOT GOT THAT OTHERS HAVE NOT? Spot Television reaches more people more quickly at less cost and with more impact, than any other advertising medium.
TvAR
TELEVISION ADVERTISING REPRESENTATIVES, INC.

Television Reviews

Continued from page 65

other providing for operation of unmarked highway patrol cars. It showed how the bills became bogged down in sub-committee hearings and had their teeth removed by carping solons. Show was particularly timely since a watered-down version of the latter measure had been passed by the state senate earlier in the day.

In essence, this documentary was a very pointed needling of state legislators to do something positive about the highway situation. It named names and showed faces of solons who proposed blunting amendments to safety measures, recording their comments in committee, house and senate hearings. In conclusion, it urged viewers to take a hand in the matter by letting their legislators know they backed "get tough" driving laws.

Narration by WCCO newscaster Dave Moore and Jim Dooley's scripting were extremely terse and dramatic. Clarence Anderson's direction was also first-rate. Entire show was a fine example of how a crusading tv station can stimulate public awareness in an area of vital concern to all. Sponsor, too, rates credit for giving the station a free hand in a somewhat ticklish situation. *Rees.*

THE SHRINE CIRCUS
With Randy Merriman
Producer-Director: Roger Miller
30 Mins.; Thurs., 8 p.m.
BONGARD'S CHEESE, HILLS BROS. COFFEE
WCCO-TV, Mpls.

Just enough of a teaser to whet smallfry viewers appetites for more, this half-hour remote pickup of the 43d annual Zuhrah Shrine circus' opening performance in the Minneapolis Auditorium had all the sounds and sights of the big show, everything, in fact, except the aromas.

Telecast presented opening parade together with views of many of the acts, 85 percent of which are appearing here for the first time. Latter included the debut of 18-year-old animal trainer Rebecca Apinay with an act involving tigers, leopards, Siberian wolf hounds, African zebras and a black panther. WCCO-TV personality Randy Merriman did a nifty job of describing the pageantry, spicing his narration with interviews with producer Hubert Castle, ringmaster Ernie MacLaine, equestrian director Carl Strong, and local promoter Al Sheehan who is grand potentate of the Zuhrah temple. Sheehan, who pooh-poohed effects of the recession on the circus and other show biz attractions, said he expected between 145,000 and 150,000 customers for the 18 performances.

Commercials, particularly one for Bongard's Cheese with Bozo the Clown handling the pitch, were integrated smoothly into the show. *Rees.*

Syndie 1st Runs

Continued from page 63

sion has scored most of the big markets in selling the Paramount Pictures. But nothing definite as yet. For the past year, MCA TV has taken a hiatus in introing new first-runners in the market. Off-network properties also are seen as a good possibility.

NTA: Future of "The Play of The Week" is keyed to the disposition of o&o WNTA-TV, Newark-N.Y., now up for sale. Other syndied vidtape shows involved in WNTA-TV's future are "Mike Wallace Interviews" and "David Susskind's Open End." NTA says it will go ahead with vidfilm production, second year, on "Third Man" and "Assignment Underwater."

ZIV-UA: Three half-hour new vidfilm property slated (see separate story on Ziv-UA plans).

Official Films, following the profitable course established by its "Almanac" series, is prepping a telementary series for the fall. Official Films has concluded a deal with Paramount Pictures for exclusive use of its news library which runs from 1925 to 1958. Prepared to shoot fresh footage whenever necessary, Official is working on a series of hour and 30-minute shows utilizing the Paramount library. Official also has two telementary pilots in the works which may go into syndication, if regional money is available. Two pilots are "Biography," a David L. Wolper half-hour project dealing with famous people and narrated by Mike Wallace, and a half-hour travel show, helmed by syndicated travel columnist Dela Plane, and featuring celebs.

There also will be some product from minor syndie houses, cartoons, vidfilm series, shorts, etc.

'Barn Dance' Revived As WGN Radio Entry, May Go Syndication

Chicago, Feb. 28.

WGN is reviving the old "National Barn Dance" show that had been a fixture for 36 years on WLS until it was axed last May. There's possibility that if the radio show should catch on again, it'll be done also for tv syndication.

Program will run 90 minutes on Saturday nights at 8 p.m., starting March 11, and will be redubbed "The New WGN Barn Dance." As at WLS, the country-western show will have clear channel reach.

Program is being packaged by Dolph Hewitt, a 14-year veteran of the old "Barn Dance," with a cast of such other regulars as Bob Atcher, Arkie the Arkansas Woodchopper, Red Blanchard, and the Sage Riderrs. Only newcomers will be the Johnson Sisters and WGN farm director Orion Samuelson.

"Barn Dance," which was started in 1924, helped to develop such names as George Gobel (then a boy yodeler), Fibber McGee & Molly, Rex Allen, Gene Autry, Pat Buttram, Ruth Etting and Ford & Glenn. A half-hour tv version had been attempted in the early '50s but was short lived.

Show used to emanate from the stage of the old Eighth St. Theatre here and charged admission to its studio audience. Over the years it played to over 3,000,000 payees.

Zenith Goes Tint & It's Seen As A Major Boost in RCA Campaign

In terms of market psychology Radio Corp. of America may have gotten its greatest color boost yet by the announcement last week that rival Zenith Radio Corp. had decided to make color tv sets.

John L. Burns, RCA president, "welcomed" the Zenith move and indicated that Sylvania may also enter color set manufacturing later this year. Admiral, Emerson, Magnavox, Packard-Bell and Olympic are also in color, but few of them are in the merchandising position of Zenith.

For the longest time, it appeared to industry observers, RCA was fighting a losing battle in popularizing color. Apart from its subsidiary NBC-TV, the networks were charry about the cost of entering tint programming. CBS moved in that direction but pulled out. ABC is still holding off "until the price of sets is brought down low enough to make it feasible for us to address a color audience."

Actually, price of sets is still fairly high. RCA sets go generally at slightly under $500. Zenith's product will be priced at about $600.

But, expectation today is that a merchandising-advertising push by Zenith (in tandem with RCA's) will help spring a greater consumer demand. Largescale color set sales, RCA once commented, will bring into play mass production and the ensuing consumer savings from mass production.

NBC offers a daily sked of multichrome programming, and about 100 tv stations in the country are equipped to originate local tint programs.

Burns has said that 1960 saw color tv set manufacture pass the $100,000,000-a-year mark.

BRITISH PUSH PLANS FOR RUSS EXCHANGE

London, Feb. 28.

Peter Dimmock, BBC outside tv broadcasts chief, has left for Moscow with his engineer topper, T. H. Bridgewater, to discuss a possible exchange of programs with the Russian tv services.

Meanwhile, commercial tv has got an "in" with the Soviets. Bill Ward, production boss of Associated TeleVision, has come back from Russia with a mutual deal signed up. A series of programs from Moscow during the British Trade Fair from May 19 to June 4, will be reciprocated by televising of programs from U.K. during the Soviet State Fair in London from July 7 to July 29.

A performance of the Bolshoi Ballet and a documentary on Moscow life are also in the deal. The tv signal to Britain will come via Leningrad, Tallin, Helsinki and then through Eurovision.

'Kukla' Up for Sponsor Grabs; 7-Up Drops Option

Chicago, Feb. 28.

NBC-TV and CBS-TV have both given "definite upon sale" commitments to Burr Tillstrom for his new "Kukla & Ollie" five-minute strip, but since neither web has been able to offer a nighttime berth Tillstrom's prime prospect, 7-Up, has dropped its option. American Dairy Assn., whose agency, Campbell-Mithun, evinced interest during the preliminary solicitation, can't make a decision until its advertising committee meets again in March. So the property is being screened again for agencies in the east and midwest.

NBC has offered a five-minute daily segment of the Dave Garroway show if Tillstrom's organization can bring in a sponsor.

Atlanta—C. F. Daugherty, a 38-year veteran of WSB, has retired. He first came to station Sept. 20, 1922, in its swaddling clothes days. He was manager of facilities at the time of his retirement.

10th CONSECUTIVE YEAR
NBC-TV Network
MR. WIZARD
Produced and prepared by
DON HERBERT

Jocks, Jukes and Disks

By MIKE GROSS

Julius LaRosa (Kapp): "SEVENTEEN" (Peter Schaeffer*) gets across its juve angle with a breezy lyric and a happy vocal style for fair spinning results. "LET YOUR LIPS TELL ME" (B. F. Wood*) has a lilting ballad flavor that should draw deejay play.

Sylia Saint (Columbia): "IT'S SO WONDERFUL" (B. F. Wood*) has a big ballad pull that comes with a vocal force to attract spins. "YOU'VE GOT AN AWFUL LOT TO LEARN ABOUT LOVE" (Abilene*) builds a sprightly mood with an engaging swinging vocal.

Clyde Otis Orch (Mercury): "THE PEANUT VENDOR" (E. B. Marks†) features an infectious rhythmic attack that will attract spinners who go for instrumental an intriguing beat and a vocal attack that should get lots of deejays on its side. "HOPE YOU WON'T HOLD IT AGAINST ME" (Dorsey Bros.*) has a smooth ballad form that can help a tasty programming schedule.

Carmella Rosella (Nancy): "WHERE" (Tad*) has an okay ballad flavor that's developed with a warm vocal. "OH! IT WAS ELVIS" (Tad*) fills out an ordinary rocking idea.

Lindy Curtis (Mala): "SWEET THING" (Wednesday†) pours out a nifty rocking beat in a breezy vocal manner that could make noise on the jockey circuit. "VALENTINE" (Aim†) is a belated ballad pitch for Valentine's Day that'll have trouble surviving.

programming. "JUNGLE DRUMS" (E. B. Marks†) beats out on a pulsating melodic line. The Mike Stewart Singers supply a good choral backing on both sides.

Johnny Walsh (Warner Bros.) "GIRL MACHINE" (Odin*) gives rocking instructions on how to build a girl and the kids may find something of interest in it. Don Ralke's orch backs. "BEAUTIFUL OBSESSION" (Aut*) is a fair vocal effort over a pretty melodic mood. Sir Chauncey's orch supplies the romantic backing.

Ray Bloch (Signature): "TWO LOVES" (Hollybrook*) plays with the romantic "Tristan and Isolde" theme in a way that builds into okay programming material. "PINE TOP BOOGIE WOOGIE" (Melrose*) rolls with a good beat that could fit the bill for deejays on an instrumental kick.

Marie [illegible] (Addit): "TO BE LOVED BY YOU" (Embassy†) has

Raymond LeFevre (Atlantic): "HAVAH NAGUILA" is the traditional Hebrew melody developed with a stirring orch treatment. "COME SOFTLY TO ME" (Cornerstone†) has some lush instrumental touches that should get it on the turntables.

Ray Charles Orch (Impulse): "LET'S GO" (Tangerine†) has a hot instrumental flavor that will appeal to the hipper jocks. "ONE MINT JULEP" (Progressive & Regent†) is in a cool instrumental groove fashioned by arranger Quincy Jones.

Bobby D'Fano (Palette): "ROCK 'N' ROLL SKATERS' WALTZ" (Zodiac†) rocks in a waltz vein that's quite attractive and could build a spinning following. "LITTLE LOST PUPPY" (Zodiac†) waves a sophomoric tale that even the kids may find hard to take.

Mickey Roselli (Roulette): "I CAN'T STOP CRYING" (Villaget) is built along big ballad lines with a strong vocal styling to help along the spinning trail. "YOU'RE IN LOVE WITH EVERYONE" (Mills*) sets up a soft ballad mood in a likable vocal manner.

*ASCAP. †BMI.

Best Bets

PAUL ANKA..................I'M JUST A FOOL ANYWAY
(ABC-Paramount) ....Tonight My Love, Tonight
Paul Anka's "I'm Just A Fool Anyway" (Spanka†) is another clicko display of the youngster's vocalizing and cleffing and is a natural for hefty juve approval. "Tonight My Love, Tonight" (Spanka†) gets a strong vocal spread on a Latino-styled ballad.

* * *

SONNY JAMES .... APACHE
(RCA Victor) .... Magnetism
Sonny James "Apache" (Regent†) puts an Indian legend into a clicko pop groove that's helped tremendously by the vocal approach. "Magnetism" (Sonny James Music†) has a gripping beat that will attract the spinners, too.

* * *

TENNESSEE ERNIE FORD........DARK AS A DUNGEON
(Capitol) .... His Love
Tennessee Ernie Ford's "Dark As A Dungeon" (American†) is fashioned along the same lines that made "16 Tons" a hit for him several years ago. Similarity of flavor, beat and message give it a surefire commercial potential. "His Love" (Central Songs†) has a neat pop flair that should get it some spinning attention.

* * *

BUDDY KNOX .... THE KISSES
(Liberty) .... Ling-Ting-Tong
Buddy Knox's "The Kisses (They're All Mine)" (Glenda†) has a lively folk flavor that handled with a pop flair that guarantees a big payoff. "Ling-Ting-Tong" (St. Louis†) plays around with an Oriental motif for novel results.

* * *

THE KALIN TWINS....YOU MEAN THE WORLD TO ME
(Decca) .... Momma-Poppa
The Kalin Twins' "You Mean the World to Me" (Herb Reis†) will mean a lot to the juve trade because of the bouncy beat and the [illegible] dueting that has clicko qualities. "Momma-Poppa" (Aldon†) stirs up a good rhythmic line but it doesn't go much further.

* * *

REX GARVIN & MIGHTY CRAVERS........EMULSIFIED
(Epic) .... Go Little Willie
Rex Garvin & The Mighty Cravers' "Emulsified" (Regent†) is a wild rocker that will surely stir up [illegible] enthusiasm for a spinning [illegible]. "Go Little Willie" (Regent†) has a rocking beat that will keep the jukes flipping.

* * *

CHARLY TABOR...........HOLIDAY IN HEIDELBERG
(London) .... Angel Blues
Charly Tabor's "Holiday in Heidelberg" (Gil-Rex†) plays up a [illegible] pattern with a smooth trumpet lead that will carry it [illegible] spinning front. "Angel Blues" (Peer†) shines as another [illegible] instrumental with more fine trumpeting displayed.

* * *

GENE VINCENT .... MISTER LONELINESS
(Capitol) ....If You Want My Lovin'
Gene Vincent's "Mister Loneliness" (Famous†) will find lots of fans for a solid spinning score because of the sharp blending of all the necessary rocking ingredients. "If You Want My Lovin'" (Robin Hood†) sells a rocking message in energetic vocal terms.

* * *

DEL SHANNON ....RUNAWAY
(Big Top) .... Jody
Del Shannon's "Runaway" (Vicki-McLaughlin†) runs with plenty of vocal gimmickry set in an unusual but highly interesting orch frame that will mean a strong spinning push. "Jody" (Vicki-McLaughlin†) is moderate ballad material.

LAWRENCE WELK
Features FRANK SCOTT'S Harpsichord on a Great New Dot Album and "Single" "CALCUTTA" ...Following his Top-Hit "Last Date!"

Artist-Disk Deals

Victor: Sonny James

Sonny James, country & western singer who formerly recorded for Capitol Records, has moved over to the RCA Victor roster.

He cut a session for Victor in Nashville under Chet Atkins with the first release to be a coupling of "Apache" and "Magnetism." He had a smash hit in 1957 with "Young Love" for Capitol.

Strand: Jessel, Chandler

George Jessel will now record under the Strand banner. Last year, Jessel did two comedy albums for the Palette label. According to Sid Pastner, Jessel's initial release will be a "sound travelog" of Israel with Jessel doing the narration. This will be followed by an album of poetry readings.

Also inked to Strand last week was Karen Chandler. She'll debut with an album which was arranged and conducted by her husband Jack Pleis.

RCA Mexicana Three Kings

Mexico City, Feb. 28.

The Three Kings, popular trio made up of Hernando Aviles and brothers Gilberto and Raul Puente, have signed a new contract with RCA Victor Mexicana after cancelling their pact with Orfeon.

Mercury: Billy Craddock

Chicago, Feb. 28.

Billy (Crash) Craddock, country & western warbler, has signed on with Mercury Records.

Album Reviews

Bobby Darin & Johnny Mercer: "Two Of A Kind" (Atco). Johnny Mercer, who is 27 years older than Bobby Darin, has got a vocal verve that excellently complements the youngster's piping pyrotechnics. Together they bring an unusual bounce and delightful casual flavor to a snappy disk production. The mood is jovial and bright and the sock standard repertoire has appeal for adults as well as juves.

Felix Slatkin Orch: "The Magnificent XII" (Liberty). Al Bennett's Liberty label gets its new Premier stereo series off to fine start with the lush string work of Felix Slatkin's orch on a flock of melodies that are pegged mainly on pic themes. Slatkin delivers in a richly romantic style that will win over the mood music lovers. Enhanced by the stimulating strings are "Unchained Melody," "Tara's Theme," "Never On Sunday" and "The Song From Moulin Rouge," among others.

Cy Harrice: "Cartoons In Stereo" (Audio Fidelity). Even the most serious of stereo buffs will get a kick out of this sound concoction. Bob Prescott, a sound effects man, has devised an offbeat setting for audio pitches with series of sketches and "sound blackouts" that are unusual as well as funny. Cy Harrice plays second fiddle to the stereo noises but he does extremely well with his multi-faceted voice assignments.

Maury Laws Orch: "Percussion On Stage" (Time). The accent is on audio here. The sound has been a feature of the label's "2000" series and it's developed a knowhow that will build a strong following in the stereo set. Although the "Percussion" line is pushed in the title, Maury Lewis' instrumentation has a wide range and supplies a full-blown orch sound. The material, as indicated by the title, comes from the Broadway stage and selections from such as "South Pacific," "My Fair Lady," "Guys and Dolls," "Gypsy," "Kismet," "West Side Story" and "The King and I" among others give it a solid base.

Sir Malcolm Sergent: "Pirates of Penzance" (Angel). This is the sixth in Angel's recreation of Gilbert & Sullivan operettas with Sir Malcolm Sergent conducting the Pro Arte Orchestra & Glyndebourne Festival Chorus. It's a tuneful and bright sampling of one of G&S' best efforts and Sir Malcolm has seen to it that orch, chorus and soloists are on their toes throughout. The stereo sound is superior.

Al Hirt-Henri Rene Orch: "Al Hirt—The Greatest Horn In The World" (RCA Victor). Al Hirt, who is used to trumpeting to a combo backing, is put in a big band setting in first LP for Victor and he really blows up a storm. This could be one of the label's big sellers this year. On one side Hirt is in a big swinging band groove and he really let's go on such as "Sweet Sue" and "Begin the Beguine." Flip side puts him in a more romantic trumpeting vein with a lush string section added to the band and he warms up "Stella By Starlight" and "Georgia On My Mind," among others, in no uncertain terms.

Les Brown Band: "The Lerner & Loewe Bandbook" (Columbia). The lilting Frederick Loewe melodies out of "Camelot," "My Fair Lady," "Gigi" and "Brigadoon" are put into an attractive swinging setting by the Les Brown band. With arrangements by Jay Hill, Warren Barket and Frank Comstock, Brown has plenty of stimulating ideas to work with and with the aid of a flock of topflight sidemen lays down a beat that will attract a wide audience.

Carol Burnett: "Remember How They Stopped The Show" (Decca). Carol Burnett is a show-stopper in her own right and when she's matched with a dozen show-stopping tunes out of the past, she's hard to beat. Miss Burnett has a potent set of pipes and she can stir up lots of vocal excitement without losing any of the lyric values. Irwin Kostal, who leads the orch and did the arrangements, adds the musical meat to her workover of such nifties as "Johnny One Note," "Then Cents A Dance," "Adelaide's Lament," "The Trolley Song," "Blow Gabriel Blow" and the like.

Osborne Smith: "The Eyes of Love" (Argo). From the cast of "Irma La Douce," Osborne is an interesting, multi-faceted talent. In this package, he does a group of blues and folk numbers, mostly his own, and one long recitation after which the set is titled. He's a fine singer with a rangy voice that gets arresting effects, such as on "Jail House Blues" and "Barbara Allen." The long recitation frequently lapsed into pretentiousness and cliches, not saved by the exotic musical backing. Smith, however, has considerable promise as a vocalist.

The Pro Musica Erotica: "The Restoration Revisited or The Pursuit of Happiness" (Offbeat). The lyricists in Restoration England apparently had no inhibitions. They were a lusty bunch who made no bones about their interest in women. The accompanying melodies are of that period too, and serve a fine backing for the bawdy banter. Although the set has historical values as a showcasing of 17th century pops, it should come with a "For Adults Only" tag. *Gros.*

LLOYD SETTLE NAMED TO CRDC EXEC POST

Lloyd D. Settle has been set as national merchandising manager for Capitol Records Distributing Corp. He succeeded Bill Mikels who was recently named album manager.

Before joining CRDC, Settle was an independent management consultant in the development of recreation centers and shows in the U.S., Canada, and Central America. Previously he had been promotion director for both Pacific Ocean Park and Disneyland.

Bill Frost, meantime, has been set as the director of the editorial department of CRDC. He replaces Jack Smothers who resigned from the company.

Frost, who will report to Marvin Schwartz, CRDC's graphic arts administrator, joined the company in July, 1958 and was assistant editorial director.

Quincy Jones Launching New European Swing

Chicago, Feb. 28.

Quincy Jones band, a click on the Continent a coupla seasons back, commences another European tour Thursday (2) at the Palace Hotel, St. Moritz.

Fourteen-city swing, which winds March 14, also includes a stop at the Olympia, Paris. Walter Fenner is promoting.

Marco Rizo Trio replaces Charles Holden's orch in The Columns of the Savoy-Plaza, N. Y., next Monday (6), with the Gunnar Hansen orch holding over.

Longplay Shorts

Columbia Records has 26 albums on release for March—nine pop, four jazz, nine classical and four in the Latin-American series . . . The Epic label has five classical and two popular albums on tap for March release . . . The Library of Ideas in N. Y. has an exhibition of top album covers running through March 17. Such artists and photographers as **Frederico Castellon, Carl Fischer, Marvin Schwartz, Robert Cato, Jay Meisel, Paul Bacon, Sid Maurer** and **Sy Friedman** are represented . . . **Bobby Scott** recorded his background music for the current Broadway legiter "A Taste of Honey," on the Atlantic label . . . Featured in **Polly Bergen's** upcoming album for Columbia are songs from the Broadway musical "Do Re Mi" and "Annie Get Your Gun." This is the first in a series of albums planned in which she'll feature music from two separate Broadway shows . . . Capitol Records Distributing Corp. will extend its Angel-label sales program through the end of March . . . Roulette is releasing 12 packages this month covering the pop, jazz, classical and Latino field . . . **John Scott Trotter,** who was pianist with the late **Hal Kemp's** orch, has cut an album in the Kemp tempo for Decca . . . **Jackie Wilson's** new Brunswick LP, "You Ain't Heard Nothin' Yet," is a tribute to **Al Jolson.**

RCA Victor is pushing nine new pop sets this month plus four religioso packages. Included are sets by **Hank Mancini, Sam Cooke, Andy & The Bey Sisters** and **Homer & Jethro.** In the classical division, nine LPs are due on the shelves, including the second LP by Soviet pianist **Sviatoslav Richter** playing Beethoven. A **Leontyne Price** package is spearheading the label's operatic output, including the label's first stereo recording of "La Traviata" and an LP by the late **Mario Lanza** . . . RCA Camden will feature a package by the **Jimmy Cook** band, winner of the recent AFM new dance band contest. It's due in June.

Ferrante & Teicher cut off a concert tour to return to New York to slice a new album for United Artists in preparation for a big promotional push for the piano duo late this month. Their latest release, "Love'n Twin Pianos," has been the fastest selling LP in the label's history.

DEEJAYS IN REVOLVING DOOR

AGAC Royalty Agency Switching To Mandatory Basis; Some Squawks

Armed with a strong mandate from the rank-and-file, the ruling council of the American Guild of Authors & Composers has decided to put participation in AGAC's royalty collection agency on a mandatory basis. Up to now, AGAC members had the option of joining the agency which, for a 5% fee, collects royalties due writers from publishers. Decision was made after a vote in which over 1,050 members approved of the mandatory requirement against the opposition of 254 writers. At least one writer, Al J. Neiburg, stated flatly that he is rescinding his membership in AGAC as result of the new policy.

Move to incorporate the AGAC royalty agency into the regular organizational structure was to simplify the collection procedure and to take the publisher heat off AGAC members working through the agency. With some AGAC members now not participating, publishers have occasionally expressed irritation at those writers who voluntarily signed up. Now the decision is out of the hands of AGAC members.

Neiburg blasted AGAC for making participation in the royalty agency compulsory. He said AGAC was intending to "cut in" on songs that were written years before it was organized. A vet cleffer of such hits as "Confessin'," "Talk of the Town" and "Blanket of Blue," among many others, Neiburg said a movement would arise for a new songwriters' organization. He also said that those writers who voted for the plan were not the "hard core" of songwriting talent.

AGAC execs expect that there will be some resignations from among the 254 writers who opposed the mandatory requirement. However, many of the nay voters indicated they would go along if the proposal were adopted.

Welk Moving To Palladium After 10 Yrs. at Aragon

Hollywood, Feb. 28.

Lawrence Welk's band exits Aragon ballroom, where it has been a weekend fixture since May 23, 1950, sometime in May and on July 7 will open at the Palladium on an indef booking, also playing Friday-Saturday nights.

The Aragon stand long ago set a record for a ballroom roost by any name orch.

Shift of Welk follows purchase of controlling stock in Palladium operation by Don Fedderson, longtime Welk biz associate. It is understood Welk's Palladium deal will be on percentage of gate. At the Aragon, where he has been playing on month-to-month contracts, the band gets 60% of the gate and all concessions. For some years Welk's aggregation has been reaping between $4,000 and $5,000 weekly at Aragon.

Welk, after exiting the beach terpalace, will tour east on gigs starting June 4 and will remote ABC-TV shows during trek.

Replacement at Aragon is not set, but it is understood pitch has been made by Joe Glaser, who repts Red Nichols, to spot the Teagarden with an augmented orch.

Eichner Takes Over As Jubilee's A&R Topper

Michael Eichner has taken over as head of artists & repertoire for the Jubilee and Josie labels. He has been associated with the two labels for the past five years serving in sales, promotion and the A&R departments.

He's already cut an album with a college folk group from Washington, D. C., The Dearville Trio, and a single with Bobby Freeman.

Chappell Goes Off-B'way To Get 'Tiger Rag' Score

Chappell has picked up the publishing rights to the off-Broadway musical "Tiger Rag." Kenneth Gaburo wrote the music and Seyril Schochen wrote the book and lyrics.

The musical play is now running at the Cherry Lane Theatre in Greenwich Village, N. Y.

Sinatra to Stay With Cap Despite Own Disk Label

Although Frank Sinatra recently formed his own Reprise label, he'll continue to record for Capitol. According to Alan W. Livingston, diskery's veep for creative services, Sinatra will cut three new LP's for the label during 1961-62.

Meantime, Cap has scheduled another Sinatra LP for release in mid-March. The package, titled "All The Way," is made up of the singer's previous single clicks for the label. It'll be Sinatra's second Cap album this year. The other, "Sinatra's Swinging Session," has been one of the company's top sellers since its release in January.

J. K. Maitland, prez of Capitol Records Distributing Corp., is instituting a "Sinatra Bonus Plan" program. The plan will give dealers one bonus album with every 10 purchased. However, it only applies to the two newest Sinatra LPs, "All The Way" and "Swinging Session." The plan goes into effect March 6 and winds April 14.

Since 1952, when Sinatra joined the Cap roster, the diskery has released 20 Sinatra LPs, dozens of extended-play disks, and some 50 singles.

GORDON GRAY RETURNS TO MGM'S CUSTOM DIV.

Gordon Gray has returned to the MGM fold as director of customs sales for the diskery's Bloomfield, N. J., plant. He left MGM in 1959 to assist Morty Craft in the establishment of the Warwick-United Telefilm (now Seven Arts Productions) disk setup.

He first became associated with MGM in 1948 handling sales and promotion on the Coast. In his last three years with the label, he directed national sales and promotion from the field. The appointment of Gray is part of a buildup program blueprinted by Frank Cocchiaraley, general manager of the pressing plant.

Restmeyer to Direct Top Rank Label's Fold

Herbert V. Restmeyer, comptroller of Rank Records of America, is staying on with the org to wind up the operations of the Top Rank label. The label has discontinued production and distribution of disks after an 18-month try.

All Top Rank distributors have already been notified of the fold and contractual arrangements with individual artists are now in discussion.

RABINOWITZ JOINS EPIC

Sol Rabinowitz has joined Epic Records artists & repertoire department as a staff producer.

Before coming to Epic, Rabinowitz had been prez of Baton Records for seven years. Before that he was with Maverne Distributors and Young People's Records.

STATION POLICY CUES TURNOVER

Not only has the glamour gone out of disk jockeying, but so has the security. In the last year, the station scene has been marked by a tremendous turnover of deejays to the point where it has become difficult for the platter companies to keep their jockey files up to date.

The current here-today-gone-tomorrow nature of jockeying stems directly from the broadcasters' accent on formula radio, namely Top 40 and news. Under this setup, not only is there no room for the development of strong deejay personalities, but station managers tend to discourage it since the only personality they're interested in is that of the station itself.

While the disk companies have no choice but to concentrate on air exposure via the available disk jockeys, there are no longer any kingpins or surefire hit-makers in the jockey fraternity. The only excitement in the pop single picture, as far as deejays are concerned, is now centering on the Coast where Alan Freed and Peter Tripp, quondam New York jockeys before the payola probe, are now bringing some personality power to bear on the disk sales pictures.

Because there is no snigle, or even definably multiple key, to breaking a number through deejay plugs, the disk companies are being forced to again use the "buckshot" method of grinding out a tremendous number of sides with the hope

(Continued on page 78)

Eastman Buys Korwin Pub. Cos.

Attorney Lee Eastman further broadened his music publishing activities last week with the purchase of Korwin and Pauline Music from Mike Stewart and Robert Allen.

The purchase, at an undisclosed six-figure sum, was made in the name of the International Korwin Corp., which Eastman set up for himself and a "client" whose name he didn't reveal. It's been estimated that the Korwin and Pauline firms, both ASCAP, earn a little over $200,000 a year. In Korwin are such Allen compositions as "Chances Are," and "Everybody Loves a Lover" while Pauline has the "Sing Along With Mitch" theme.

Stewart will continue to operate his BMI and foreign firms while Allen plans to concentrate on Broadway and Hollywood production in addition to his regular pop activity.

UA LABEL BOOMING 300% OVER LAST YEAR

United Artists Records is now booming at a pace three times greater than last year. Gross billings for the picture company subsid for the first two months of this year have been sparked by the click Ferrante & Teicher "Exodus" theme single, which has gone over 1,000,000, and the LP, "Great Motion Picture Themes," which has sold over 300,000 copies.

Art Talmadge, v.p. and general manager of the UA label, said the foreign market upswing for his company's product is keeping pace with the domestic upbeat. Talmadge said the company is stepping up its output in coming weeks with new percussion soundtrack albums.

NEW COL LATIN-AM EXEC

Juan Manuel Villarreal has been appointed general manager for Discos Columbia de Mexico, S.A., a division of Columbia Records International's Latin and South American operations.

Since joining Col in 1947, Villarreal has served Discos Columbia de Mexico as accountant and assistant manager.

New Offensive for 'Anti-ASCAP' Laws Shaping Up on 'States Rights' Basis

A new offensive against the existing operation of all performing rights societies has been shaping up recently in the legislatures of some half-dozen states. On the firing line are such organizations as the American Society of Composers, Authors & Publishers, Broadcast Music Inc. and Sesac. Whatever the differences among them, they see eye-to-eye in opposing legislation aimed at crippling their activities.

Although broadcasters are the chief customers of all the performing rights societies, they are not joining in supporting the so-called "anti-ASCAP" laws. The main support for this legislation is coming from taverns and hotels, which are irked by the payment of performance fees.

While the right to collect performance fees has been established firmly on a Federal basis, the states still retain the power to govern the manner of how these fees shall be collected. That has been established by U.S. Supreme Court decisions in this matter.

The most onerous bill facing the performing rights societies is now cooking in the Idaho legislature. Under this proposed legislation, ASCAP, BMI and Sesac would have to submit complete listings of all their compositions, plus the names and addresses of all writers, publishers, assignees involved in all tunes plus the date of copyright and renewal. In short, the bookkeeping job would be so immense as to make it virtually impossible to comply.

Such a law already is on the books in the state of Washington. The performing rights societies try to comply with it as much as possible, but have not been able to live up to the letter of the law. As

(Continued on page 78)

Golden 'So. Pacific'

RCA Victor's soundtrack album of the pic version of Rodgers & Hammerstein's "South Pacific" has now topped the 1,000,000 sales mark.

The package, released in March, 1958, has been a consistent bestseller ever since.

Doubleday Books Entering Disk Biz Via Project Link

Doubleday book publishers is entering into the LP disk business in a tieup with Project Records, Bing Crosby's producing firm operating under Si Rady. Latter has just completed cutting two packages of Academy Award songs which Doubleday will market via mail order similar to its various book club operations.

Initial two packages will be in the nature of a merchandising test for Doubleday, which plans to sell the LPs at a $2.49 tag. If the initial reaction warrants, additional disks will be produced by Rady, who has been making a series of album deals with various labels. The disks for Doubleday were done with a big orch with Stuart Foster and Jane Wilson.

Doubleday Bookstores packaged LPs under the Dolphin label a couple of years ago, but these were slanted for the chi-chi trade.

Rady is now in process of preparing two packages for Life mag in conjunction with the mag's marking of its 25th anni with its "Years of Change" supplement. The disk will be titled "Sound of Change." Another LP for Life will be titled "Folk Songs and Tales," a panorama of American folk music. Rady produced "How the West Was Won" for Life Mag last year, an album which RCA Victor releases.

Last year, Project Records made deals for three albums apiece with Atlantic, Warner Bros. and MGM, two with Capitol and one with Victor. Project expects to produce about the same amount of albums this year.

WINTERHALTER, 3 SUNS IN NEW VICTOR PACTS

Hugo Winterhalter, veteran conductor-arranger, who joined RCA Victor in 1950, has been repacted by the company for the fourth time. Along with the new deal, Robert L. Yorke, Victor v.p. over the commercial records creation department, is handing Winterhalter a gold disk for the latter's "Canadian Sunset," which, in fact, passed the 1,000,000 marker some time ago.

Victor also inked the Three Suns to a new pact. The combo, which has been with the label since 1949, have sold over 500,000 copies of four albums.

George Pincus Spreads Into Pic Score Field

George Pincus, head of Pincus-Gil Music Corp. is moving into the pic background music field. With the score from the upcoming "Hippodrome" film all wrapped up, Pincus is currently on the Coast huddling with film execs on additional music acquisitions.

Pincus is also concentrating on material from abroad for a U. S. push. Sparked by the click of "Calcutta" via Lawrence Welk's Dot slice, Pincus has now started a drive on "Holiday in Heidelberg," a London record by Charly Tabor and "Ring Of Gold Forever More" by Heidi Bruhl on Epic.

Columbia Cops 'Golden' Stakes In LP Market

Columbia Records led the field in "Gold Record Awards" for albums released last year. Of the 16 LPs certified by the Record Industry Assn. of America as qualifying for goldisks in 1960, Columbia copped seven awards, Capitol followed with five, RCA Victor with three and Dot with one.

This is the largest number of awards certified by the RIAA since it began auditing hit record sales in 1958. To qualify for a gold disk under the RIAA rules an album must have a minimum audited sales of 500,000 units.

Col's winners were Mitch Miller's "More Sing Along with Mitch," "Christmas Sing" and "Still More Sing Along," Johnny Mathis' "Heavenly," "Warm" and "Merry Christmas" and the original Broadway cast album of "Sound of Music."

Capitol's goldisks were the Kingston Trio's "Kingston Trio at Large," "Kingston Trio Here We Go Again," "From The Hungry I" and Nat King Cole's "Love Is the Thing."

RCA Victor came up with Elvis Presley's "Elvis," Mario Lanza's "Student Prince" and "60 Years of Music-Honoring 20 Great Artists."

Dot's entry was Pat Boone's "Pat's Great Hits."

Murray Deutch Exits Peer for Own Operation

Murray Deutch has pulled out of the Peer publishing combine. He's gone into partnership with Milt Sommerfield in the publishing and management fields.

The kickoff firm will be known as Starfire Music (BMI). Deutch had been general professional manager at Southern Peer for the past six-and-a-half years.

VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations.

This Wk	Last Wk	No Wks. On Chart	TITLE, ARTIST	LABEL
1	3	6	PONY TIME Chubby Checker	Parkway
2	6	6	WHERE THE BOYS ARE Connie Francis	MGM
3	7	5	EBONY EYES Everly Bros.	WB
4	12	7	DON'T WORRY Marty Robbins	Columbia
5	1	10	CALCUTTA Lawrence Welk	Dot
6	2	9	SHOP AROUND Miracles	Tamla
7	11	8	BABY SITTING BOOGIE Buzz Clifford	Columbia
8	55	2	SURRENDER Elvis Presley	Victor
9	13	6	THERE'S A MOON OUT TONIGHT Capris	Old Town
10	5	8	WHEELS String-a-Longs	Warwick
11	4	10	TOMORROW Shirelles	Scepter
12	10	8	EMOTIONS Brenda Lee	Decca
13	8	14	EXODUS Ferrante & Teicher	UA
14	17	6	APACHE Jorgen Ingmann	Atco
15	9	13	WINGS OF A DOVE Ferlin Husky	Capitol
16	15	6	GOODTIME BABY Bobby Rydell	Cameo
17	23	6	YOU CAN HAVE HER Roy Hamilton	Epic
18	24	4	LITTLE BOY SAD Johnny Burnette	Liberty
19	18	6	STORY OF MY LOVE Paul Anka	ABC-Par
20	27	7	JIMMY'S GIRL Johnny Tillotson	Cadence
21	20	5	WHAT A PRICE Fats Domino	Imperial
22	39	5	AIN'T THAT JUST LIKE A WOMAN Fats Domino	Imperial
23	34	3	LAZY RIVER Bobby Darin	Atco
24	26	10	UTOPIA Frank Gari	Crusade
25	30	5	MODEL GIRL Johnny Mastro-Crests	Coed
26	49	6	DEDICATED TO THE ONE I LOVE Shirelles	Sceptor
27	16	9	CALENDAR GIRL Neil Sedaka	Victor
28	29	6	ALL IN MY MIND Maxine Brown	Nomar
29	14	11	ANGEL BABY Rosie	Highland
30	37	3	THINK TWICE Brook Benton	Mercury
31	28	10	ANGEL ON MY SHOULDER Shelbey Flint	Valiant
32	—	2	THE TOUCHABLES Dickie Goodman	Mark X
33	50	5	GEE WHIZ, LOOK AT HIS EYES Carla Thomas	Atlantic
34	46	5	SPANISH HARLEM Ben E. King	Atco
35	25	8	GHOST RIDERS IN THE SKY Ramrods	Amy
36	33	3	STAYIN' IN Bobby Vee	Liberty
37	40	5	PONY TIME Don Covay & Goodtimers	Arnold
38	98	4	WAIT A MINUTE Coasters	Atco
39	31	9	PEPE Duane Eddy	Jamie
40	67	2	ASIA MINOR Kokomo	Felsted
41	45	6	AT LAST Etta James	Argo
42	19	11	THERE SHE GOES Jerry Wallace	Challenge
43	99	2	HEARTS OF STONE Bill Black Combo	Hi
44	35	9	ONCE IN A WHILE Chimes	Tag
45	21	16	WONDERLAND BY NIGHT Bert Kaempfert	Decca
46	—	1	HAPPY BIRTHDAY BLUES Kathy Young	Indigo
47	42	7	I WANNA LOVE MY LIFE AWAY Gene Pitney	Musicor
48	41	7	MY EMPTY ARMS Jackie Wilson	Brunswick
49	—	2	WALK RIGHT BACK Everly Bros.	WB
50	38	5	FLAMINGO EXPRESS Royaltones	Goldisc
51	66	2	PORTRAIT OF MY LOVE Steve Lawrence	UA
52	54	5	DREAM BOY Annette	Vista
53	86	3	FOR MY BABY Brook Benton	Mercury
54	74	3	I DON'T KNOW WHY Clarence Henry	Argo
55	43	6	TEAR OF THE YEAR Jackie Wilson	Brunswick
56	46	6	WHEELS Billy Vaughn	Dot
57	53	3	I PITY THE FOOL Bobby Bland	Duke
58	60	7	SHOW FOLK Paul Evans	Carlton
59	52	12	CHERRY PINK Harmonicats	Columbia
60	61	4	DON'T BELIEVE HIM, DONNA Lenny Miles	Spector
61	32	8	C'EST SI BON Conway Twitty	MGM
62	84	3	RAM-BUNK-SHUSH Ventures	Dolton
63	72	2	BATTLE OF GETTYSBURG Fred Darian	Jaf
64	—	2	TUNES OF GLORY Cambridge Strings	London
65	80	2	MORE THAN I CAN SAY Bobby Vee	Liberty
66	—	2	HAVIN' FUN Dion	Laurie
67	36	12	RUBBER BALL Bobby Vee	Liberty
68	78	3	A TEXAN & A GIRL FROM MEXICO Anita Bryant	Carlton
69	58	5	THEM'S THAT GOT Ray Charles	ABC-Par
70	51	11	YOU ARE THE ONLY ONE Ricky Nelson	Imperial
71	22	12	CORINNA, CORINNA Ray Peterson	Dunes
72	73	10	WHAT WOULD I DO Mickey & Sylvia	Victor
73	—	1	BANNED IN BOSTON Merv Griffin	Carlton
74	48	14	MAGNIFICENT SEVEN Al Caiola	UA
75	93	2	WORLD IS WAITING FOR SUNRISE Don Gibson	Victor
76	81	5	HONKY TONK, Part II Bill Doggett	King
77	90	2	TO BE LOVED Pentagons	Donna
78	64	3	SUGAR BEE Cleveland Crochet	Goldband
79	—	2	YOUR FRIENDS Dee Clark	Vee Jay
80	—	1	LITTLE TURTLE DOVE Otis Williams & Charms	King
81	47	8	I COUNT THE TEARS Drifters	Atlantic
82	89	3	2008 Freddy Cannon	Swan
83	82	7	MUSKRAT RAMBLE Freddie Cannon	Swan
84	69	4	ONCE UPON A TIME Rochell & Candles	Swingin'
85	—	2	HIDEAWAY Freddy King	Federal
86	—	1	LITTLE MISS STUCK UP Playmates	Roulette
87	62	3	SOUND OFF Titus Turner	Jamie
88	—	1	I DON'T WANT TO CRY Chuck Jackson	Wand
89	—	1	DADDY, DADDY Robin Clark	Capitol
90	—	1	BEWILDERED James Brown	King
91	—	4	JA DA Johnny & Hurricanes	Big Top
92	—	1	CALL ME ANYTIME Frankie Avalon	Chancellor
93	88	8	WHAT AM I GONNA DO Jimmy Clanton	Ace
94	—	1	ENCHANTMENT Melody Mates	Nix
95	—	1	JENNY, OH, JENNY Roy Etzell	Time
96	—	1	CHERIE Bobby Rydell	Liberty
97	—	1	KEEP THE MAGIC WORKING Solomon Burke	Atlantic
98	57	22	NORTH TO ALASKA Johnny Horton	Columbia
99	—	1	PLEASE LOVE ME, FOREVER Cathy Jean	Valmor
100	76	8	IF I DIDN'T CARE Platters	Mercury

39

MASTERING SESSIONS
FOR ONE
COMMAND RECORD
?

Yes, as many as 39 sessions... sometimes that's what it takes to reach the perfection of COMMAND. The rewards are worth it. For today, COMMAND is recognized by the recording industry, equipment makers, and the public as the world's leading quality label. In its field, COMMAND consistently averages more sales per album than any other record label!

If you believe your talent is equal to COMMAND'S standard of perfection, we invite you to communicate with us.

the greatest advance in sound since hi-fi was invented

Command records

Dept. V-1, Paramount Bldg., 1501 Broadway, New York 36

THE BEST SELLING STEREO RECORDS IN THE WORLD
ARE ORIGINATED AND PRODUCED BY COMMAND

ASCAP Appeals Panel Affirms Old 'Availability' Payoff in 'Moonlight' Case

"Moonlight and Roses," a standard that had been involved in long litigation over ownership of its renewal rights between Miller Music (of the Big Three firm) and Charles N. Daniels Music (of the Aberbach combine), is now the key to an important ruling affecting past distributions to publishers made by the American Society of Composers, Authors & Publishers. Ruling was made last week by the ASCAP Panel on Appeal in a five-year dispute between Miller Music, owner of the original copyright term of "Moonlight," and the Daniels firm, which is now the sole owner of the oldie.

The Daniels firm, represented by attorney Lewis A. Dreyer, claimed all coin earned by "Moonlight" in ASCAP's old "availability" fund, which up to this year accounted for 30% of the total publishers' coin and which was calculated by averaging performances of a song over a five-year period. Dreyer claimed that the full availability on "Moonlight" accrued to Daniels immediately upon its acquisition of the new renewal copyright in 1953.

However, a lower ASCAP panel ruled that the original publisher of the song should share in the tune's availability over the next five years on a diminishing basis while Daniels' availability would be growing until it owned the song for the full five years. The ASCAP appeals board upheld this decision after some harsh exchanges between Dreyer and Julian T. Abeles, representing Miller Music.

Moot Point

The central question involved in the dispute was: Did the publisher or the song earn the availability credits? Abeles' contention was that the publisher earned the availability credits through his exploitation activities. Dreyer contended that the song accumulated all performance credits and that the availability rule of averaging performances over five years itself was merely a method of computing a song's value and did not affect the concept that performances are payable to the owner of the performance right.

Although ASCAP's new publisher payoff system has scrapped the five-year average, the "Moonlight" case is important since it affects numerous switchovers in the ownership of standards over the past decade. If the Daniels firm had won its demand, then conceivably all other publishers who acquired renewal copyrights could have demanded that the original publishers pay back the money earned under the "availability" category, during the years when they no longer owned the copyright.

ASCAP general counsel Herman Finkelstein stated to the appeals panel that ASCAP, as such, had no position on the dispute since it was a matter between two publishers. However, Finkelstein did say, according to a Dreyer communication, that a finding for Daniels would have some "disruptive" effect upon the Society. Dreyer said the only disruptive effect such a finding would have would be in the nature of the original publishers' "disgorging" of money to the new copyright owners. Dreyer said that, in future proceedings, ASCAP should take no position in disputes between two publishers.

The appeals panel consisted of an impartial chairman, Joseph A. McDonald, a Washington, D.C., lawyer; Dave Dreyer, the designee of the Daniels firms; and Jack J. Bregman, a designee of the publishers classification committee which handed down the original decision against Daniels.

Victor Accents Special Markets

RCA Victor has reorganized its special markets division under Irwin Tarr. Latter is broadening the department's activities into other areas under an expanded department.

New setup has W. H. O'Dell as manager of rack merchandise and syndicate sales. Paul Sklar, Charlie Boyd, Charlie Hall, Allen Clark and Bill Graham will report to O'Dell as regional representatives.

Ray Sacher has been named manager of educational sales with the aim of developing new product for the educational market. Anne O'Keefe will be his assistant. R. J. Clarkson takes over as manager of premium records with C. C. Crumpacker reporting to him as artists & repertoire director for special markets.

Tarr said that the reorganization move would be "a major step toward the development of new and vital areas in our industry." Pointing out that the disk business offers "tremendous growth and profit potential to manufacturers, distribs, dealers and retailers, he said: "Each has to develop his own method to meet the opportunities and challenges of today's market."

HARRY JAMES TO HOUSTON

Houston, Feb. 28.

Harry James orch will stage a one-nighter here at the Music Hall on March 9 presenting two shows for the 1961 Artist Series of Congregation Beth Yeshurun.

Featured on the show will be the Vagabonds.

Launch Disk Collection For Soviet Jazz Buffs

Albuquerque, Feb. 28.

A campaign has been started on the U. of New Mexico campus in Albuquerque to collect jazz disks to send to young people in the Soviet Union. The sponsoring group is Las Campanas, junior women's honorary group at UNM, who started the effort last week after hearing a talk by Dr. Hugh Graham, modern and classical languages prof, who recently took a trip to Russia.

Graham said Russ students are particularly interested in jazz, which they hear only on "Voice of America" broadcasts. He said he felt the disks would help play a better part in cementing U.S.-USSR relations. Student group has so far collected 30 disks for shipment.

Deejays In Revolving Door

Continued from page 75

that one will hit somewhere and somehow. It's figured that from 200 to 300 records a week are hitting the stations at the present time. This is not only a peak, but it represents super-saturation for the stations which can only absorb a dozen disks a week, at the most.

In this predicament, cracking through with an unknown artist is a tremendous longshot. That is not preventing the diskeries from gambling on new names, but the economics of absorbing the cost of so many disks that never see the light of day is disturbing the industry, particularly when hit singles are not paying off with spectacular sales.

An additional problem facing the disk companies is getting the new disks into the stores. When they're lucky enough to get air exposure and develop some sales interest in a specific disk, the stores are frequently without stock. The retailers, like the stations, prefer to play it safe and stick with the hits, but the big turnover comes on the new numbers. One route being taken is guaranteeing the dealers 100% return privileges, but this represents an additional risk to companies who often press up substantial quantities of a disk that falls on its face.

Anti-ASCAP Laws

Continued from page 75

a result, some broadcasters took advantage of this technical noncompliance to duck payment of performance fees. A settlement was recently worked out between ASCAP and the delinquent Washington broadcasters as part of a general rate deal.

In Texas, a bill has been proposed under which the various societies would have to undergo various filing requirements. The societies believe they can "live" with this law and are not opposing it, although they're not happy with it either. Similarly, Massachusetts and New Mexico have bills under consideration which would regulate the operation of the performing rights societies, without destroying their effectiveness South Dakota killed on "anti-ASCAP" bill in committee last week.

ASCAP general counsel Herman Finklestein has been speaking against such legislation recently. Edward M. Cramer has been retained to represent BMI in this matter and has testified before state legislature committees considering such restrictive bills.

PAUL KLETZKI RETIRES

Dallas, Feb. 28.

Paul Kletzki has resigned as musical director of the Dallas Symphony Orchestra because of health. He will, however, conduct the benefit concert tonight (28), with Jack Benny as violin soloist.

RETAIL ALBUM BEST SELLERS

(A National Survey of Key Outlets)

This wk.	Last wk.	No. wks. on chart	
1	2	6	**LAWRENCE WELK** (Dot) **Calcutta** (DLP 2539)
2	1	12	**EXODUS** (Victor) **Soundtrack** (LOC 1058)
3	3	19	**ELVIS PRESLEY** (Victor) **G. I. Blues** (LPM 2256)
4	9	7	**FRANK SINATRA** (Capitol) **Swinging Session** (W 1491)
5	5	17	**BOB NEWHART** (WB) **Button Down Mind Strikes Back** (WI 393)
6	8	10	**MANTOVANI** (London) **Music from Exodus** (LL 3231)
7	6	8	**BERT KAEMPFERT** (Decca) **Wonderland by Night** (DL 4101)
8	4	8	**CAMELOT** (Columbia) **Original Cast** (KOL 5620)
9	7	43	**SOUND OF MUSIC** (Columbia) **Original Cast** (KOL 5450)
10	14	12	**HARRY BELAFONTE** (Victor) **Returns to Carnegie Hall** (LOC 6007)
11	12	11	**UNSINKABLE MOLLY BROWN** (Capitol) **Original Cast** (WAO 1509)
12	10	6	**GREAT MOTION PICTURE THEMES** (UA) **Various Artists** (UAL 3122)
13	17	5	**RAY CONNIFF** (Columbia) **Memories Are Made of This** (CL 1574)
14	11	12	**LAWRENCE WELK** (Dot) **Last Date** (DLP 3350)
15	15	3	**KINGSTON TRIO** (Capitol) **Make Way** (T 1474)
16	13	16	**MITCH MILLER** (Columbia) **Memory Sing With Mitch** (CL 1542)
17	16	45	**BOB NEWHART** (WB) **Button Down Mind** (W 1379)
18	18	7	**RUSTY WARREN** (Jubilee) **Knockens Up** (JLP 2029)
19	19	28	**KINGSTON TRIO** (Capitol) **String Along** (T 1407)
20	20	3	**MITCH MILLER** (Columbia) **Happy Times** (CL 1568)
21	36	3	**WILDCAT** (Victor) **Original Cast** (LOC 1060)
22	22	7	**NEVER ON SUNDAY** (UA) **Soundtrack** (UAL 4070)
23	35	36	**PAUL ANKA** (ABC-Par) **Paul Anka Sings His Big 15** (ABC-323)
24	26	32	**SHELLEY BERMAN** (Verve) **Edge of Shelley Berman** (MGV-15013)
25	21	30	**FRANK SINATRA** (Capitol) **Nice 'n' Easy** (W 1417)
26	23	14	**THE ALAMO** (Columbia) **Soundtrack** (CL 1558)
27	—	13	**BILL BLACK COMBO** (Hi) **Solid & Raunchy**
28	28	8	**SVIATOSLAV RICHTER** (Victor) **Brahms Second Piano Concerto** (LM 2466)
29	38	2	**DO RE MI** (Victor) **Original Cast**
30	40	5	**LIMELITERS** (Victor) **Tonight: In Person** (LPM 2272)
31	31	12	**ROGER WILLIAMS** (Kapp) **Temptation** (KL 1217)
32	—	1	**RAY CHARLES** (ABC-Par) **Dedicated to You**
33	27	16	**IRMA LA DOUCE** (Columbia) **Original Cast** (BL 5560)
34	—	39	**SOUTH PACIFIC** (Victor) **Soundtrack**
35	37	3	**CONNIE FRANCIS** (MGM) **Sings Jewish Songs** (E 3869)
36	29	10	**60 YEARS of MUSIC AMERICA LOVES** (Victor) **Assorted Artists, Vol. II** (LM 6088)
37	24	5	**BOBBY RYDELL** (Cameo) **Rydell's Greatest Hits** (C 1009)
38	30	3	**JUSTIN WILSON** (Ember) **Humorous World of** (ELP 801)
39	25	20	**BILLY VAUGHN** (Dot) **Soundowners Theme** (DLP 3349)
40	34	2	**MIKE NICHOLS ELAINE MAY** (Mercury) **Evening with Nichols & May** (OCM 2200)

The HIT! OF THE WEEK

Breaking Everywhere

RONNIE SAVOY

Sings

AND THE HEAVENS CRIED

K 12950

M-G-M Records

ANITA O'DAY

Currently

BASIN STREET EAST, New York, thru Mar. 8

Mar. 17—McCORMICK THEATRE, Chicago

Mar. 21 thru Apr. 2—BLACK HAWK, San Francisco

Apr. 13 thru May 10—FLAMINGO HOTEL, Las Vegas

Verve Records

BOOKED EXCLUSIVELY BY

ASSOCIATED BOOKING CORPORATION

JOE GLASER, President

745 FIFTH AVE., NEW YORK 22, N. Y., PLAZA 9-4600

CHICAGO • MIAMI BEACH • HOLLYWOOD • LAS VEGAS • DALLAS • LONDON

A HIT!

EILEEN RODGERS

sings

"THE NIGHTINGALE WHO SANG OFF KEY"

KAPP RECORDS K-365

M. WITMARK & SONS

Mills HIT REMINDERS

CORRINA, CORRINA

Ray Peterson—Dunes

MOOD INDIGO

Floyd Cramer-RCA Victor

GIRL OF MY DREAMS

Marty DeRose-MGM

MILLS MUSIC, INC.

1619 Broadway New York 19

THE FAST FAVORITE

MISTER LONELINESS

GENE VINCENT

on Capitol Records

FAMOUS MUSIC CORPORATION

WORLD'S LEADER IN AUTHENTIC FOLK MUSIC

FOLKWAYS RECORDS

NEW HIGH FIDELITY RELEASES EVERY MNTH.

Write for a complete catalog of 400 Longplay Record Albums in ETHNIC, AMERICAN, INTERNATIONAL, JAZZ, SCIENCE, INSTRUCTIONAL, CHILDREN, LITERATURE.

FOLKWAYS RECORDS & SERVICE CORP.

117 West 46th St., N. Y. C. 36, N. Y.

On the Upbeat

New York

Pianist **Roger Williams** and singer **Jane Morgan** have been tapped for the Academy Awards tv show. The two Kapp diskers have been assigned three of the contending songs; Williams will play "Never on Sunday" and Miss Morgan will sing "Somebody" and "Second Time Around". . . **Lou Brecker**, exec director of Roseland Dance City, back from a Coast trek where he scouted talent for the ballroom . . . **Joe Bushkin**, who headlined the first bill at the Embers 10 years ago, kicks off the room's second decade March 6 with a trio backing . . . Brazilian singer **Carmen Costa**, who's coming out of retirement, was tv'ed by CBS in Times Square Friday (24) for a documentary that will be shown in Brazil.

Dizzy Gillespie will preem his "An African Suite, An African Poem or Litany" at the "Genius At Midnight" concert in Carnegie Hall Saturday (4). He's adding 15 brass to his usual complement of **Lalo Shifrin**, piano; **Leo Wright**, alto-sax and flute; **George DeVivio**, bass, and **Chuck Lampkin** on drums . . . **Sammy Kaye** orch set for eight weeks this summer at the Riviera, Las Vegas . . . **Bea Gordon**, formerly of Panorama Records, has joined **Morty Wax's** promotion org as an account exec . . . The National Federation of Music Clubs awarded its Citation to the Orchestra of America and its conductor **Richard Korn** for "service to our musical culture through presentation of American symphonic music."

Lori Parker, 17-year-old singer, in from the Coast for Coral recording sessions . . . The new **(Joe) Levine-(Jimmy) McHugh** Music firm opened offices in the new Time-Life Building . . . **Freed-Austin-Hirschman**, new firm representing film, tv and recording personalities, has opened shop in Hollywood . . . **Ersel Hickey**, Kapp disker, set for the Easter show at the Brooklyn Paramount March 31 . . . **George Scheck**, personal manager of MGM disker **Connie Francis**, on the Coast huddling on future film properties for the singer. Miss Francis made her pic bow in Metro's "Where The Boys Are" . . . **Jimmie Rodgers** begins a two-weeker at the Statler-Hilton Hotel, Dallas, March 9.

London

Sales of disks in U.K. reached an all-time peak in 1960—just under $42,000,000 compared with $38,000,000 in 1959, according to Board of Trade . . . Four-letter words, which caused much tutting when they were winged around court-room during recent "Lady Chatterley's Lover" trial, will be included in LP of the Old Bailey hearing (with actors playing counsel and witnesses) soon to be issued by new company Speech Records . . . **Petula Clark** follows up her smash "Sailor" with a new one for Pye — "Something Missing," English re-vamp of French ballad by Gilbert Becaud . . . EMI exec **L. G. Wood** flew off to Copenhagen to present Silver Disk to **Nina & Frederick** for British 250,000 sales of their "Little Donkey." First disk award gained by Danish songsters . . . Israeli folk singer **Tova-Ben-Tsvi** has been in U.K. recording for Fontana . . . **Josh White** set for a tour of Britain in April.

Chicago

Manny Garcia's Quartet will be firsting at the London House starting March 8 for four . . . **Dizzy Gillespie** plays the Birdhouse March 29 . . . **Les Brown** band and **Dukes of Dixieland** inked for the Chi Boat Show in McCormick Place, March 24-April 7 . . . **Three Suns** to House of O'Sullivan, Flint, opening tomorrow (Thurs.) . . . **Tommy Cooper** set for Bimbo's, Frisco, March 24.

Philadelphia

John Coltrane plays to Showboat, Feb. 27-March 4; followed by **Stan Getz**, March 6-11; **Horace Silver**, March 13-18 . . . **Billy May** orch in one-night stand at Sunnybrook, March 4 . . . **Steve Gibson & Red Caps** at the Erie Social Club, March 11, 12 . . . **The Playboys**, local combo, start another eight weeks run at the Riviera, Las Vegas, March 1, sharing the bill with **Stan Kenton** . . . **Michael Grant**, 88er, and society orchestra leader, booked into Cumberland House, Nassau . . . **Dave ("Baby") Cortez** works the Erie Social Club, March 5 . . . **Frank Moore 4**, current at the 19th Hole . . . **Ahmad Jamal** held up his debut at Pep's matinee for an hour while the management scurried around and rented a $5,000 Steinway . . . **Bill Rodstein's** Sinatrama Room uses three 100-platter jukeboxes for its continuous Frank Sinatra sessions . . . **Ray Peterson** into the Smart Spot this week . . . **Carmen McRae** opened Feb. 27 at Pep's for a week's run . . . **Lester Lanin**, regular batoner for the June Fete's Gala Soiree for many successive years, again set for March 24 at the Bellevue.

FORM NEW SALES OUTFIT TO PUSH INDIES O'SEAS

A record group has been formed to market indie disks overseas. Outfit, which is headed by Dora Richman, will be called Disc Industry Sales Corp.

Firm's main objective will be to serve as a link between American record companies and foreign manufacturers one of the new company's clients will be EMI (Electric & Musical Industries), which manufactures and distributes records on a worldwide basis.

Presley

Continued from page 2

from show biz, radio-tv and recording fields.

On hand in aiding and abetting Col. Parker's plush "red carpet treatment" to Elvis were George Jessel, who emceed the night show and planed in too late to handle the $100 plate luncheon held earlier in the day in the Claridge Hotel, Elvis and the Colonel's headquarters. George Marek, William Bullock and Jack Burgess Jr., RCA Victor execs, Abe Lastfogel, head man at the William Morris office and Jean Aberbach, music man who partners in a publishing firm with Presley. Parker buzzed Aberbach on the trans-oceanic phone in Rome, Italy and he jet-planed pronto to Memphis. Aberbach was hypoing Elvis' latest hit "Surrender" in Europe.

Tennessee Gov. Buford Ellington, who was unable to attend due to flying conditions, proclaimed the day "Elvis Presley Day" in the Volunteer State. Mayor Henry Loeb, longtime friend of show biz here, issued a similar proclamation on the home front. The Memphis Mayor also pitched in at the last minute to handle the luncheon emcee chores when word was received of Jessel's plane delay. Loeb turned in a masterful performance and held the 220 luncheon guests.

Everything from soup to nuts was on the cuff. And that's the way Parker okayed his big star to perform at the luncheon and two shows at the big City Auritorium. The plush luncheon at $4 per dish for 220 guests, plus waiter service and the trimmings, was also on the house through Scott Stewart, managing director and John (Shorty) Addison, exec assistant of the Claridge.

Presley was showered with beaucoup awards during the luncheon which included a plaque from RCA Victor's veepee and g.m. Marek for reaching the 76,000,000 mark in sales during his years under the RCA tent. It was also revealed by Marek that Elvis' recent record "Surrender" had topped the 1,000,000 mark. Dick Clark sent an award naming him "top male" vocalist.

Parker said "this affair cost me $14,000 personally out of my pocket and I was happy to do it for all these fine charities along with Elvis." Among the 27 charitable projects who will benefit out of the full b.o. included Variety Club Tent No. 20 and Danny Thomas' St. Jude Hospital.

The b.o. box score read as follows:

(1) The $100 plate luncheon netted $17,200 with Parker personally laying it on the line for 98 tickets.

(2) The matinee show at Ellis Auditorium drew 3,888 for a total of $11,580. All tickets priced at $3.

(3) The night stint attracted 5,323 at $5 each for a total of $19,622.

(4) Total receipts garnered from sales of programs and refreshments (all donated) swelled the grand total to $51,612.

Working on the bill and also strictly on the cuff with Elvis in the two shows were Dave Gardner, the Jordonaires, D. J. Fontana, Scotty Moore, Floyd Cramer, the Ashtons & Shirley, Boots Randolph, Nip Nelson, Larry Owens orch, Gene Austin and Jessel. Al Dvorin produced the entire show with Tom Diskin, Parker's chief aide directing.

Parker said that Elvis will do a similar 100% charity show for the U.S.S. Arizona Memorial Fund in Honolulu.

70 British Disk Jocks On 'Music Man' Junket

London, Feb. 28.

Harold Fielding is taking 70 disk jockeys to Bristol on Saturday (2) to give them a pre-hearing of the numbers from "The Music Man," which will be having a preliminary canter before opening at the Adelphi on March 18.

Joining up with Fielding on this junket is Frank Music, which is publishing Meredith Willson's score, and EMI which is issuing the LP's and singles from the show both in Britain and U.S. Trip, which will take place on a specially hired Pullman Diesel train, is expected to cost $5,600.

ROCK 'N' ROLL IS INT'L LANGUAGE FOR RIOTS

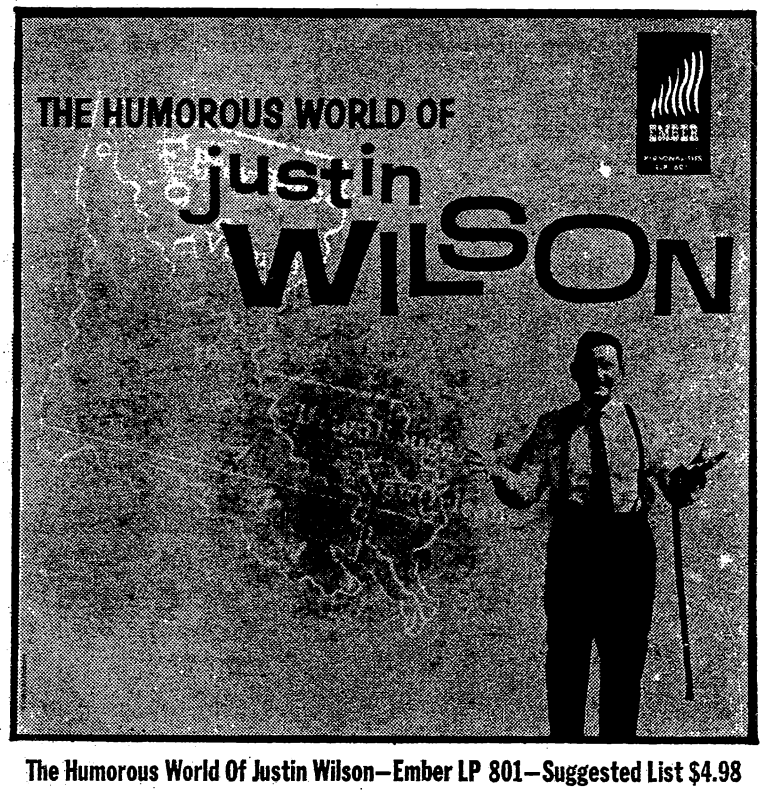
Paris, Feb. 28.

About 5,000 teenagers threw the Palais des Sports here into an uproar last Thursday (23) under the stimulation of the rock 'n' roll beat. It was town's first rocking rally.

The two-hour show was interrupted, but not stopped, when the frenzied teeners started to upend the rows of temporary chairs, flipping the seats over and lifting the rows of seats. Frankie Jordan, an Algerian r'n'r singer was performing when the disturbance began.

Now Breaking NATIONALLY

THE HUMOROUS WORLD OF JUSTIN WILSON



The Humorous World Of Justin Wilson—Ember LP 801—Suggested List $4.98

OVER 100,000 ALBUMS SOLD IN FIRST 8 WEEKS

AND HEADING FOR THE ¼ MILLION MARK

Destined To Be The Top Comedy Album For 1961

DJ's: Excerpts from specially edited version on 7" 33 1/3 records now available at your local distributor, or contact us direct.

150 W. 55th St., NYC

EMBER

Playboy Takes Cleve. Alpine Village On 10-Year Lease in $250,000 Deal

By GLENN C. PULLEN

Cleveland, Feb. 28.

Herman Pirchner's Alpine Village winds up its 32-year career in June when Playboy International is scheduled to begin transforming the downtown nitery into a private membership club at an estimated cost of $175,000. Renamed the Playboy Key Club for men, the remodeled theatre-restaurant will become part of a national chain of similar enterprises financed and operated by Playboy Magazine's subsidiary.

Playboy reps closed deal with Realty Corp. of Cleveland, owners of four story building, last week. Lease is for 10 years, for a reported $250,000, with an option to buy building at 1640 Euclid Ave. within next three years.

It is not definite yet whether Pirchner, now managing director of the recently reorganized Alpine Village company, will be associated with the Playboy Club. Although forewarned about the prospect of losing his own lease, the vet impresario was stunned by the rapid progress of Playboy negotiations.

Eyes Another Site

If an appointment on key club's staff does not materialize, Pirchner said he may open another downtown theatre-restaurant with a different style of stage shows and operation.

Alpine Village, which has talent commitments running up to June, booked the current Irwin Corey followed by violinist-composer Emery Deutsch, March 6 for two weeks; Carmen Cavallaro, week of March 20; banjoist Eddie Peabody, March 27, and Helen Traubel starting April 6.

During last 32 years this three-roomed club, founded by Pirchner, has been one of Cleveland's brightest entertainment landmarks. Name acts he played ranged from Jimmy Durante to

(Continued on page 85)

MCA's Gerber to N.Y.

Roy Gerber for several years head of the Las Vegas office of Music Corp. of America, has shifted to New York where he'll work in the television dept.

Gerber's Vegas duties are being assumed by Jim Murray who worked with Gerber for the past two years.

'Spell Out Pact' Before Coming to Japan, Warns Earl Grant's Manager

Tokyo, Feb. 28.

"Have the contract spelled out before coming here," cautioned Chuck Wright, manager for the Earl Grant unit after untangling a situation of overbooking and "surprise" tv and radio dates during Grant's boff Japan tour.

Part of the problem stemmed from the booking of Grant on a seven-day instead of a six-day week. These extra dates were skedded for U.S. military clubs, although there was no such mention in Grant's pact with pro wrestler Rikidozan, who brought the Grant unit here with aid of Mainichi Newspaper.

Result was five additional military dates (two had already been filled) on slate for same time as return to New Latin Quarter, this city. Although it brought reduced revenue to his promoters here, Grant chose to make the military shows out of goodwill, because tickets had been sold.

At concert dates, Grant was often surprised to find tv cameras and radio mikes set up for broadcasts above and beyond requirements of his pact. Manager Wright, moaning over the series of experiences, told VARIETY, "Performers coming here should have everything itemized, even if the contract becomes a book.

La Dietrich's P.R. Stint

Marlene Dietrich has been signed for El San Juan Intercontinental, San Juan, P.R., starting March 20 for nine days following run of Johnny Mathis.

This will be Miss Dietrich's last nitery stand for a while, at least until completing work on Stanley Kramer's "Judgment at Nuremburg." She starts the film following the San Juan date.

Judy Garland Settles Hotel Bill in Dallas; Draws 3,500 in 1-Niter

Dallas, Feb. 28.

Judy Garland, here for a one-night stint at State Fair Music Hall Feb. 21, settled for $750 a local hotel's $1,050 bill outstanding since 1957, when the star was here.

Payoff came two hours after a lawsuit was filed against Miss Garland by a local attorney in the name of the Stoneleigh Hotel. Hotel alleged that $800 of the $3,200 bill run up by Miss Garland and her husband, Sid Luft, from June 7-July 3, 1957, was still unpaid. Also asked was $250 in attorney's fees. A "spokesman" for Miss Garland (who stayed at another hostel this trip) said it was a "misunderstanding."

Miss Garland, backed by Shep Fields orch, augmented to 30 men, drew 3,500 auditors into State Fair Music Hall here Feb. 21, with ducats scaled $2.90 to $6.90 top.

Al Daff May Go Into Aussie Hotel Realty

Sydney, Feb. 21.

Al Daff, former Universal sales chief and veepee, is understood to be interested in a multi-million dollar project here covering real estate, with hotels and motels the ultimate goal.

Project is still in the blueprint stage, but it's learned that several top-bracket business execs are behind Daff in the mooted project. Daff owns a large slice of real estate in both Sydney and Melbourne. He has made several quick trips to his homeland from abroad in recent months.

Judy Garland Grosses Pot o' Gold Over Dallas, Houston B.O. Rainbows

Houston, Feb. 28.

Judy Garland, playing one-night concerts at Dallas and Houston within three days (21 and 23), drew more than 8,000 persons and received three standing ovations at each spot. She grossed a mighty $20,000 for the appearances, with J. David Nichols, who booked the concerts, paying cost of Shep Fields orch, augmented to 30 pieces by strings and other instruments from the Dallas Symphony Orchestra.

Miss Garland, easy and gracious onstage and with pipes that were never better, was greeted by her first ovation when she came onstage after overture medley of her more famous tunes by Fields' orchestra. The two shows were first in which she presented full repertoire of arrangements, mostly by Gordon Jenkins. She did shorter shows in two hotel engagements.

Playing to more-than-capacity house in Houston's City Auditorium, Miss Garland set stage for the 4,400 here with opening "Smiling." About a third of the way through show, thrush called out nine-piece jazz combo for four jazz tunes, and later took a turn at the blues with only 88s accompanying.

Miss Garland is now only slightly plump, is free and easy on stage, telling a few humorous stories—mostly about herself—and throwing in an occasional dance step. Altogether she presents more than 30 tunes in the more than two hours she's onstage, not counting a 20-minute intermission.

Nostalgia is all over the place when she presents such w.k Garland songs as "Rock-a-Bye," "You Made Me Love You," "Somewhere Over The Rainbow," "Clang, Clang, Clang Went the Trolley," and perhaps her best this night "Zing Went the Strings of My Heart."

Couldn't Beg Off

Songstress was not allowed to beg off. Auditors remained in a standing ovation after the curtain closed, and she had to come back for more. "I'm leveling, I only have three more orchestrations," she said. So she did those, ending with "Chicago" while she toured the footlights, shaking hands with auditors who jammed the stageside.

This reviewer did not catch her w.k. Palace show, but this had to be it all over again. Miss Garland is one of the all-time greats, joining Jolson, Tucker et al. in creating a spark that establishes rapport across the footlights. From whisper to crescendo, the Fields orchestra was great in its backing.

Next Nichols shows due here are Harry James, March 9; Guy Lombardo, April 7; Louis Armstrong, May 3, and Bop Hope, tentatively, May 19. *Skip.*

Anticipated OK of Sun. Shows in Toronto May Even Include Strippers

Toronto, Feb. 28.

From a shut-tight Sunday (except for sports, which sneaked in a couple of years ago) to Sabbath striptease? That's the gamut this "City of Churches" may have run, now that Sunday films, legit and concerts are in for virtually sure.

With Ontario amendment to the Lord's Day Act expected to be passed around the end of March, question of peelers at Casino and Lux Theatres here arose in City Council last week. Most were against allowing them to prance on Sunday, but two legislators pointed out that it would be discrimination against one type of "theatrical performance," which the amendment okays.

"I guess striptease is inconsistent with a wholesome Sunday," said Alderman Philip Givens. "But then, if you start defining what constitutes a wholesome Sunday, you get into the realm of censorship. It's a dilemma."

★ NOT SICK... NOT TIRED... JUST FUNNY!

SLAPPY WHITE

Modern Monologist

Recently Concluded

Ben Maksik's TOWN AND COUNTRY
New York
(12 Weeks)

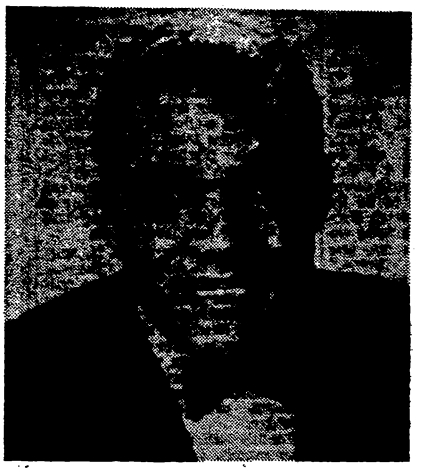
BALI HAI
Portland, Oregon
(2 Weeks)

BARCLAY HOTEL
Toronto, Canada
(4 Weeks)

ELMWOOD CASINO
Windsor, Canada
(4 Weeks)

CLUB HARLEM
Atlantic City, N. J.
(36 Weeks)

Currently on Tour
"SMART AFFAIRS"
BOOKED EXCLUSIVELY BY
ASSOCIATED BOOKING CORPORATION
JOE GLASER, President
745 FIFTH AVE., NEW YORK 22, N.Y., PLAZA 9-4600
CHICAGO • MIAMI BEACH • HOLLYWOOD • LAS VEGAS • DALLAS • LONDON



Oregonian, After Dark
by Arnold Marks

"Also headlining on that Bali Hai show is an East coast import, the clever Slappy White, comedian with a fine sense of timing and audience reaction.

"This is White's first Northwest visit as a single and for a rapid 25 minutes the other night he demonstrated beautifully his prowess with clever, yet clean lines.

"This smart entertainer is another show man who follows the reasoning that it isn't necessary to be dirty to be funny. His humor isn't of the 'sick' variety either. Most of it is topical and has a touch of fact. Top entertainment."

Agencies Ask Singers to Cut Extra Musicians in Try to Pare Payrolls

The agencies seem serious about cutting down the overhead for nitery owners as an important step in conservation of employment centres for talent. A new form of attack, aside from persuading headliners to be more reasonable in their salary requirements, is the campaign to eliminate the hordes of musicians generally asked for by the topliner.

Of late, the streams of stringed instruments, plus additions to the brass and reeds have been overcrowding bandstands in many cafes. Today, many singers seek, among other accountrements, a bongo player, their own drummer, guitraist, pianist and conductor, or any combination thereof.

The result is an expensive addition to the costs of floorshows. In each instance, the cost is generally borne by the operator, and in many instances, at least half of the extra crew is silent during many numbers.

The agency men have taken the stance whether it's in the contract that cost must be borne by the operator, or not, the ultimate payment comes from the boniface, which makes the bill for attractions just as heavy.

The percenters frequently note that the demand for the constantly growing orchestras comes from the arrangers. Some will introduce novelty via an organ, or a celeste or a vocal quartet and if the singer is sold sufficiently on the idea, it's put into the act.

Aside from the cost factors, there are other angles involved in the hiring of extra musicians. In many cases bandstands aren't large enough, there's overcrowding and discomfort among the tooters, which impede efficiency of those upon the bulk of the work falls.

Another item is the long time in setting up. In some cases, it's so long that the warmup effects of the show previous to the headliner are dissipated, and the singer must start from scratch.

There is also the problem of obtaining musicians good enough to pass muster. In some cities, a contractor of the AFM local may send men around who don't suit requirements. In other cases, some towns cannot supply on a rental basis the instruments needed. Often the trick arrangements must therefore be jettisoned.

PROPOSE CASINO FOR BRITAIN'S ISLE OF MAN

Isle of Man, Eng., Feb. 28.

A bill to enable a casino to operate in the Isle of Man, islet off the northwest coast of England, is to come before the governmental House of Keys in the near future. Question of the principle of the bill has been discussed by the Home Office in London.

The Isle of Man, which has its own government, is a popular holiday haunt with the British. Main center is Douglas, where summer stage revues and Sunday concerts are coin-spinners each year. Dance bands play to large holiday crowds nightly.

Chi Crackdown on Lounge Fees Hits Acts, Tooters

Chicago, Feb. 28.

Rather indirectly, the recession is causing unexpected grief for Chi musicians and cafe operators, mainly nabe lounge spots.

Seems the town is putting enforcement teeth into a wartime law requiring a $700 per annum license from lounges employing four or more entertainers, i.e. instrumentalists and singers. Otherwise the fee is a mere $75.

City had been lax getting bonifaces to comply in past years, but sudden critical need for fresh revenue (hampered by the economic slowdown) for relief and works projects, hiked police payroll, etc., apparently inspired the crackdown.

Bonifaces have been ultra reluctant to meet the stiff license impost, hence a cutback in talent —chiefly AFM, but some acts, too.

Name Johnny Hayden AGVA's New Dallas Mgr.

Dallas, Feb. 28.

Johnny Hayden, of American Guild of Variety Artists' Hollywood office, is new branch manager of the local office. He replaces James H. Dolan, who resigned three weeks ago after apprehension by FBI agents on a charge of interstate flight to avoid prosecution for armed robbery in Louisiana.

Irving Mazzei, coast regional director of AGVA, came here to induct Hayden into the new post.

Unions May Fight NLRB Kayoing Of Stork Club Pickets

The two New York waiters and chefs unions which had been picketing Sherman Billingsley's Stork Club for four years—since Jan. 9, 1957—are still at it despite a sweeping decision favoring the famed East 53d St. nitery last week by the National Labor Relations Board. At that time it held that the day-and-night picketing was an attempt to force Billingsley to recognize a union, a practice forbidden by the Landrum-Griffin Act of 1959.

Despite the NLRB decision, Jerome B. Lurie, attorney for Local 89 of the Chefs, Cooks, Pastry Cooks & Assistants Union, said that the "informational" picketing did not violate any law; that the purpose of the continued picketing was to "inform the public about union conditions" at the Stork Club (meaning non-union); that the NLRB order "was not self-enforcing."

The unions have until this week to notify the NLRB of their intentions to appeal the order. If they fail to file a notice, the Stork Club can seek enforcement of the order through the U.S. Court of Appeals.

Billingsley's famed bistro has suffered because the show biz personalities the Stork Club attracts have oft expressed themselves concerned about crossing a picket line in light of their own amusement industry guilds and unions.

Billingsley still has a multimillion dollar damage suit pending against Actors' Equity because of a last-minute cancellation of a "Tony" Awards cocktallery last spring although Equity exec sec Angus Duncan has since stated Equity "has no objection" to its members patrorizing the Stork.

Femme Aerialist Hurt In Milw. Arena Mishap

Milwaukee, Feb. 28.

Bettina, an aerialist with the Hamid-Morton Tripoli Shrine Circus, is in "satisfactory condition" at a local hospital after suffering head injuries during a matinee performance Thursday (23) at the Milwaukee Arena. The mishap occurred when the braking device on her equipment failed during the climax of her act.

Billed as "Slide for Life," the turn has Bettina ambling down from atop a sway pole 60 feet above floor level to a platform some 30 feet over the floor. She then slides the rest of the way on a wire. When the brake failed, her head hit the arena's concrete floor.

Davis' B.A. Stints

Buenos Aires, Feb. 28.

Sammy Davis Jr. is slated to appear here sometime in May for theatre and tv dates.

Impresario E. Kotllarenco, who said that he had signed the star, added that Davis will probably open at the Avenida Theatre. Dickerings are also in progress for him to appear on one of the city's four tv channels.

A Weighty Decision

Since the death of Velma Middleton recently while on tour in Africa with Louis Armstrong, Joe Glaser, president of Associated Booking Corp., who handles the Armstrong orch, has been besieged by nearly 100 applications from femme singers seeking the post.

All applicants auditioned by Glasser thus far have one feature in common. All of them he said, weigh about 300 lbs., which is somewhat more than the avoirdupois registered by Miss Middleton.

Niteries Hit Hard By Plane Strike

The six-day strike of flight engineers of the airlines which ended last week was probably the most costly in the history of aviation and had tremendous effects on the entertainment and resort industries. In New York, the absence of out-of-town trade was evident in the niteries. After a period which included the heaviest snowfall and longest coldwave in the city's history, the normal upbeat expected by bonifaces was dissipated tremendously by the curtailment of plane service.

The effect was felt in niteries especially. To some extent, the failure of planes to take off and deposit travelers nearly evened itself out in the hotels. Where a prospective airline passenger could not get out, he was obliged to retain his hotel room until other forms of transit were booked. Niteries also missed the absence of the big parties, and bus tours were especially lean during the strike period. The walkout, moreover, coincided with the beginning of Lent.

Florida, which hasn't had a brilliant season this year, was faced with increased taxes because of the blight in tourist trade. However, the strike's settlement has delayed the proposed legislation, and the state is hopeful that an upbeat in tourism will obviate the necessity for new imposts.

Reports of losses come in from the entire Caribbean area, although San Juan hotels were still booked to capacity. The only effect there was lack of a turnover in guests. However, other Caribe areas were hurt by the strike.

2d 'Ice Capades' Unit Hits Record 101G, Lincoln, Neb.

Lincoln, Neb., Feb. 28.

The second company of "Ice Capades" drew $101,644, a local record, in its week's engagement at the Pershing Municipal Auditorium here. Paid attendance set a new mark at 44,805. The gross represented an increase of 23% over the previous year's $82,942. Both seasons the show gave 10 performances.

The Pershing Aud is one of the few municipal operations which is permitted to do its own promotion. Most of the other city-owned halls must leave the promotion to outsiders.

License Dept. Wants 'References' From Talent Buyers; ARA to Fight

Artists Representatives Assn. called an emergency session for yesterday afternoon (Tues.) to discuss the new demand of the N.Y. City Licensing Dept., which is demanding strict enforcement of a provision of the 1910 General Business Law requiring agencies to submit affidavits from all firms and individuals it does business with.

Section 180 of the GBL, calls for a statement from any employer that they have never failed to meet a payroll in which performers were involved, or stranded anyone. It also seeks a financial statement, names of all officers and two references to be submitted for each outfit to whom the percenter submits acts.

The agency reaction was quick to brand the new move as "ridiculous." A spokesman declared that he would hardly think it proper to ask such questions of such firms and individuals as Waldorf Astoria, NBC, CBS, ABC, David Merrick, Loew's 20th-Fox, MGM, RCA Victor, Roosevelt Hotel and others which have had long and honorable dealings with the theatrical industry as a whole.

The spokesman also declared that this provision of the law was enacted at a time when there was only legit and vaudeville, and when no strong unions existed in the entertainment field. It hasn't been enforced in many years and theatrical agencies had long felt that they were immune from that provision not only because of its non-enforcement, but from the character of the long list of firms connected with show business who have had no complaints lodged against them.

Strategy in dealing with this problem hadn't been adopted by the meeting by press time.

Recently, ARA was instrumental in repealing the section of the General Business Law which forbade more than 5% commissions for more than 10 weeks. New schedule permits up to 20% for certain fields, namely concerts and one-nighters.

Jazz Bash to Bow Chi's McCormick Pl. Theatre

Chicago, Feb. 28.

McCormick Place Theatre, Chi's newest and largest showplace, a 5,000-seater in the recently opened McCormick expo centre on the lakefront, will have its show biz baptism March 18 with a one-performance jazz concert produced by agent Johnny King. Initially it was believed that the Met Opera, not due till May 12, would launch the house.

Concert, which is to be a benefit for the North Shore Congregation Israel, will headline Anita O'Day, the Woody Herman orch and the Ahmad Jamal trio.

Group to Appeal Court OK of N.Y. Cabaret Permits

The N.Y. Supreme Court yesterday (Tues.) upheld the constitutionality of a New York City law which makes it mandatory for all cabaret employees working in New York City to be fingerprinted by the Police Dept. Justice Sidney A. Fine ruled that the police regulations are valid and constitutional, not only in their identity card requirements, but also in respect to charging a $2 fee which has been going to the Police Dept. Pension fund.

Attorney Maxwell T. Cohen, attorney for the Citizen's Emergency Committee, at whose instigation the suit was brought, stated that he would appeal Justice Fine's decision. Cohen said he would ask permission to bypass the Supreme Court's Appellate Division and go directly to the Court of Appeals. He also declared that he was seeking the help of all unions affected by the ruling in contributing to the expense of the appeal.

Plaintiffs in the case were singer Nina Simone, who said she was filing suit on her behalf as well as all performers who work in New York; Art D'Lugoff, operator of the Village Gate, who asserted that this law deprives him of his right to hire performers and musicians of his choice; musicians Sam Magazine and Alfred Nano, among others.

Plan Hawaii 'Disneyland'

Tokyo, Feb. 28.

Returning from a U. S. visit, Shochiku director Shiro Kido revealed plans for a huge Disneyland-type amusement center, possibly on Oahu Island, Hawaii.

Center would be a joint U. S.-Japan venture.

HUB'S BRADFORD ROOF TURNING TO LEGITERS

Boston, Feb. 28.

Bradford Roof, long a stronghold of typical nitery format, which switched to revues last two seasons, pulls another switch and goes legit April 4 with "Where's Charley?" musical with cast of 40 produced by Sawyer-Scanga-McHugh Productions of New York.

Sked includes "Where's Charley?" through April 23; "Can-Can," April 25-May 14; "Boy Friend," May 16-June 11. The 400-seat roof boite will be set up as a theatre, and the musicals will be presented without drinks being served, except before the show, during intermission and after the show.

Betty Hutton's Maestro In Brit. Union Stymie

London, Feb. 28.

The Musicians Union here and Betty Hutton are still trying to iron out the problem of who will conduct for Miss Hutton when she opens Monday (6) at the Pigalle. No disposition has been made yet, but it has been decided that the regular bandleader will baton the rehearsals.

Miss Hutton's conductor, Pete Candoli, however, appears in three production numbers and will work with Miss Hutton as a performer. It's not known whether he will cue the band as well.

The Musicians Union rules of both England and the U.S. forbid foreign tooters to replace native members.

Too Many Waikiki Rms., Sez Western Hotels Prez

Honolulu, Feb. 28.

Western Hotels, which lost its Hawaii operation when Henry J. Kaiser sold his Hawaiian Village hotel to the Hilton chain, has no immediate plans for operating any hotel in Hawaii, according to Edward E. Carlson, president.

Carlson says Waikiki has too many rooms for anyone to invest in a major property right now.

State's OK Nips Frisco D.A.'s Move To Close Black Hawk's 'Kid Corner'

San Francisco, Feb. 28.

District Attorney Thomas C. Lynch and Police Chief Thomas Cahill have called off prosecution of the Black Hawk, a jazz club, for operating a "kiddie corner." Club's owners, Guido Cacienti and Max and George Weiss, were to have come up for jury trial Thursday (23) on charge of admitting minors to a bar.

Ostensible reason for dropping charge was "discovery" of a Nov. 29, 1959, letter in State Alcoholic Beverage Control Department's files giving State blessing to the "kiddie corner," which has separate entrance, separate restrooms, soft-drinks-only policy and a partition separating it from main body of nightclub.

Operated 14 Months

Juvenile area operated unmolested 14 months until Frisco cops heard about it, "raided" it and closed it under orders of Mayor George Christopher. At time of "raid" owners said they had State okay.

An assistant district attorney this week dug up the 1959 letter in which Black Hawk asked to switch from status of restaurant and specifically asked exemption from no-minors rule for its "kiddie corner." State liquor agent James R. Johnson inspected the place and made this notation, "11/20—Complies."

Johnson's letter to his superior followed, and in it he approved of arrangement.

District attorney dropped prosecution on eve of trial, saying letter precluded prosecution. He claimed neither he nor police chief had known of letter previously. He added that they both think "kiddie corner" illegal, even though they can't prosecute.

State Attorney General Stanley Mosk had been asked for ruling but ducked issue until criminal charges were settled one way or another. Now, presumably he'll come up with a formal opinion.

Vaude, Cafe Dates

New York

Patachou slated to be the March 30 headliner at the St. Regis Hotel. . . . **Johnny Nash** booked into Basin St. East, March 30. . . . **George Kirby** to the Playboy Club, Chicago, April 21. . . . **Gary Morton** pacted for the Copacabana March 16 on the **Nat King Cole** bill. **Eydie Gorme & Steve Lawrence** have a November 11 date in that hospice. Another Copa booking is **Julius LaRosa** who comes in July 27. . . . **Eagle & Man** go into the Horizon Room, Pittsburgh, March 6. . . . **Jackie Mason** set for the Eden Roc, Miami Beach, March 24. . . . **Michael Terrace & Elita** to head the Palladium Wednesday "Celebrity Nights." **Hildegarde**, following her current tenancy of the Persian Room of the Plaza, repeats at the Statler Hilton, Buffalo, starting March 9.

Lawrence Treiffesen, Mercury Artists veepee, planes to Europe Monday (6) . . . **Bill Doggett** signed with Joe Glaser's Associated Booking Corp . . . **Al Hirt** to return to Basin St. East May 1 . . . **Howard Beder** pacted for March 20 at Chan's, Winnipeg, and follows with Eddys,' Kansas City, April 14 . . . **Odetta** and **Noonan & Marshall** signed to the William Morris Agency . . . **Trude Adams** planes to London later this month for a repeat stand on BBC.

Chicago

Dinah Washington revue, with mime **George Kirby** and pic player **Rafael Campos**, current at Roberts Show Club . . . **Burns & Carlin** down for the Crystal Palace, St. Louis, May 8-28. Pair also set for the Tidelands, Houston, Aug. 14-27 . . . **Lewis & Christie** booked for Gaslight Club, Dallas, March 15 for one frame . . . **Johnny Bachemin's** Pointblank '61 layout to the Embers, Ft. Wayne, Nov. 13 for three weeks . . . **Dick Smith**, current at the 400 Club, Denver, shifts to the Park Hotel, Great Falls, Mont., March 6 for 10 days.

Dallas

Frankie Laine into The Vapors, Hot Springs, Ark., March 2 for 10 nights. **Johnny Bachemin's** "Point Blank 1961" revue returns there March 23 and opens the new Buckingham Country Club here on April 27. . . . Tree Club has another new revue, "Split Level," due March 25. . . . Singer **Phyllis Williams** and pianist **Nat Cohen** at the University Club for three frames. . . . Statler-Hilton Hotel has **Jimmie Rodgers**, March 9; **Rowan & Martin** returning March 23; **Jane Morgan**, April 20, and **Nelson Eddy & Gale Sherwood** in for a third date May 11.

The Deacon & Co., "King of the Limbo," opened this week at the midtown Colony Club. . . . **Sophie Tucker** plays a return date at the Adolphus Hotel March 9 for a fortnight. She'll be followed by an intimate revue, "Pursuit of Happiness." . . . **Harry James** orch does a concert at State Fair Music Hall March 8 and in Houston next night for the **J. David Nichols** office. . . . **Roger Williams** does a one-niter April 7 at Southern Methodist U. coliseum.

Detroit

Jerry Vale new at the Elmwood Casino. . . . **Vaughn Monroe** into second week at the Roostertail. . . . **Ink Spots** at Club Manhattan. . . **Barbara Caroll** at Baker's Keyboard. . . . Singer-pianist **Jo Thompson** at the Falcon. . . . Comic **Freddy Few** into second week at Murl's. . . . **Columbo Bros.** at the Knife and Fork. . . . Illness of **Lillian Roth** caused Club Alamo to replace her with **Dutch & Dutchy**, a comedy team, and singer **Cathy Johnson**. . . . Singer **Cindy Tyson** at the Commodore.

Kansas City

Nelson Eddy and **Gale Sherwood** in an impromptu appearance at the Feb. K.C. Press Club meeting, and Eddy telling the boys of his newspaper days in Philly . . . **Anita Bryant** heads for Florida for a rest after her current stint at Eddys' Restaurant, then due on the Ed Sullivan show Easter Sunday . . . **Betty Johnson** comes into Eddys' March 3 for her second engagement here. Coupled with Marsh & Adams, comics . . . **Bill Henderson** and the **George Salisbury Quartet** into the Mardi Gras.

Cal Bostic, pianist-composer, currently at the Left Bank.

"THE COMEDIAN"
The Only Real Monthly PROFESSIONAL GAG SERVICE
THE LATEST — THE GREATEST — THE MOST-UP-TO-DATEST
Now in its 126th issue, containing stories, one-liners, poemettes, song titles, hecklers, audience stuff, monologs, parodies, double gags, bits, ideas, intros, impressions and impersonations, political, interruptions. Thoughts of the Day, Humorous Views of the News, Vignettes, etc.
$25 YR.—SINGLE ISSUES $3
Foreign
$35 YR.—SINGLE ISSUES $4
NO C.O.D.'s
BILLY GLASON, 200 W. 54th St. New York City 19, CO. 5-1316

BILLY GLASON'S FUN-MASTER
PROFESSIONAL COMEDY MATERIAL
for all Theatricals
"We Service the Stars"
Big Temporary Special on All
35 Gag Files for $15, Plus $1.00 Postage
Foreign: $1.50 ea., 35 for $40
• 3 Parody Books, Per Bk. ... $10 •
• 4 Blackout Books, Per Bk. .. $25 •
• Minstrel Budget .... $25 •
How to Master the Ceremonies
$3 per Copy
No C.O.D's .... "Always Open"
BILLY GLASON
200 W. 54th St., N.Y.C., 19 CO 5-1316
(WE TEACH EMCEEING and COMEDY)
(Let a Real Professional Train You)

B & B
COSTUMES
Gowns and Costumes
INDIVIDUALLY DESIGNED
MADE TO ORDER
110 W. 44th St., N. Y. CI 5-4660

Small, but profitable one-man personal management agency seeks partner for continued growth. New York only.
Box V-2109, VARIETY
154 W. 46th St., New York 36

Hamburg

Continued from page 2

ing Germans who were gypped in the evening dollar-a-dance centre, with reports of such prices as $2.50 for a 15c bottle of German beer, $5 for a "mocc-special" consisting of a miniature cup of coffee lightly laced with a single shot of liqueur, and a compulsory $10 bottle of domestic champagne.

The strip parlors, dance palaces and "girl-chooses-boy" locales used to count on the heavy Scandinavian traffic to tote up their cash registers. Overnight buses used to bring hundreds of Copenhagen visitors to the Reeperbahn, with the guests making the ferry and bus jaunt during the day, all nighting in the clubs, and then sleeping on the bus and ferry on the return of two-day jaunt from Denmark.

Similarly, the Swedes and Norwegians were important visitors. American servicemen stationed in Germany and France used to consider Hamburg as the No. 1 German vacation spa, because of easy access to sin and gin.

Tourist Biz Nosedived

But so many reports of the clips and gyps have been circulated that the tourist trade has fallen seriously. The city fathers considered closing the tenement-lined area, but the club owners have vigorously protested this death blow aimed in their direction.

Instead, the drive is on to clean up the section. The 19 club owners who have joined the new group —which suspicious residents note formed shortly after the disastrous Swiss protest—have promised to protect the customers and hold the prices to a fair line. Bars like the Erotic Night Club, the Ekstase and the Piratene Diele (Pirate's Chamber) have promised to keep the B-girls from forcing over-priced and watered drinks on the customers.

Bartenders and waiters who have been caught pocketing the take are being banned, and a list of offenders is being circulated to the clubs. The club owners are enlisting the help of the St. Pauli Residents' Assn., the police, city industrialists and the travellers' association to proclaim that their members are honest and tourists can count on a good time at a reasonable tab from now on.

INTERNATIONAL TALENT ASSOCIATES, Inc.
MAKES MORE MONEY
FOR MORE ATTRACTIONS
AT MORE COLLEGES
THAN ANY AGENCY IN AMERICA!
ITA 527 Madison Ave., New York 22, N. Y. PL 1-3344
915 Kearny St. San Francisco, Calif. EX 2-2576

Wig, Anybody?

An act has gotta be different these days to get along. Circle Artists Corp. has hit upon a new angle for a femme bandleader who has been christened Jewell Brynner.

She's bald!

AUSSIE TALENT EXEC OFF ON WORLD PROWL

Melbourne, Feb. 21.

Leaving here on a worldwide search for stars and theatrical attractions for presenting in Aussie and Kiwi during 1961 and 1962 is Kenn Brodziak, managing director of Aztec Services Pty. Ltd. Brodziak will be visiting Manila, Hong Kong, Bangkok, London and Paris, and then expects to arrive in N. Y. May 1. In the U. S., he will visit Miami, New Orleans, Las Vegas and Los Angeles.

He is expected back in Melbourne early in July. As well as normal theatrical attractions. Brodziak will be searching for shows capable of playing outdoors and in festival halls and stadiums. Currently Brodziak is presenting West Indian pianist Winifred Atwell in the revue, "Strike a New Note," at the Princess here, which is tentatively scheduled for N. Y. showing.

Joey Bishop

Continued from page 1

less-restrained neighbors surrendered to hilarity.

Others on the program could do no wrong either. Ralph Bellamy did a clever routine in his "Sunrise" FDR characterization. Jerome Hines was in good form with "Old Man River" and "Without a Song." The Peiro Bros. (2) demonstrated adroit juggling and acrobatics mixed with comic relief.

Julie London looked lovely and sang some pop ballads. Dorothy Provine did some flapper song-and-dance numbers in keeping with her tv role that were well received. Mischa Elman made a cute entrance and received an ovation after each number.

U.S. Navy Band played with its usual proficiency. So did Eddie Pierce Orch and Route 50 Symphonette. Joel Margolis, of Loew's here, produced and directed. ASCAP and AFM assisted in getting the talent.

Inside Stuff—Vaude

Report of the Ohio Civil Rights Commission declares present state law against discrimination ineffective, mainly because the complainant must pay the court costs and secure a jury trial. Commercial recreation such as bowling alleys, skating rinks, picnic grounds, and golf courses were the most frequently reported places of violation.

A visitor to Montreal last week, after a year's absence, met some melancholy sights, like Cafe Montmartre (where Mistinguett showed her million-dollar gams a few years ago) shuttered. Sign: "The Management Has Decided to Close Their Premises." It's in the main gang-warfare area. Blue Sky Cafe, nearby, closed. La Cave, where Peaches paraded three years ago, dark. Midtown Chez Paree, a few months ago a continuous 3½-hour peelery but recently victim of an ax-and-crowbar smashup by a gang of 30, shuttered but still marqueeing Joy Dasher ("The Loretta Young of Burlesque"). Sign still proclaims, "Most Extraordinary Spectacle in the World. No Cover, No Minimum, No Admission."

A mobile film service to provide free entertainment for children in orphanages, homes and residential schools in Scotland has been inaugurated here by the Variety Club of Great Britain. The Lord Provost of Glasgow, Mrs. Jean Roberts, accepted the film unit on behalf of the city from Kenneth McKellar, a top Scot singer. Unit was provided from a gift of $6,000 to the Variety Club from the Emile Wertheimer Fund.

Agencies ought to concentrate more on the selling of $200 acts if not for the sake of talent development, but to meet the needs of a large number of night spots, according to personal manager Roy Duke, who recently returned to New York from a trip that took him to many parts of the country.

Duke says that the talent offices have long ago discouraged bookings of lower priced acts, but it's totally wrong, he avers. Many of the acts need these dates if only to be encouraged to stay in the business. The consequences of failure to take this step, he says, will be the drying up of all development grounds and a further shrinkage in the nitery field.

Actors' Union Settlement Paves Way for 'Folies Bergere' Mexico Preem

Mexico City, Feb. 28.

The Folies Bergere" will appear in Mexico after all. Producer Olallo Rubio Jr., along with Las Vegas hotelmen Kell Houssele and William Sparks, have cleared the way by agreeing to pay ANDA (National Assn. of Actors) full scale for displacement of Mexican elements. Negotiations foundered some months back because of an ANDA ruling insisting that half the company of 62 persons be made up of Mexican dancers, showgirls al et,

Show is scheduled to hit here in March and will premiere at the Palace of Fine Arts, with a benefit performance also for the actor's clinic. Run at the Palace will be brief because of incoming attractions.

Rubio hopes federal and city authorities will okay a $4.80 box-office top at the Palace. When company transfers to the Blanquita Theatre, the scale will automatically have to drop to the b.o. price freeze in this city set at 96c. top.

Rubio indicated that if show chalks up profits here these will be reinvested in other "spectacles" to be imported from the U. S. and Europe.

Sparks, in commenting on possibilities of criticism or Church censure because of risque quality of the nude show, said "the Folies will not offend the most timid of persons for it is our desire to incorporate all changes dictated by Mexican censors." Officials have refused to state whether they will ask for a cover-up of too lavishly displayed French charms.

As for prospects of a film featuring the "Folies Bergere," Sparks said this was still in negotiation stages with Rubio, but nothing definite has been decided or any contract signed.

MCA'S CLEARY TO COAST

Chicago, Feb. 28.

Daniel Cleary is being shifted by Music Corp. of America to the Coast to handle personal appearances of MCA pactees.

He started with the agency here about a dozen years ago as bands booker, and latterly has been handling special events.

CONTINENTAL ECCENTRICS
LOLO AND LITA
FUNNY • DIFFERENT
SMART • INIMITABLE
PARIS Eddy Marouani 11 Rue Chateaubriand.
MADRID Rafael Cortes Ave. Jose Antonio 68.
U.S.A. 719 8th Ave. New York 36, N.Y. Circle 7-2190.

HERBIE SELLS
Currently
KINGS CLUB
(Adolphus Hotel)
Dallas, Texas
JOAN FRANK PRODUCTIONS
901-2 Tower Petroleum Bldg.
Dallas, Texas
(Dick Leonord:)

THE ENTERTAINER
Topical gags, original one-liners, stories. Published Monthly. Sample Copy $2. Subscription $12 per year. 12 back issues (2,400 gags) $7. 6 back issues (1,200 gags) $4.
Eddie Gay
242 W. 72nd St., New York 23, N. Y.

DICK WESTON AND AUNT MARTHA
Comedy Ventriloquism
Currently
THE THUNDERBIRD
LAS VEGAS, NEV.
Pers. Mgt.: GEORGE SOARES
4208 El Jardin, Las Vegas, Nev., Du. 4-2182

Ninth Week on Tour
"HARLEM GLOBETROTTERS"
CAB CALLOWAY
Current CORAL Release
I'LL FOLLOW YOU b/w DANCING MAN
Variety (Jan. 11) RAVES
Management BILL MITTLER, 1619 Broadway, New York

Unit Reviews

Sports Show, Omaha

Omaha, Feb. 23.

Agostinos (2), Orin Benson & His Retrievers, Vernon, Bumpy & Co. (8) Lamplighters (6), Dandy Bros. (2), Jimmy & Norma Risk, Jimmy Running, Ed Ludwikoski, Step-N-Checks (8), Dean Sherman, Chief White Eagle, Gil Torres Combo (3). At City Aud Arena, Feb. 21-26. $1 top.

This marks the fourth straight year vet promoter Nick Kahler has included Omaha on his Sports Show tour and, judging by exhibit space sold and early turnouts, this should be his most successful.

Nonetheless, current show lacks a socko punch. The 90-minute show contains some good acts. But a weak finale consisting of an Indian paddling a girl around the tank in a canoe to a vocal background leaves one let down.

Probably the strongest offering is the Agostinos, under New Acts, who come in the early stages of the show. Next is the always-strong Vernon, Bumpy & Co., acrobats featuring six kids from six to 14, pop and mom. Three of the lads now are doing a three-high, but it's the little six-year-old gal who steals the show. Group retains its gum-chewing trademark.

Lamplighters are three guys and femmes who sing and dance very well—considering the inept backing of the show trio. Given good music, they could easily be showstoppers. Guys are in tuxes, and gals come on as cute flappers. Act is well staged, with "Sweet Georgia Brown" and charleston numbers particularly good.

Dandy Bros. are clever comics but not suited for arena attractions inasmuch as most of their top material depends upon facial gestures. Step-N-Checks are eight local square dancing youths who get show off to a zippy start.

In the sports vein, Orin Benson has two innings with his retrieving dogs, Jimmy Rick lifts eyebrows with expert horse shoe pitching, Jimmy Running and Ed Ludwikoski get the expected dunkings in log rolling, and Chief White Eagle sings National Anthem with strong voice. Dean Sherman is excellent as emcee.

Performance times of 3:30 p.m and 9:30 p.m. caused considerable comment since show is angled at entire family. Mats start too early on schooldays for kids and evening shows gets out too late (11:03) at night. *Trump.*

Boat Show Revue

(MUNICIPAL AUD., ATLANTA)

Atlanta, Feb. 25.

Bill Brown, Willie Keo, the Amadis (5), Ginny Tiu, Alexander Tiu, Viki Tiu, Elizabeth Tiu, Bill Tiu; Keith Killinger Orch (10).

Despite torrents and a tornado alert, some 2,500 persons ventured out Friday (24) for opening of fourth annual Southeast Boat, Sports & Vacation show and, it was a little Chinese girl, piano prodigy Ginny Tiu, age 7, who packed 'em in.

All the Tius who surrounded Ginny are her dad, Bill, also a pianist; brother, 8, and sisters, Viki, 4, and Elizabeth, 3. All are cute as buttons and brim with talent. This is especially true of Ginny, who plays piano (Mozart, "Third Man Theme," "12th Street Rag"), sings, does a bouncy tap to "Sidewalks of New York," tells stories and does an impersonation of Jimmy Durante singing "Inka, Dinka Do." Every one of her numbers is a show stopper.

With a poise that some performers never attain, Ginny brings on her brother and sisters and they do some quartet harmonizing that is unusual in view of the fact that, other than Ginny, kids can't speak English. They march on to "River Kwai" theme and harmonize "Working on the Railroad," "She'll Be Coming 'Round the Mountain" and encore with "Do Re Mi" from "Sound of Music," complete with gestures.

Ginny Tiu winds up with "America the Beautiful" and has to beg off.

Managing director Martin P. Kelly has surrounded Ginny and her gang with an excellent show, kicking off with Willie Keo, the diving clown, who, in addition to his knockabout comedics and antics on the diving board, proves to be a competent trampoline performer. He gets a big hand in the opening spot.

A five-man teeterboard troupe, the Amadis, three men and two girls, present a swift act, climaxing with an 18-foot triple somersault toss that sends the flier almost into the overhead lights.

Bill Brown, veteran boat show announcer, keeps show moving and Keith Killinger backs up acts in fine style. *Lucc.*

Cliff Richard Show

(Green's Playhouse, Glasgow)

Glasgow, Feb. 16.

Arthur Howes' presentation, with Cliff Richard, The Shadows (4), Cherry Wainer & Don Storer, Chas, McDevitt & Shirley Douglas, The Hunters (4), Norman Vaughan; $1.30 top.

Still the No. 1 teenage fave in the U.K., Cliff Richard, a 20-year-old who can do no wrong in the eyes of Britain's younger customers, played to SRO biz here in Britain's largest cinema, Green's Playhouse.

With many seats closed off in the huge auditorium, he clicked before 3,000 and more customers at two performances, the juves screaming and yelling as Richard, garbed in white suit and black shirt, gave out with his pop hits and disclicks. Indeed, for much of the time, his songalog was impossible to make out over the teenage shrieks.

Backed by The Shadows, a useful recording turn in their own right, Richard offers an act in the current "rock" tradition showing obvious signs of longtime association with his musical group. He garners warmest mitting with his medley of hits, ranging from "Living Doll" to "Travelling Light," "Fall In Love," and "Voice in Wilderness."

Rest of layout included the intro by emcee-comedian Norman Vaughan of Dave Sampson, a young warbler not unlike Richard and the latter's own "discovery." He gives out with "Sweet Dreams" and "Why the Chicken" latter by Lionel Bart, for a swingy reaction, and shows potential for future grooming.

Charles McDevitt, partnered by Shirley Douglas, is guitarist who merits special nod for act's contribution to the musical fare. Pair offer "Save the Last Dance for Me," "Kansas City" and, for risibility impact, "Mummy, Put Out the Light." They wind with medley of rock 'n' roll for good results.

The Shadows, in their pre-interval offering, show confident musicianship despite interruptions from Cliff-hungry fans, but gain some silence for the number "That's My Desire." Also register with new tune, "F.B.I."

Cherry Wainer, chirpy rhythmic organist, and drummer-partner Don Storer, fill the featured spot after interval, distaffer having her feet lit up at illuminated pedals. Act's best number is a novelty item conjuring up thoughts of summer, with male half using whistles and bird noises for sound effects. Duo winds with spirited contribution on the drums.

The Hunters, a rock 'n' roll foursome, provide useful backing but require attention to their wardrobe. Norman Vaughan is the standard compere, filling near-impossible job of keeping the peepers happy before their idol makes entrance; he has necessary ebullience for such a chore but isn't seen to advantage. *Gord.*

House Reviews

Bobino, Paris

Paris, Feb. 14.

Felix Marten, Maurice Horgues, Jacques Ary, Alcarsons (4), Alcetty, Barbara, Mismoune, Marchitas (4), Durios (2); $1.50 top.

Felix Marten is a lanky singer with craggy good looks. He has managed to give quavery voice a lower register and wraps it around little songs on love and aspiration with a macabre twist from time to time.

But Marten still lacks a solid projection and the ability to build his songs into a personal pattern. He also still lacks star calibre and looms mainly a local bet. More work and a savvier songalog would help him.

Maurice Horgues is a chansonnier patter comic with expert delivery and biting takeoffs on governmental figures and sundry subjects. Jacques Ary also gets yocks with expertly developed mime gag sequences to records.

Ary gets involved with an electric guitar that picks up radio stations, a telephone that spouts water or a seashell that brings the sea to him. It's expertly regulated, zany, slapstick humor that makes him a solid offbeater in this category with Yank tv and boite stints now easily within his ken.

Other acts are also well picked and deft to help parlay this into two good weeks' biz along with Marten's extra pull from film chores at this nabe house. Alcarsons give out okay Hispano songs with good chorale and presence a plus, while Alcetty spins plates and balances them precariously on long rods for a nifty filler. Barbara is a biting songstress whose know-how and delivery are reviewed under New Acts.

Mismoune puts a group of poodles through okay acro shenanigans with a hep ending in one playing a piano. Marchitas are an expert bike act with three women and a man raring up on bikes for dance interludes and with plenty of good comic trick riding. Durios, another fine filler, sing while engaging in sleek and solid hand-to-handing for opener mitts. *Mosk.*

Apollo, N. Y.

Sam Cooke, Little Anthony & the Imperials (6), Bunny Briggs, Ruth McFadden, Willie Lewis, Reuben Phillips Orch (14); "The Fly" (20th).

Harlem's vaudery is depending on the wax works of Sam Clarke and the Imperials to spin the wickets this week. Singer Cooke's disk followers who haven't caught him in the flesh before are in for a rewarding surprise, since the smooth r&r belter has a polish and inviting stage presence that doesn't come through on records.

Backed by the big Reuben Phillips house band, augmented by his own rhythm duo, Cliff White on guitar and June Gardner on drums, the high stylist puts across a string of his disk faves for solid returns.

Emcee-comedian Willie Lewis announces that Little Anthony and his quintet of Imperial backers have had $2,000 worth of arrangements heisted from their car the night before opening (keep an ear out for the sound of new r&r groups), but the loss doesn't seem to hinder the vocalizing or Phillips instrumental backing. Like Cooke, the group dispatches a turn of disclicks that hit the aud mark.

For an r&r group, Imperials have a rewarding discipline in the terping and harmonizing that underscores the wails. They've toned down some of the woolier numbers, like the orgiastic "I'm All Right" (which is a direct parody on a gosper gasper). Black tuxedo costuming, in contrast to the loud jackets, tone up the sight values (although the white gloves, worn for the opening number, have a minstrel connotation).

Emcee Lewis is a most happy hipster, and his beatnik burlesques are particularly sharp. He even manages some fresh, colorful phrasology, which is something else on the hip scene.

Foggy-piped r&r shouter Ruth McFadden exudes sex and verve and would have solid potential with some concentrated woodshedding in the vocal department. Longtime Apollo fave Bunny Briggs sets up the aud with a dazzling tap turn opener. *Bill.*

Comedie Francaise

Continued from page 1

March 13 following a D. C. performance. French Embassy was damaged by fire last weekend forcing the Ambassador to call off all social engagements.

Kennedy thereupon made the Blair, which is across from the White House, to Alphand so that a buffet supper saluting the French legit group could be held.

This kind of Presidential hospitality is said to be without precedent.

VARIETY BILLS

WEEK OF FEBRUARY 27

NEW YORK CITY

MUSIC HALL—Axidentals, Kelly Brown, Domenechs, Corps de Ballet, Raymond Paige Orc.

AUSTRALIA

MELBOURNE (Tivoli) — Bob Crosby, Johnny Matson, Pilita, Darryl Stewart, Freddie Bamberger & Pam, Gloria Dawn, Escorts, Jimmy Jeff & Bambi, Sadler Trio.

SYDNEY (Tivoli)—Bob Kole, Rita Tanno, Wendy Waring, Ben Vargas, Joe Bennett, Robbin Miller, B. J. DeSimone, Joel Craig, John Mineo, Steven Ross, Patsy Hemingway, Julie Day, Reg Collins, Ted Ziegler, Philip A'Vard, Lloyd Cunnington.

Cabaret Bills

NEW YORK CITY

BASIN ST. EAST — Gene Krupa, Pat Harrington Jr., Anita O'Day.

BLUE ANGEL—Barbara Gilbert, Martha Wright, Jack Douglas, Clancy Bros., Jimmy Lyon 3.

BON SOIR — Isobel Robins, Karen Chandler, Milt Kamen, 3 Flames, Jimmie Daniels.

CAMELOT — Bobby Sherwood, Phyllis Dorene, Val Anthony.

CHARDAS — Neala Lz. Laureanne Le May, Tibor Rakosey, Dick Marta, Bill Yedla, Elemer Horvath.

CHATEAU MADRID—Carmen Amaya, El Canay 6.

COPACABANA — Bobby Darin, Frank Gorshin, Douglas Clarke, Paul Shelley Orc, Frank Marti Orc.

EMBERS — Joey Bushkin, Buck Clayton, Joan Bishop.

HOTEL ASTOR—Eddie Lane Orl.

HOTEL NEW YORKER—Milt Saunders Orc, Verna Lee.

HOTEL PIERRE — 'Rosalinda,' Jimmy Carroll, Lorna Cenicers, Wilbur Evans, Randy Kraft, Eileen Shawler, Stanley Melba Orc, Joe Ricardel Orc.

HOTEL PLAZA—Hildegarde, Ted Straeter Orc, M. Monte's Continentals.

HOTEL TAFT—Vincent Lopez Orc.

HOTEL ROOSEVELT — Jimmy Palmer Orc.

HOTEL ST. REGIS — Felicia Sanders, Milt Shaw Orc, Walter Kay Orc.

INTERNATIONAL—Myron Cohen, Barry Sis., McKenna Line, Mike Durso Orc, Aviles Orc.

LATIN QUARTER—Rowan & Martin, Rudas Dancers, Gloria LeRoy, Harrison & Kossi, Metropolitan 6, Dorothea McFarland, Ronald Field, Jo Lombardi Orc, B. Harlowe Orc.

LEFT BANK—Cal Bostic, Alice Darr.

LIVING ROOM—Bobby Cole 3.

NO. 1 FIFTH AVE. — Evans & Blair, Kim Corey, Joan St. James, Harry Noble, Dick Hankinson.

ROUNDTABLE — Nina Simone, Tyree Glenn, Mabel Mercer.

SAHBRA—Rinat Yaron, Sara Avani, Baduch & Ovadia, Kovesh & Mizrachie, Zadok Zavir, Fershko Orc, Leo Fuld.

SAVOY HILTON—Gunnar Hansen Orc, Marco Rize 3, Ray Hartley.

TOWN & COUNTRY—Jewel Box Revue, Ned Harvey Orc, Martinez Orc.

UPSTAIRS & DOWNSTAIRS—Ceil Cabot, Gordon Connell, Gerry Matthews, Bill Hennant, Mary L. Wilson, Pat Ruhl, Carl Norman, Rose Murphy, Slam Stewart, William Roy, M. & C. Allen.

VIENNESE LANTERN — Vicky Autier, Marguerite Baxter, John Modinos, Ernest Schoen, Joe Troppi.

VILLAGE BARN—Jack Wallace, Johnny King, Carol Ritz, Piute Pete, Bill Cimler, Lou Harold Orc.

VILLAGE VANGUARD — Orson Bean, Oscar Brown, Junior Mance 3.

WALDORF-ASTORIA —Adolph Green, Betty Comden, Emil Coleman Orc, Theo. Fanidi Orc.

CHICAGO

BLUE ANGEL — "Calypso Carnival", Olga del Mar, Dave Bynum, Camille Yarbrough, Jamaica Slim, Tino Perez Orc.

CONRAD HILTON —"Ballads & Blades", Jo Marie Roddy, Willie Kall, Norm Crider, Angelito, Fred Napier, Morano & Knowles, Clair Perreau Orc, Bill Christopher, Frederick & Gina, Boulevar-Dears (5), Boulevar-Dons (5).

DRAKE — Susan Barrett, Jimmy Blade Orc.

EDGEWATER BEACH — Chad Mitchell Trio, Wes Harrison, Mattison Trio, Kenny Black Orc.

GATE OF HORN—Rakhel Hadass, Don Crawford.

LONDON HOUSE—Barbara Carroll 3, Audrey Morris 3, Eddie Higgins.

MISTER KELLY'S — Peggy King, Guy Marks, Marty Rubinstein, Marx & Frigo.

PALMER HOUSE—Liberace, Betty Pasco, Clifford Guest, Ben Arden Orc.

TRADE WINDS- Joe Parnello 3, Julius La Rosa, Gary Morton.

LOS ANGELES

BAND BOX—Billy Gray Revue.

BEN BLUE'S -Ben Blue, "Les Corps de Paree," Barbara Heller, Ivan Lane Orc (5).

CLOISTER- Joe Williams, Lawver Calhoun, Geri Galian Orc.

COCONUT GROVE—"Anything Goes," Matty Malneck Orc.

CRESCENDO—Morey Amsterdam, Billy Daniels.

DINO'S — Donna Percy, Jack Elton, Steve La Fever.

LE CRAZY HORSE—Crazy Horse Revue

SLATE BROS. — Jerry Lester, Lillian Briggs, Lem Niehaus 4.

STATLER HOTEL—"Playmates of '61", Skonnay Ennis Orc.

THE SUMMIT—Kings IV, Mose Allison.

YE LITTLE CLUB — Jericho Brown, Gloria Smyth, Joe Felix Duo.

LAS VEGAS

DESERT INN—Benny Goodman, Paul Gilbert., Donn Arden Dancers, Carlton Hayes Orc, Michael Kent, Dave Apollon, Milt Herth, Henri Rose 3.

DUNES — "Night at Minsky's," Tony Bennett, Ford & Reynolds, Dakota Staton, Denis & Rogers, Bill Reddie Orc.

EL CORTEZ—Freddie Gibson, Spencer Quinn, Banjo Aces, Barbara Neece Trio.

FLAMINGO—Betty Grable, Dick Shawn, Sarah Vaughan, Barry Ashton Dancers, Edi Domingo, Nat Brandwynne Orc.

FREMONT HOTEL—Joe King Zaniacs, Fabulous Jets, Georgie Young Rev, Jet Lorring.

GOLDEN NUGGET—Lee & Faye Maynard, Sons of Golden West.

HACIENDA — Four Tunes, Johnny Olenn, Keynotes, Cathy Ryan.

MINT—Pat Marino's "Artists & Models of '61."

NEVADA CLUB—Vido Musso, Joe Lucc, Princess Badia, Marcy Layne, Dick Sparks, Sally Korby, Johnny Paul.

NEW FRONTIER—"Good Nudes of '61," Bobby Sargent, The Cables, Cathy Ryan, Dick Rice Orc.

RIVIERA — "La Plume de Ma Tante" Robert Clary, Duke Ellington, Norman Brown 6, Jack Cathcart Orc.

SAHARA—Eleanor Powell, Don Rickles, Dave Barry, Moro-Landis Dancers, Louis Basil Orc.

SANDS—Nat King Cole, Corbett Monica, Monrey King, Gaur Nelson, Cypa Girls, Antonio Morelli Orc.

SHOWBOAT - Polly Possum, Johnny Cash, Merle Travis.

SILVER SLIPER- Hank Henry, Sparky Kaye, Red Marshall, Danny Jacobs, Charlie Teagarden, Lori Philips, Don Sodera, Geo Redman Orc.

STARDUST - Lido de Paris, Fernand Bros., Ralph Young, Micki Lynn, Roberta Linn, Hawaiian Revue.

THUNDERBIRD — "Scandals on Ice" Alice Lon, Dick Weston, Arthur Lyman, Garwood Van Orc, Jerry Stewart Strings, Peter Hank Duo.

TROPICANA - Folies Bergere, Jean Fenn, Claudine Longet, Bernard Bros., Lily Niagara, Florence-Frederic Dancers, Sheeky Greene.

MIAMI-MIAMI BEACH

AMERICANA — Japanese Spectacular, Lou Adler Orc, Pupi Campo Orc, Ross 3.

BILTMORE TERRACE Napoleon Reed, Esther Southerland, Julio Torres Orc, Jeanne Moore.

CARILLON - Lou Walters Rev, Los Chavales de Espana, Chquita & Johnson, Janine Claire, Mons Choppy, Kanal & Christine, Can-Can Girls, Jacques Donnet Orc.

CHARY'S Buddy Greco 3, Buddy Lewis 4, Bobby Fields Trio, Ken Hewitt Trio, Iris Robin.

DEAUVILLE Ritz Bros., Dorothy Loudon, Julie Wilson, Muriel Landers, Don Rickles, La Plava Sextet.

DIPLOMAT—Damita Jo, Mandy Campo Orc.

EDEN ROC — Joe E. Lewis, Frances Faye, Raye & Roman, Mal Malkin Orc.

EMBERS—Duke Hazlett, Muriel Jones Trio.

FONTAINEBLEU—Frank Sinatra, Brascia & Tybee, Bob Melvin, Len Dawson Orc, Varadero Sextet.

MURRAY FRANKLIN'S - Murray Franklin, Paul Gray, Jackie Heller, Kay Cardie, Frankie Hyers, Carolly, Charlie Callas, Eddie Bernard.

PALLADIUM—Art Mooney Orc, Caney Orc, Ralph Font Orc, Candi Cortez.

SAXONY—Casa Diosa Revue, Pepe Miller, Diosa Costello, Don Casmo Orc, The Sabras, Ivory Tower Revue, Fawzi Anar, Guili Guili, Nezla Iz, Yasmina Yamal, Maritza, Geo. Sawaya Group.

SEVILLE—"Caught in Act," Jack DeLeon, Terry Haven, Joe Russ, Jerry Newby, Anne Jones, Linda Lavin, Held & Paul.

THUNDERBIRD Frankie Scott, Richie Bros., Dick Merrick, Territicos, Pepi Vaughn Four.

RENO-TAHOE

HAROLD'S CLUB—Rosita Draper, Judy Lynn, Don Conn Orc.

HARRAH'S (Reno) — Jerry Colonna, Hank Penny, Nick Esposito, Cooper Sis, Conley 3, Charley Chaney 3.

HARRAH'S (Tahoe)—Holiday in Japan, Izmuri Yukimura, Jimmy Borges, Rie Tanuichi, Haru Tominaga, Nagata Kings, Lancers, Skeets Minton, Joe Kline, Leighton Noble Orc.

HOLIDAY — Betty Reilly, Hi-Brows, Karen Williams, Charles Gould, Poni Tails.

MAPES—Don Lane, Players, Gwen Harmon, Gloria Tracy, Joe Karnes.

RIVERSIDE - Roberta Sherwood, Treniers, Los Cherumbeles, Frankie Brent, Riverside Orc.

WAGON WHEEL (Tahoe) — Gaylords, Gallons, Bremen-Leonard, Bobby Page.

SAN FRANCISCO

BLACKHAWK -George Shearing 5.

EARTHQUAKE McGOON'S — Turk Murphy Orc.

FAIRMONT HOTEL — Pat Boone, E. Heckscher Orc.

GAY 90'S—Ray K. Goman, Bee & Ray Goman.

HUNGRY I—Jackie Gayle, Tom O'Horgan, Carol Brent, Freddie Paris.

JAZZ WORKSHOP — Jim Witherspoon, Ben Webster 4.

ON THE LEVEE Kid Ory Orc.

NEVE- Billy Williams, 4 Dukes, Skip Cunningham, Clora Bryant, H. Henderson Orc.

NEW FACK'S —Mel Young, Bobbi Norris, Geo. Cerruti 3.

365 CLUB — Gonzalez Gonzalez, Jackie Gale, Roberto Navarro, Maria Caruso, Marya Linero, Barry Ashton Dancers, Roy Palmer Orc.

PURPLE ONION — Carol Brent, Jerry Music.

Segregation

Continued from page 1

an "orderly pattern" is worked out.

At a meeting between the mayor's new citizens committee, it developed that Negro leaders would use their influence to prevent additional demonstrations by Negro students in the downtown area pending talks.

Negroes demonstrated last week against segregated dining facilities in department stores and restaurants, as well as against film houses. A number of arrests resulted from the demonstrations, and Saturday's (25) severe snow storm apparently ended for the present demonstrations. No violence was reported, and private and city police were on hand to maintain order.

Civic leaders will meet with Negro leaders Monday (27), to work out a pattern for integration in the downtown area, which will probably includes stores, eating places, and film houses.

Desert Inn, Las Vegas

Las Vegas, Feb. 20.

Benny Goodman Orch (10) with Red Norvo, Charlie Shavers, Zoot Sims, Jimmy Rushing, Maria Marshall; Paul Gilbert; Carlton Hayes Orch (14); choreography, Donn Arden; $4 minimum.

Some recording company would be wise if it waxed an on-the-spot album of the sounds which will be coming from the Painted Desert Room for the next two weeks. Benny Goodman, the hard-core exponent of righteous jazz, is on hand and has surrounded himself with nine of the best musicians, and two of the best singers in the biz.

Result is an honest echo of the pure, honest jazz impact which is historically identified with an era—the era of Benny Goodman. Perfectionist Goodman, on clarinet, has the high lama of vibes aboard, Red Norvo; on piano there's John Bunch; Red Wootten, bass; Buddy Lowell, drums; Zoot Sims, tenor sax; Jerry Dodgion, alto sax; Carl Fontana, trombone; Charlie Shavers, trumpet, and Jim Wyble, guitar.

Backboned by the flawless rhythm section, group tosses with fine shades of animation such evergreens as "Savoy," "Moonglow," "Please Don't Be That Way," "Poor Butterfly," "After You've Gone," "But Not for Me," "September Song," and of course "Sing, Sing, Sing." The variations are generous, and the party moves. The solos are vibrant, controlled, and each pulled hefty mitt action from first-nighters.

Big Jimmy Rushing, one of the all-time solid blues shouters, drives "There'll Be Some Changes Made," "Every Day Blues" and "Sent for You Yesterday" to stomping effect.

Maria Marshall, a true jazz singer with a full rich, and happy sound, gets cheers with "Get Happy," "I Can't Believe You're In Love With Me" and "Bill Bailey."

Wrapped up, the Goodman package is one of those memorable events which regretfully does not settle down to an indefinite run in Las Vegas.

Paul Gilbert, and a holdover Donn Arden production number are the bill-balancers, making the show a strong entry. Comedy star Gilbert brings in many new gags, revives some of his classics (including the "Medic" skit) and bows off to booming yocks.

Goodman, Gilbert & Co. are in until March 7, when Tony Martin returns. *Duke.*

Le Cabaret, Toronto

Toronto, Feb. 21.

Judy Lee, Frank Manzell Trio; $1.75 cover.

Red-headed Judy Lee is back at the plush Le Cabaret, this time with greater aplomb in her stage presence but still with that magnificent voice and pert personality in which she enjoys what she is singing and gives meaning to the lyrics.

Clad in a vivid yellow evening gown—when caught on opening night—Miss Lee has a bouncy introduction in "From This Moment On," segues into "Love Is a Simple Thing" and "What Good is a Guy Without a Girl?" There's a tempo-switch to "Happiness" in whisper style, a poignant "Me and My Shadow" and a begoff to a bouncier "Just One of Those Things."

She was on 25 minutes with all arrangements by Harry Cohen. Just back from an engagement in Puerto Rico, the soprano got instant attention of a near-capacity audience with her singing ability; and that expressive face doesn't hurt. Miss Lee also has glamor and knows how to act. *McStay.*

Trade Winds, Chi

Chicago, Feb. 22.

Julius La Rosa (with Joe Massimino), Gary Morton, Joe Parnello Trio (7); $2.50 cover.

It has taken Julius La Rosa quite a spell to shake off trading as an Arthur Godfrey alumnus. The old boy-next-door diffidence suited as an airwave image under Godfrey's paternalism, but against the hot disk-and-personality dynamics of the songstering trade, the La Rosa qualities got sloughed in the postgraduate interim.

If actuarially he's still a youngster, the further truth is his welcome maturity as a belt-and-croon exponent. Vocally, for one thing; but he's also lost much of that awkward boyishness, and overall cuts it with vastly more savvy.

He has a better sense now of stageiness, which is fine at present and for as long as he doesn't let the poise get out of hand. He still projects, in short, that wholesome sincerity, only more showmanly—and it's an act that bids for firm stapling in the clubs.

What La Rosa is flashing during his fortnight in this smallery is essentially the new image unwrapped at his recent Syracuse, N.Y., nitery date, and underpinned with a solid take-your-pick ASCAP potpourri.

These romantics are nicely balanced with comicalities as he ribs virtue in one special number, then dittoes with a neat rock 'n' roll satire that's almost too close for comfort. His "Carousel" soliloquy lacks the stage-borne drama, yet succeeds very much anyhow on La Rosa's own terms.

For backing, singer has some five pickup AFMers augmenting Joe Parnello's house trio (sans Parnello) with Joe Massimino, star's conductor-88er in charge. Effect at times is a bit reverberant in this spot, but never really too strident.

Gary Morton's show-opening japery is dependably expert, albeit some of the material can use retreading by now, tabler audit attesting. He's plenty adept at the mimicry, per the Florida sun-taning and related slants, and coaxes nice reaction with a coupla standbys—the famous paintings talking back, and the voices that don't fit their occupations. His Chi exposure stands to gain, however, by splicing in some updated sharpies.

Irwin Corey and Adam Wade open March 8. *Pit.*

Viennese Lantern, N. Y.

Vicky Autier, Marguerite Baxter & John Modinas, Ernst Schoen Orch; $3.50 minimum.

Vicky Autier, who annually has been making the run between midtown St. Regis hotel and Max Loew's Viennese Lantern, is generally the signal for uptempoed business at this Continental spot. She's at home in this room as any performer can possibly be, knows its denizens, its quirks and how to spoonfeed the habituees into attendance several times during the run and with it to maximum response.

Miss Autier, who comes annually from Monte Carlo to make her tour of the nation's bistros and wax for Capitol, is coiffed and coutoured very much in the haute manner. Her catalog is again a mixture of new and old faves in several languages and her stint is done both from the keyboard and a standup position at the mike. She's effective from both positions.

This time there are several numbers new to her, including tunes in French, Italian and Greek and of course, en Anglais. Her imports from the Continent are varied enough both in language and in content to give variety to her turn, and of course, she's still there with some of the holdover faves to give her a solid base. Miss Autier is also effective pianistically with arrangements which show her digital dexterity.

Other act on this bill is Marguerite Baxter & John Modinas (New Acts) and the music is by the crew headed by singer Ernest Schoen with able assistance by Joe Troppi and the others in the Continental style orch. *Jose.*

Elmwood Casino, Windsor

Windsor, Ont., Feb. 23.

Jane Morgan, Leonard Sues, Bob Arlen Dancers (6), Nick Forrest; Jack Madden orch (9); $2 cover.

Jane Morgan scored a notable success at the opening of her two-week engagement at this posh spot across the river from Detroit. Her audience was 95% male conventioneers who filled Al Siegel's 750-capacity Ambassador Room. From the moment Miss Morgan sang the first few bars of "Fascination" off-stage to her signoff with the same signature song, after three encores, she held the audience's rapt attention. Musically and visually she was exactly what this audience showed it appreciated.

Miss Morgan's act is a simple, stand-up, sans tricks, songalog with only a couple of brief excursions with the hand mike around the periphery of the stage to cozy up to the ringsiders. Her special material includes "It Took A Lot To Get Us Together," a Paris medley, a grouping of Academy Award songs and the French version of such songs as "Davy Crockett," "Sandman" and "Yellow Rose of Texas." All of it comes across as something very special; a veritable tour de force. Miss Morgan has a great assist from her accompaniest Phil della Penna.

Leonard Sues' act is confused, faltering in the comedy, singing and dancing departments and but socko on the solid trumpeteering. Sues would do better if he stuck to his superlative trumpet blowing and forgot about being a song-and-dance comic.

Nick Forrest lacks warmth as the emcee. He seems to be more intent on being a singer, and is only fair. The Bob Arlen Dancers are unimpressive. Jack Madden's orch provide excellent backing. *Tew.*

Colonial Terrace, Atlanta

Atlanta, Feb. 20.

Rick-Racks (2), Danny Windsor; $2.50 minimum.

Chick Hedrick, operator of Domino Lounge in Imperial Hotel, who took over the Bayou Lounge and tried to make it go under the old Dixieland policy. It didn't work. So last week he changed name to Little Club and brought in Danny Windsor, billed as "Duke of Satire," a song and dance man and a fine pantomimist.

Plan is to transform spot into a place that will attract the after dinner and theatre clientele.

Windsor's present stint is overlong at 50 minutes. He mixes patter with patter with his song and mime offerings and gets friendly with customers, which has a tendency to slow down his turn.

He's assisted by Rick-Racks (pianist Jay Horton and electronic bassist Tommy Conrad, who also drums and they concertize as well as play for dancing. They sing, too. *Lucc.*

Club 76, Toronto

Toronto, Feb. 21.

Johnny (Crazy Otto) Maddox; 50c cover.

With Bob Cook, owner-operator of the Club 76, setting his trademark on his ability to get commercial ragtime piano-players, latest is Johnny (Crazy Otto) Maddox. Helped by his Dot albums' reception, he saw a steady lineup of ragtime devotees on opening night, with many turned away from the 98-seater.

Actually, Maddox plays a lot faster than the oldtime composers intended but that's what modern customers want in their nostalgic memory playing. Incidentally, Maddox filled the initial afternoon of his six-weeks' engagement at the Club 76 tuning the old upright to sound slightly off-key prior to his nightly pounding beat.

Tennessee-born Maddox got his first break on unique piano styling when Randy Wood, prexy of Dot Records, had him wax "Crazy Bone Rag," a fave of 1913, backed by "St. Louis Tickle," popular at the time of the St. Louis Fair in 1904. *McStay.*

Chi Chi, Palm Springs

Palm Spring, Feb. 18.

Joe E. Lewis, Ben Sherwin, Jay Lee & The Princess; Bill Alexander's Orch (7); $2 cover charge.

Though Las Vegas and Palm Springs are only an hour apart as the Old Crow flies, this is Joe E. Lewis' first time in the Chi Chi Starlite Room. That he picked the first week in Lent to air his ribald and wandering routine looked as if he was doing his best to promote what he calls his "losing streak." But actually the NAM was in convention assembled and they not only gave his risque gags plenty of laughs but helped fill the nitery to capacity, a novelty for this 750-seater.

A heckler who shouted "Post Time!" about every other minute seemed to throw the old trouper. Lewis doesn't need a prompter to tell him when to say "Post Time!" as the heists a drink from the audience, but this moujik thought he did. Lewis finally told him to shut up: "Imagine a man having a two-word vocabulary for 48 minutes!" Lewis' nifty about Lumumba eating a Belgian and "it didn't agree with him" and another about Neiman Marcus, the Dallas store with the slogan, "All the world's a stage, let's rob it," had all the old iconoclastic bounce.

Jay Lee, a Chinese magician with a dry line of gags and a gorgeously, gammed wife, open the bill. They're followed by Ben Sherwin, who sang his heart out to no purpose. The house was waiting for Joe E. (for Empathy) Lewis.

Bill Alexander's orchestra backstopped Lewis without a rehearsal, but, of course, Austin Mack was at the piano. *Scul.*

Soho, Paris

(FOLLOW-UP)

Paris, Feb. 18.

Crazy Horse Saloon proprietor Alain Bernardin may close his new boite, the Soho, in May and try again with a fresh show next September. He then hopes to bloom it into an international name and mecca as it happened with the Crazy Horse, which has been shoehorning them in for years.

Specialized clubs, eschewing star names, have to click on style or method that sit well with both local and foreign nightlifers. With a big overhead, that leaves out satirical revues, and headliners rarely play boites now.

Madcap vestpocket theatrics and moody songstresses provided the atmosphere in the late '40s and early '50s during the existentialist phase but that too is gone. A catch formula is the thing and Bernardin is still striving for it.

He poured a lot of the loot garnered from his Crazy Horse strippery into building this fancy Champs-Elysees cellar club. It's done like an amphitheatre with Japanese decorative motifs, and a stage equipped with all modern conveniences.

Bernardin decided he would make the elemental strip more inventive for those still wanting flesh in their nitery ogling but also desiring more fantasy. So he has four girls, Sohophisticated Ladies, dancing nude with lighting patterns playing over them. He has a sinuous frenetic exotic dancer in Sherry Young, more of same with wiry Sophie Teckel, an elegant nude dance in an Arabian Nights tableau, plus the scrubbed Baby Sisters (2) doing bright little terp and song interludes. Between the nudity are some classic music hall, theatrical and boite visual sight acts.

In short, it adds up to a more ambitious reworking of the Crazy Horse formula. Jacques Ary is a clever slapstick mime at odds with his furniture during a drunk. Gilles Segal & Leger do a clever mime bit using different hats to play several characters.

Jo, Jack & Jori are a vaude entry who do madcap things with instruments and Wilson, Keppel & Betty are also oldtime vaude in Arab dance takeoff. Conrad Pringle adds some wiry, electric terping to the show.

But it all hasn't quite struck the mixture of old, new and nude that will draw locals as well as tourists which is the life's blood of the fancier niteries here. Bernardin knows it takes time for material to click and has enough savvy and daring to go it once more.

He closed down last July and paid off performers when the policy didn't quite register and is doing it again since this hasn't jelled. *Mosk.*

New Acts

FRANK GORSHIN
Impressions, Comedy
25 Mins.
Copacabana, N. Y.

Frank Gorshin, with beaucoup screen and television credits, has come in for the big opportunity at the Copacabana at the request of Bobby Darin who is headlining the bill. Gorshin's Gotham advent is preceded by a record of having made it in the Las Vegas spots and elsewhere along the nitery fronts. Thus his failure to do at least as well as elsewhere is a keen disappointment to the Copa hipsters.

Gorshin is a mimic with a great flair for sounds and mannerisms. He has an ear for authenticity and a tremendous catalog of impersonations. There are some flaws in his turn for a sophisticated New York audience. For example, many of his top impersonations are tied to physical discomforts of the kind that aren't suitable subjects for the dinnertable. There are periods, also, when he neglects to infuse sufficient humor to go along with his portraits. He satirizes physically, but in some instances not verbally.

Yet despite the fact that Gorshin didn't hit a peak reception, he gives the feeling that it either wasn't his night or his room. There are adjustments he can make in his act to make him as big a hit in the eastern metropolis as he is in the west. Some stretches of rewriting and a lighter attitude toward his work seem to be a couple of the more obvious requirements before he can achieve real big-city plaudits. *Jose.*

AGOSTINOS (2)
Acrobats
10 Mins.
Sports Show, Omaha

Agostinos, husband and wife team from Italy, are one of the brighter acro turns to hit these shores in quite a spell. Broad-shouldered guy comes out in tramp costume with a big sack which he bounces around stage. Gal finally gets out, also as tramp, for routine work.

As gal is standing on hubby's head, both strip off outer clothing; he's in tux and she in abbreviated costume. Duo then engages in some skillful work to set up an amazing encore termed the "Roman Chair," in which he lifts wife over back of chair to floor, and then back up again. Fine act for any visual outlet. *Trump.*

BAXTER & MODINAS
Songs
15 Mins.
Viennese Lantern, N. Y.

Marguerite Baxter & John Modinas are good looking and well groomed singers with power and excellence to spare in the vocal department. Originally booked in the Max Loew winestube as singles, they are now teamed into purveyors of class offerings. Both have finely developed voices, which are projected with upbeat spirits and charm.

The pair are, coincidentally, both Greek, but it's evident only in one set of tunes, otherwise, they turn to pop offerings from the romance countries of Europe and from musical comedy. Their harmonics are excellent and their vocal blends are extremely applauseworthy. Pair are admirably suited for intimate class spots. *Jose.*

KAREN WILLIAMS & THE HI-BROWS
Music, Songs
45 Mins.
Holiday, Reno

Albeit the act has been together for more than six months, it's never been recorded under New Acts. Karen Williams and The Hi-Brows are a pro group despite the youth, and present a nice 45 minutes.

Accent seems to be on the uptempo things, with a mixture of the five members on both vocal and instrumental. Miss Williams, a red-tressed thrush with a chassis commanding much eye appeal, more than capably handles the femme chores in the vocal department. On sax and flute is Dave Scott, on bass is Dick Parker, on drums is Wyman Bower, and on piano-organ is Denny McReynolds.

Parker and Scott work well in tandem with Miss Williams on the vocal things (with the three at mike) and McReynolds fills in vocaling from the piano. Parker does an okay job on the comic routines, and Scott impresses with his sax work. Presentations are studied and neat, with staging not overplayed. Four males are nicely suited and Miss Williams' selection in gowning accents the well-proportioned measurements. *Long.*

GLORIA TRACY QUARTET
Music, Songs
30 Mins.
Mapes, Reno

The accent in the Gloria Tracy Quartet is definitely on Miss Tracy—and her harp. She's a blonde looker, and displays a keen jazz talent on the strings for much aud endorsement. She's backed by three talented musicians: Jerry Tracy (her husband) on drums, bass and vibes, Bob Winn on flute and bass, and Dave Brewer on guitar.

Miss Tracy is one of the few nitery acts using a harp to play the local boards and she gets good response with her brand of heavenly music. With a smooth presentation and a nicely selected catalog, she proves a pleasant departure from some of the other louder groups making the regular rounds. There's no attempt at comedy or novelty stuff; it's all played straight—and well. *Long.*

Deauville, Miami Beach

Miami Beach, Feb. 25.

Ritz Bros., Julie Wilson, Henry Levine Orch; $5-$7.50 minimum.

The Ritz Bros., who set the Casanova Room of this biggery off to a winging start last year, are back on a later date-deal this winter, providing prexy Morris Lansburgh and booker Jack Young with their first look at the big-spender types who can wheel a hotel-cafe into the black ink side of the gross-ledger; and adding to the draw-values of the bill is sleek Julie Wilson.

It's been a long time since the 650-seater rocked with the sort of howls the zany trio set going in almost continuous pattern through their 50-minute stint. Per always, they work at break-'em-up pace, their routines revved up to yocking-rocking tempo by new lines, new bits of biz and shrewdly blended book of special material that hits every funnybone.

Per always, the basics of their free-wheeling antics are woven by Al and Jimmy around the guy in the middle, Harry, who in turn spins out original bits of business, of mugging, of ad libbing a weird and yocks-stirring set of dialects and double-talk foreign tongue.

Many of his inventions have been picked up by comedian confreres, but none can equal the laughs he earns. Such as in their lampoon on tv-Westerns, with his multi-costume changes that are topped by his salon-belle. It sparked an uproar among the first-nighters. So did the broad satirization of the Russian ballet-men. The Ritz freres have revived, happily for them, the "Snow White" spoof they introed some years ago, then dropped from their package. It peaks up the latter segment of their turn and laugh-wheels them into topping routines such as their standard "Continental Gentlemen of Song" with its "Don' holler" merriment raiser.

The spontaneous palm payoff by the tablers leads into their closer, the calypso-themed "Vitality" complete with costumes and new lyrics. Throughout there's the as-one hoofery breaks that are smooth as silk and begets the trio much mitting before routines are over with. There aren't many acts that work as hard as the brothers, who keep punching to top the yocks they garner from first wacky wolk-on bit. It pays off, in spades with a beg-off sum-up.

Julie Wilson is a classy plus to the Ritz wingding. The looker with the wow-whee figure, gowing and coif to match her sultry appeal, takes on the tough opening spot with aplomb. Normally the sophisticated chanteuse with the sly-lyric ideas, she sets up here a book of song to match the let-your-hair down Ritz routines, and in showmanly fashion belts out the upbeat, the musicomedy and the riding-high rhythmic evergreens, to capture the auditors fast. The delivery, easy of manner and inherent charm adds to Miss Wilson's big click.

Henry Levine and his crew showback in top manner. Due March 5, Milton Berle and Co. *Lary.*

Beverly Hills, Cincy

Cincinnati, Feb. 24.

Vivienne della Chiesa, Morty Gunty, Moro-Landis Dancers (9) with Bill Raymond, Gardner Benedict Orch (12), Jimmy Wilber Trio, Larry Vincent; $3-$4 minimum, $1-$1.50 cover.

One of those rare, relaxingly delightful floorshows unfolds in this Kentucky swankery's current two-framer. Biggest helping is by Vivienne della Chiesa over a 35-minute vocal route. Morty Gunty, nifty comic, ably fills a 22-minute spot. Spicing the 75-minute offering are the Moro-Landis delovelies in Manhattan and Haiti routines, featuring Rene de Haven, with Bill Raymond returned as production singer.

Gunty, in for his third date, warms up quickly with a "we'll have a real good time" opening song. Personable tuxed youngster entwines familiar and new gags with rousing impressions of Jerry Lewis, JFK, Huntley & Brinkley, Belafonte, Danny Kaye, tv commercials and flamenco dancers.

Miss della Chiesa, statuesque blonde beaut, is an equally charming rangy mezzo soprano. With background of concert, opera and radio, she puts siters at ease as if being entertained in their own living room. Every syllable is distinctive. Repertoire highlights include "September Song," "Scarlet Ribbon," "Little Serenade" in Italian and English, "Don't Forget Me," French, and a swingy "After You've Gone" closer. Class grooming is in black beaded evening gown and white sleeve gloves. Her only previous engagement here was 18 months ago and she merits early return.

Gardner Benedict crew is increased by guitar and accordion to meet the headliner's special arrangements.

Three of the four Ames Brothers return to headline the session opening March 10. *Koll.*

Dunes, Las Vegas

Las Vegas, Feb. 23.

Tony Bennett, Ford & Reynolds, The Borjevas (2), Shelia Cass, Lester James, Sandra Dale Girl Dancers (9), Boy Dancers (4), Showgirls (5), Nudes (10), Bill Reddie Orch (20); produced by Harold Minsky. choreography by Ron Lewis, stage Direction by Eddie Lynch; $4 minimum.

Tony Bennett was such a hit with his opening night audience he did something unusual—after the house lights were up and half the crowd was well on the way to the casino, he came back and announced he would sing some more. After rounding up a few missing musicians, he continued his songalog of about 18 tunes which included "Taking a Chance on Love," "Put on a Happy Face," "It Amazes Me," "All of You," "Firefly," "Over the Rainbow," "Solitude," "Black Magic," and his platter click. Bennett's distinctive sounds, backed by the Ralph Sharon Trio foundationing the Bill Reddie orch (20) seem better every time he returns to Vegas.

Frankie Ford & Gary Reynolds are back for this one, and the sky-rocketing young comedy team shows again why it's a solid attraction for any room. Doubling as musicians (Ford on trumpet and drums, Reynolds on sax) they blend instrumental shenanigans into their very funny turn. Ford's repetitious "What're gonna do?" phrase is a good identifying gimmick.

The Borjevas make their Vegas bow in this—she hands him the dinner plates, and at the end of the act he has 32 spinning wobbly on the end of 32 spears and one on his finger with no breakage.

Rest of show holds over, with singers Shelia Cass and Lester James, exotic terp Sandra Dale, nine girl dancers, four boy dancers, five showgirls, and 10 nudes. The Ron Lewis choreography is top drawer. The Harold Minsky production is in for four weeks. *Duke.*

Hotel Monteleone, N. O.

New Orleans, Feb. 26.

Carla Alberghetti, Dick Curtis, Nick Stuart Orch (7); $2.50 weeknight minimum; $4 Sats.

Carla Alberghetti and Dick Curtis ran their maiden race at Billy Monteleone's plush Swan Room (22) and the double entry had thoroughbred form all the way.

Miss Alberghetti, sister of the more renowned Anna Maria, headlines. A near capacity house came to the young singer's opening. What they saw and heard they liked. She is 21, a looker with dark hair and eyes and a polished voice of lyric beauty that rings true throughout a turn which encompasses pop and classical songs.

The singer captivates with her varied selections that included "Speak Low," "I Could Have Danced All Night," "Get Out of Town," and a number of operatic arias and tunes of her native Italy such as "Sempre Libre" from "La Traviata" and "Un Bel Di" from "Madama Butterfly," "Arriverderci Roma" and others.

Miss Alberghetti narrowly escaped injury opening night when she stepped too close to the edge of the platform and fell. She immediately regained her poise and went on to generate more aud enthusiasm with her beautiful voice.

Dick Curtis, a young comedian, displayed a seemingly effortless and casual sort of style that put him on an intimate, friendly terms with table-holders.

His material is fresh and imaginative, and the laughs come fast. His top offerings are a couple of routines about a hillbilly deejay and a drunkard.

Nick Stuart's musical crew opens the show with a Dixieland "High Society" in memory of the late Alphonse Picou, and plays for the hoofers. His music is flavored with a variety of rhythms and tunes.

Show is in for two weeks. *Liuz.*

Harrah's, Tahoe

Lake Tahoe, Feb. 21.

"Holiday in Japan" (produced by Steve Parker), with Izumi Yukimura & Co., Jimmy Borges, Rie Tanuichi, Haru Tominaga, Nagata Kings (3), Rocky-Fellers (5), Kanda Beatniks, Leighton Noble Orch (13); no cover, no minimum.

"Holiday in Japan" show began its 88th week playing the U. S. with the opening frame at Tahoe Harrah's—and it retains the basic format presented when it debuted in Las Vegas, albeit nudity has not been one of its attractions since the show completed the long run in Vegas. There've been other nude acts playing northern Nevada in the past, but for this turn it's out of the question for the Japanese show, what with Harrah's having a strong house policy against such, and ditto any blue material.

Big change after 88 weeks before U. S. auditors comes in the pace of the presentation, and there's one complete new act—the Rocky-Fellers—who were not in the lineup at the Vegas opening. Many of the traditional Japanese routines have been shortened or dropped, and the accent is more Americanized than at the Vegas debut. Also more English titles are included in the complete catalog.

Narration and male vocal chores are handled expertly by Jimmy Borges. His appeal is also strong in tandem with Miss Yukimura, femme star of the production. Traditional dance takes the first spot with two sword handlers in duel to finale first offering.

Costuming for both male and female members of the cast of 60 is colorful and authentic. Likewise the coiffures and makeup.

Haru Tominaga follows opener with skillful work on the samisen, an oriental string instrument played from seated position. After a Japanese title she swings into uptempoed versions of "Cherry Pink" and "When The Saints Go Marching In." The Nagata Kings score with a baseball routine, with one member in a perfected slow motion bit. Rie Tanuichi is a fast moving femme terper with some good backing on the choreography by the Kanda Beatniks. Her offering shows imagination and design.

The Rocky-Fellers (four brothers and father) carbon the rock and roll set to perfection, with the younger freres, Eddie, 7, and Alberto, 9, commanding most attention with neat hip-swinging and vocal gyrations.

Miss Yukimura is a vocal artist, as proved by her interpretations of such as "It's Wonderful," "Love Is A Many Splendored Thing" and the "Trolley Song." Star is a looker and enhances the appeal with ultra smart gowning.

Direction and choreography is by Paul Godkin. Current bill marks first time such a lavish production has played northern Nevada, and Harrah's is the only club with facilities to properly stage such a show. Entertainment director Russ Hall is getting much endorsement for the presentation and b.o. is okay despite this being the slow season for Reno-Tahoe shows.

Sammy Davis Jr. is slated for March 9 opening. *Long.*

Riverside, Reno

Reno, Feb. 23.

Roberta Sherwood, Los Cherumbeles (10), Treniers (8), Frankie Brent Quintet, Riverside Orch (8); no cover or minimum.

There's been a four-year hiatus since Roberta Sherwood has played a Reno club—and a first-night audience at Bill Miller's Riverside indicated it's been too-long. This time around she has a new name working with her—Don Lanning, her 20-year-old, who shows much potential.

Miss Sherwood, working for the most part with traveling mike, proves her effectiveness on all tempoes, and varies the catalog for good effect. Range is from "Lazy River" to "Make Someone Happy." Presentation is authoritative but with apparent ease. Other titles she essays include "Best Things in Life Are Free," "Lonesome Road," and "Basin Street Blues." Format follows no straight line, and she's sensitive to tablers' reactions to set mood.

"Working in tandem with son, she gets good response to "Old Man River," then lets Lanning go it alone on such as "Slow Boat to China," and "Moonlight Becomes You." Youth shows well for limited exposure, and indicates self-confidence. Backing Miss Sherwood is Ernest DeLorenzo on piano and Eddie Graham on drums.

Los Cherumbeles, nine guys and a femme, present a well-rehearsed melange of Spanish and European numbers with the accent on strings and reeds. Choreography is minimized but highly effective, and discipline is obvious. Colorful costuming is impeccable and enhances the Latino flavor of the overall act. Femme member of the cost commands much attention with the heel-toe flamenco offerings.

The Frankie Brent Quintet, featuring Jay Price, mix it up with comedy and instrumental for good rapport. They're a live group, and exhibit much in individual talents. Group is in good contrat contrast to the Cherumbeles.

The Treniers are in a holdover slot from the last show, New acts due in March 9. *Long.*

Walker Hotel, Toronto

Toronto, Feb. 22.

Sandra de Kiraly; Jimmy Amaro's Quartet; no cover.

Tall, sexy and self-assured professionally, brunet and dark-eyed Sandra de Kiraly is just what George Schwab, operator of the lush Franz Joseph Room, wants in a Continental chanteuse in the European manner. She has written much of her own 30-minute program, which ranges from Gershwin to calypso.

With a full-throated contralto, she sings in English, German, Italian, Yiddish, French, Spanish and Czech. In language and singing style, she fits into the opulently-furnished cabaret where she jammed in the posh supper-club mob to begoffs—when caught.

Clad in sequined white sheath evening gown, with elbow-length white gloves, Miss de Kiraly exhibits confidence and timing from her opening waltz number from "Gigi" to the theme-song of "Never on Sunday" and a "Porgy and Bess" medley.

In between, she switches in tempo to her own writing of "Wax Marquise" and her "Astrology" number, plus finale of an international medley dubbed "Around the World," which brings in her language lyrics. Notable also is her own music and writing of a calypso melange, complete with table-hopping.

Statuesque femme has her eyes on the musicomedy stage and, with the breaks, could make it on looks, professional ability and appearance. Jimmy Amaro's quartet lends excellent backing to Miss Kiraly's singing stint and also plays for the dance sessions. Biz is big at this new Viennese cabaret. *McStay.*

Playboy

Continued from page 80

Artie Shaw, George Gobel, Diosa Costello, Ilona Massey and Heidi Kral, originally a house singer who became a Met Opera star.

Designers for Playboy Key Club plan to build a new second floor at balcony level to raise seating capacity up to about 500. Expanded space on two floors will be used for four rooms, a large penthouse, a "Musical Living Room," a "Library of Fun" and a cocktail bar. It's understood that they will follow style of the Chicago Playboy Club in lavish decor and entertainment policy in two of largest rooms.

$25 Per Key

Charter lifetime memberships here, according to report, are starting at $25 per key for the first 2,000 members to drum up interest. Fees running from $50 up may be charged for latecomers after backers get the drive under way.

Cleveland's Playboy will find itself competing against another quasi-private key club only a few doors away. If a $300,000 stock-buying deal is successful, a local group plans to convert the nearby Pierre's restaurant into a Black Sheep Club.

Incorporators of this potential branch of national chain are Albert Caminati and Alfred Rancati, owners of Pierre's; Clint Noble, who operates a band-and-act booking agency; Jack Mills, prez of Clevco Corp., and Ellsworth Smith, v.p. of Milbar Corp. Project would be franchised by the Gaslight key clubs of Chicago, New York and Washington, D.C., with each man's membership costing $250 per share of stock.

Copacabana, N. Y.

Bobby Darin (Frank Behrke, conductor), Frank Gorshin, Douglas Clarke, Paul Shelley & Frank Marti Orchs, Doug Coudy Line; $5.50-$6 minimum.

Jules Podell has an embarrassment of riches this year. Drawing liberally from the younger segment of headliners, the Copacabana is putting in Bobby Darin at a time when he has to rely mainly on adult trade, and it seems that he can do the trick. He's a hip and swinging citizen, far out enough to keep the mature trade with him and still excite the younger elements.

It's likely Darin will overcome the handicap of Lent and the wrong time of the year for a performer of his particular appeal. He is paired with mimic Frank Gorshin (New Acts).

Darin is a performer of great instinct and few inhibitions. Highly stylistic, he gives an impression of enormous vitality along with a roistering and jazzy attitude. Yet with all this equipment appealing to the modern cats, he seems anchored in traditional music, at least as far as the nitery dates are concerned.

He rambles among the standards, and for a greater part of his act, seems not to be on a speaking acquaintance with a tune unless it has passed muster with at least one generation. Thus his regard for antiquity, together with his modern approach, give him a base which can appeal to all age groups. He is a surefooted performer who appears to know what he's doing every moment.

Following his encore, he spoke much too much and diffused his interest. The song medley starting with the year in which he said he was born had entirely too much gab, and seemed to generate uneasiness among the crowd. Yet when he starts singing the restlessness is dissipated. It's likely that he's corrected this defect in his turn. He stayed on for an hour in which he also exhibited skill at the vibes and drums. Once he gets down to elementals, he has a turn marked by solidity and top entertainment values.

There was another handicap to the layout at the hospice, which the house engineers will correct. There seems to be a lot of setting up to do for Darin, what with drums, vibes, extra musicians on a bandstand not equipped to handle that number. By the time the stage was ready for Darin, any warmup generated by the items preceeding the singer was dissipated.

The augmented orch gives a full bodied tone to Darin which is brought to fullbloom by Frank Behrke conducting the Paul Shelley Orch. Frank Marti does the Latino relief. The production dancing is by Douglas Clarke working with the excellently costumed Doug Coudy line. *Jose.*

New Frontier, Las Vegas

Las Vegas, Feb. 13.

"Good Nudes of '61," Bobby Sargent, The Cables (4), Cathy Ryan, Jeff Gyle Dancers (9), Dick Rice Orch (10); produced by Bruce Davis, choreography by Jeff Gyle, $4 minimum.

"Good Nudes of '61" brings back after a two-year absence the delightful standup comedy of Bobby Sargent, and introduces a highly talented, handsome young male singing quartet of San Franciscans called The Cables.

Headliner Sargent has a generous supply of topical one-liners, and he has fresh gags for his rubber-faced characters. He's a fine dialectician, and his special material songs are very funny. First nighters tossed consistent yocks to Sargent's entire turn.

The Cables (Chris Cundall, Larry Dolgin, Jim Britt, Don McCarthy) are not only pleasant in the harmony department—they also sock across some solid comedy routines, sparkplugged by McCarthy. Group ignores the standards, concentrates on specialties which pull hefty applause. A spoof of cigarette commercials and one of rock 'n' rollers are outstanding. Cables show here they are a potent attraction for any nitery or theatre, and a natural for tv.

Cathy Ryan, a belter of the Kay Starr school, offers some stirring songology as a hill-balancer, and the Jeff Gyle Dancers are seen in some pleasant if familiar choreography. Four nudes give the show its title. Produced by Bruce Davis and backed by the Dick Rice orch, "Nudes" is booked for six weeks. *Duke.*

Shows on Broadway

Come Blow Your Horn

William Hammerstein & Michael Ellis presentation of comedy in three acts by Neil Simon. Staged by Stanley Prager; setting and lighting, Ralph Alswang, costumes, Stanley Simmons. Features Hal March, Sarah Marshall, Pert Kelton, Lou Jacobi, Arlene Golonka, Warren Berlinger. Opened Feb. 22, '61, at the Brooks Atkinson Theatre, N.Y.; $7.50 top Friday-Saturday nights, $6.90 weeknights.

Alan Baker	Hal March
Peggy Evans	Arlene Golonka
Buddy Baker	Warren Berlinger
Mr Baker	Lou Jacobi
Connie Dayton	Sarah Marshall
Mrs. Baker	Pert Kelton
Visitor	Carolyn Brenner

Since the movies took over the field, plays like "Come Blow Your Horn" have been scarce on Broadway. If memory serves, the last one with this theme of New York as a bachelor heaven was "The Tender Trap," six seasons ago. That was a boxoffice flop as a play, but Metro made it into a profitable picture, thanks to careful budgeting and potent casting, Frank Sinatra and Debbie Reynolds.

Before the current era of sordid-life drama, it used to be basic that popular success depended, at least in part, on someone an audience could root for. Perhaps that still applies in the case of comedy. If so, "Come Blow Your Horn" has a serious handicap, for it's hard to care much about, or even take seriously, the characters in this lightweight antic by Neil Simon.

Moreover, although the author obviously was aiming for mere amusement, without the slightest intention of dealing with anything important or even serious, the play goes overboard in that direction by lacking any tangible theme at all. The result is a story without a moral, a joke without a point. That, compounding the lack of characters without genuine appeal, adds up to a so-what evening.

On the other hand, "Come Blow Your Horn" has plenty of laughs, mostly of the sort that keep the spectators nudging each other in gleeful recognition of broad parallels to their own domestic, or at least least personal, complications. It's the sort of play in which the telephone and the doorbell keep creating comic situations, in the latter case the arrival usually involving a surprise.

Former tv quizmaster Hal March is top-featured (the program uses the word "starring," but he's billed below the title) as a 33-year-old playboy who's supposed to be a salesman for his father's wax fruit company, but spends his nights and waking daylight hours playing the romantic field. To his old-fashioned parents, any unmarried man over 30 is a "bum," so when the younger son, on achieving the age of 21, leaves the restrictions of home and moves in with his brother, the old man disowns them both.

The ending is all too predictable. But in a drab Broadway season, with an especial dearth of broad comedy, "Come Blow Your Horn" may do reasonably well. It could supplement the available musicals for the expense account trade.

From the investment angle, the shows seems a moderate prospect, not only because of its pre-production film deal (Paramount is paying a minimum of $100,000, with bonuses for profitable legit weeks on Broadway to a ceiling of $250,000), but also as an item for stock and perhaps the road.

The show is shrewdly produced by William Hammerstein and Michael Ellis, the latter having tried it out last summer at his Bucks County Playhouse, New Hope, Pa. There's a single set, seemingly without complexities of lighting or other technicalities. The small cast probably requires a fairly modest payroll, presumably without percentages off the top.

Under Stanley Prager's busy, ingeniously broad direction, the actors maintain the impression of something going on all the time. Although his part is the straight man, March makes valuable use of the assurance and driving energy that was his special asset as a tv personality. Warren Berlinger is eager and plausible as the younger brother.

Sarah Marshall gives a professional touch to the ill-dimensioned role of the not-to-be-denied girl who really loves the roue older brother and keeps dropping in with no other motivation than to prove that the author knows it. Lou Jacobi gives a hoked-up vaudeville parent who; outraged that anyone should ever disagree with him, and Pert Kelton underlines the caricature part of the mother.

Arlene Golonka is passable in the stock role of one of the dopey girls in the galivanting bachelor's date book, and Carolyn Brenner has a curtain-laugh bit part. Ralph Alswang has designed a New York apartment living room spacious and ugly enough to serve as a rodeo arena, and Stanley Simons has provided the unattractive costumes. *Hobe.*

Comedie Francaise

N. Y. City Center (in association with S. Hurok) presentation of Comedie Francaise dual bill of comedies by Moliere: "L'Impromptu de Versailles," in one act, with decor and costumes by Mme. Suzanne Lalique, and "Les Fourberies de Scapin," in three acts, directed by Jacques Charon, with decor and costumes by Robert Hirsch. Opened Feb. 21, '61, at the City Center Theatre, N.Y.; $5.95 top.

L'IMPROMPTU DE VERSAILLES

Brecourt	Louis Seigner
La Thorilliere	Jacques Charon
Moliere	Georges Descrieres
Du Croisy	Michel Aumont
Bejart	Rene Camoin
De La Grang	Michel Bernardy
Mlle. Moliere	Micheline Boudet
Mlle. Bejart	Lise Delamare
Mlle. Herve	Denise Gence
Mlle. Du Parc	Catherine Samie
Mlle. De Brie	Daniele Ajoret
Mlle. Du Croisy	Genevieve Fontanel

LES FOURBERIES DE SCAPIN

Sylvestre	Jacques Charon
Scapin	Robert Hirsch
Leandre	Georges Descrieres
Carle	Francois Chaumette
Geronte	Michel Aumont
Argante	Rene Camoin
Octave	Michel Bernardy
Zerbinette	Micheline Boudet
Nerine	Denise Gence
Hyacinte	Genevieve Fontanel

The two short Moliere comedies, "L'Impromptu de Versailles" and "Les Fourberies de Scapin," which launched this latest visit of the Comedie Francaise, serve principally to whet the appetite for the more substantial pieces to follow in the repertory. The essential mildness of the dual bill is, however, offset to some extent by the company's performing excellence and stylish physical production.

The highpoint of the program, at least in terms of flamboyance, is the lively farce-of-intrigue, "Les Fourberies de Scapin" ("The Rogueries of Scapin"), wherein a commedia dell'arte type of valet, a brazen and brilliant rascal, unravels classicly complicated love affairs. Robert Hirsch doesn't so much perform the title role as he choreographs it.

Hirsch has the nimbleness and vitality (as well as the postures) of a ballet dancer, giving a colorful performance that is often appealing, as well as occasionally grotesque. It also calls attention to the fact that this is, after all, opera comique without music.

Greater unity of style is evident in the lesser roles, handled with charm and grace particularly by Michel Aumont, Micheline Boudet and Jacques Charon. The latter doubled as director, while Hirsch also designed the costumes and the light and airy seaport setting.

Though, au fond, a conversation piece, "L'Impromptu de Versailles," the program's curtain-raiser, is in some ways more exciting than the rough-and-tumble "Scapin." Here, in the guise of a not very successful rehearsal for one of his new plays, Moliere takes stage center and delivers opinions on the meaning of comedy, playwriting and critics. It is parochial, but because of that, it seems just that much more pertinent, wise and witty.

The piece is performed in finely orchestrated fashion as a series of lovely tableaux, with a minimum of movement. George Descrieres is excellent as Moliere, receiving excellent support from the cast of the company. Suzanne Lalique designed the costumes and decor. No director is credited.

The running English translation, available to City Center patrons via transistor earpieces, is adequate. The lady who does the translating hasn't much time to explore the more subtle nuances, but she does provide basic information, never intruding herself on the visual show. In effect, she never makes the mistake of competing with the Comedie players. *Anby.*

Sked AETA Convention Aug. 28-30 in New York

The Silver Anniversary Convention of the American Educational Theatre Assn. will be held Aug. 28-30 at the Waldorf-Astoria Hotel, N. Y.

The membership of AETA is composed of teachers, directors and others with college, school, community and children's theatres.

Stubbins, Izenour Get R&H Award in Boston

Boston, Feb. 28.

Hugh A. Stubbins Jr., designer of Harvard's Loeb Drama Center, and George C. Izenour, creator of the theatre's system of adaptable stages and scenery, will be joint recipients this afternoon (Tues.) of the second annual Rodgers & Hammerstein award. The $1,000 prize, which they will split, is given to "The person who has done the most for the theatre in Boston during the year."

In addition to the cash grant, both will receive bronze medallions.

Show Out of Town

Big Fish, Little Fish

Philadelphia, Feb. 28.

Lewis Allen & Ben Edwards (in association with Joseph I. Levine) presentation of two-act comedy by Hugh Wheeler. Staged by John Gielgud; settings and lighting, Edwards; costumes, Mary Grant. Stars Jason Robards Jr., Hume Cronyn; features George Grizzard, George Voskovec, Ruth White, Elizabeth Wilson, Martin Gabel. Opened Feb. 27, '61, at the Locust Theatre, Philadelphia.

Jimmie Luton	Hume Cronyn
William Baker	Jason Robards Jr.
Edith Maitland	Ruth White
Basil Smythe	Martin Gabel
Hilda Rose	Elizabeth Wilson
Ronnie Johnson	George Grizzard
Paul Stumpfig	George Voskovec

"Big Fish, Little Fish," the comedy by new playwright Hugh Wheeler, pictures in amusing detail the sad plight of an intellectual who is running into age and letting himself go to pot in a sort of shabby, lower middleclass bohemianism. The fine playing results in sharply sketched characters, although neither big fish nor little fish romp too far below the surface. The dialogue is topical and arrestingly offbeat and there is a story line that doesn't telegraph developments.

Jason Robards Jr. has the role of the brooding, half amused, half quizzical former college professor who is vegetating with his own little coterie in an intellectual cul-de-sac in New York's east 30's. This modest apartment is taken over by his friends, who devour his days and nights while they bicker for his interest with Beethoven and books, bridge and bed.

The first act holds promise as we meet this assortment of oddballs, each skillfully portrayed. But it is not sustained in the second half, which tends to repetition, and the ending is vaguely unsatisfactory. There is an attempt at something Chekhovian in the low-key portrait of the destruction of a man by his friends, but there are few emotional peaks and only occasional flashes of real conflict.

The professor is saddled, however, with a fascinating parcel of hangers-on. Hume Cronyn plays a schoolteacher with more than a yearning for the ways of ancient Greece; Ruth White acts a suburban middleaged housewife escaping her humdrum Connecticut life through adultery in Manhattan, and Martin Gabel portrays a puffy, domineering ex-publisher resembling a road company Alexander Woollcott.

Nemesis comes into this close and futile circle in the person of George Grizzard as a successful writer who hopes to rescue the professor before atrophy sets in. He brings the offer of a transatlantic job that will enable our hero to give up his grubby grind in a publishing house and go off to Geneva. The play's crisis hinges on the ex-professor's decision to accept this post, and the disaster that faces his school of little fish who will no longer find his weaknesses a feeding ground.

Gabel and Cronyn have the showier roles and outdo Robards for attention. Grizzard is excellent as the sardonic friend who brings the dubious hope of heaven. George Voskovec as the wholly teutonic Swiss publisher, and Elizabeth Wilson as a party guest, sustain the top level of the performances.

John Gielgud's direction of this notably conversational work manages to keep the stage occupants from ever becoming too stationary. *Gagh.*

Scheduled B'way Preems

13 Daughters, 54th St. (3-2-61).
Mary, Mary, Hayes (3-8-61).
Devil's Advocate, Rose (3-9-61).
Importance of Oscar, Lyceum (3-14-61).
Big Fish, ANTA (3-15-61).
Hamlet, Phoenix (3-16-61).
Far Country, Music Box (3-28-61).
Happiest Girl, Beck (3-30-61).
Carnival, Imperial (4-13-61).

Inside Stuff—Legit

There's one American among the 31 students of the new National Theatre School of Canada, located in Montreal except for July and August when it moves to Stratford, Ont., during the run there of the annual Shakespearean Festival. The American is Martha Buhe, who's acted professionally in Toronto legit and tv for the last year or so. She's giving up pro employment to attend the school, which does not permit its students to work in the theatre outside the school during the three-year course, unless granted special permission.

Tuition at the school is $700 yearly and there are 17 English-speaking and 14 French-speaking students ranging in age from 17 to 24. French-born James de B. Domville, who co-authored and produced the longrun Canadian presentation, "My Fur Lady," is administrative director. Jean Gascon, of Le Theatre du Nouveau Monde, is executive director. Powys Thomas, formerly associated with the London Old Vic, is artistic director, and Michel St. Denis, founder of the Old Vic Theatre School, is artistic advisor.

Robert Downing's play, "The Limbo Kid," has been voted play-of-the-year by the Southeast Theatre Conference, an organization of nearly 100 tributary theatres, and will be performed in many of the group's theatres during the coming year. Downing, who is production stage manager of "Camelot," hopes to attend some of the premieres. Play was done last season by Albert McCleery on his CBS-TV Workshop.

Shows Abroad

King Kong

London, Feb. 24.

Jack Hylton presentation of two-act (13 scenes) jazz musical. Stars Nathan Mdledle, Peggy Phango. Features Joe Mogotsi, Stephen Moloi, Sophia Mgcina, Patience Gowabe. Book, Harry Bloom; music, Todd Matshikiza; lyrics, Pat Williams and Ralph Trewhela; staged by Leon Gluckman; decor & costumes, Arthur Goldreich; musical director, Stanley Glasser; choreography, Arnold Dover. Opened Feb. 23, '61 at Prince's Theatre, London; $3.50 top.

King Kong	Nathan Mdledle
Joyce	Peggy Phango
Lucky	Joe Mogotsi
Jack	Stephen Moloi
Miriam	Patience Gowabe
Popcorn	Ben Masinga
Petal	Sophia MgCina
Slim	Aaron Modise
Harry	Rufus Khoza
Leadbelly	Ronnie Majola
Gangsters	Jerry Tsagane, Ernest Mohlomi
Sgt. Diamini	Bennett MaTango
Kuwayo	Gwigwi Mrwebi
Pauline	Phyllis Mqomo
Lena	Tandi Kumalo
Trefina	Florence Chembini
Journalist	Alton Kumalo
Photographers	Victor Ndlazelwane, James Thompson
Joyce's Girls	Abigail Kubeka, Hasel Futa, Vinah Bendile
Ma Ngidi	Martha Mdenge
Caswell & Doorman	Wanda Makhubu
Preacher & Jordan	Tommy Wilson Buson
Penny Whistler Lemmy	"Special" Mabaso

Knife Dancers: Joseph MogotsiRufus Khoza, Ronnie Majola, Jerry Tsagane, Ernest Mohlomi, Boy Ngwenya, Wanda Mahkubu.

Gumboot Dancers: Victor Ndlazulwane, George Tau, Caiphus Semenya, Wanda Makhubu, Ernest Mohlomi, Josh Makhene, Edgiw Mdandana.

Specialty Dancers: Ruth Nkonyeni, Thandi, Klaasen, Rose Hlela.

Chorus Leaders (Men): David Serame; (Women) Thandi Klaasen, Ruth Nkonyeni.

People of the Township (Men): Sidney Motha, Josh Makhene, George Tau, Samuel Kgaswane, Shadrack Tsele, Alpheus Komane, Bernard Zikalala Josiah Sebete, Caiphus Semenya, Johnny Tsagane, Walter Loate, David Serame, Edgie Mdandana, Jerry Chauke, John Lekoane, Boy Ngwenya, Meshak Mosia; (Women): Louisa Emmanuel, Priscilla Booi, Mabel Mafuya, Thandeka Mpambani, Linda Mhlongo, Mary Rabothapi, Letta Mbulu, Petunia Vika, Doris Kumalo, Mimi Edwards, Martha Mdenge, Mamsie Mthombeni.

With a cast of well over 60 the all-colored partly-amateur African musical, "King Kong," has reached London. Though by no means the sensation that advance publicity had suggested, it has enough rhythm and punch to rate as a hit. A longish run will be needed as Jack Hylton has had to invest a lot of coin in shipping the cast and production to London. Broadway may also be interested in "King Kong."

Jazz musical stems mainly from an amateur stable and though there are a handful of seasoned professionals in the cast the amateur influence still predominates and often shows through the skin of the production. It must not therefore be judged entirely from the standards of such slick Yank musicals as "West Side Story," to which it has some affinity. Its greatest asset is a bursting rhythmic vitality which makes sock impact from a cast that is childishly anxious to be liked.

The story is based on a true one and is a simple enough "meller." King Kong is the hero of a Johannesburg township, the fighter who becomes a champ, but falls on evil times and finally strangles the flighty Delilah who has double-crossed him with a local gangster. Storyline is often bogged down by an unnecessary device, whereby a small bunch of washerwomen on the side of the stage tell the narrative, which is then acted out. This produces a plodding atmosphere which wars with the visual liveliness. Harry Bloom's book very rarely touches on apartheid or political implications and if he has any "message" it is very heavily disguised. Actors are less at ease in delivering lines than when they go into song and dance which, happily, is often.

The concerted dancing is the most fascinating, though a knife dance from half a dozen "heavies" and a peculiar gumboot dance which stems from a Zulu tribal dance are both memorable. There are other scenes which stand out, notably the smooth way in which a wedding ceremony turns from gaiety to the horror of murder, a moment when a youngster (Lemmy "Special" Mabaso) plays a penny whistle and enchantingly pipes and dances his way into an ice cream barrow, and a beautifully produced scene at a bus queue.

The music and the songs veer from indigenous African to Tin Pan Alley influence. The lyrics are not so hot but the music of Todd Matshikiza has a vibrant throb that keeps the theatre constantly alive. "Tshotsholosa," a traditional road workers song, had little relevance to the plot but is a standout sequence and "The Earth Turns Over," "It's a Wedding," "Damn Him" and a rousing lusty song led by two of the principals and the chorus called "Back of the Moon" are tops.

Nathan Mdledle is a powerful, impressive figure as the dumb but likeable ox of a pug, who gets caught up in tragedy and he has a fair voice and Peggy Phango as the keeper of the local shabeen (speakeasy) who is his mistress scores with a couple of songs and has a striking personality. Joe Mogotsi plays the villain with evil aplomb and Stephen Moloi, Patience Gowabe, Sophia MgCina and Bennett Masango also score. Some of the other thesps are less skilled.

But despite stout work by several of the leading players, it is the chorus, exuberantly directed by Leon Gluckman, which wraps the show up into worthwhile entertainment. Stanley Glasser, the musical director, and Arnold Dover, responsible for the terping, can also take a bow with Arthur Goldreich, whose simple effective settings and gaily brash costumes help much towards the atmosphere.

"King Kong" is riddled with faults when closely examined, but it is a promising start for the native Africans and an evening that theatregoers will certainly remember long after more expert shows have pallidly faded from the theatrical scene. And it cries out zestfully as a potential film hit. *Rich.*

The Connection

London, Feb. 23.

Peter Daubeny & Michael White presentation (in association with Seymour Hacker & Francis Perry) of a three act (one scene) play with jazz by Jack Gelber. Staged by Nick Garland; decor, Michael Young; original music, Freddie Redd. Opened Feb. 22, '61 at Duke of York's Theatre; $2.95 top.

Jim Dunn	Stanley Daniels
Ernie	Garry Goodrow
Jaybird	David Saire
Leach	Warren Finnerty
Solly	Jerome Raphael
Sam	James Anderson
Pianist	Freddie Redd
Bass Player	Malcolm Cecil
1st Photographer	Stephen Hancock
2nd Photographer	Mark Heath
Alto-sax Player	Jackie McLean
Drummer	Tony Mann
Harry	Peter Bridgemont
Sister Salvation	Janet Joye
Cowboy	Carl Lee

"The Connection," which, by its lengthy run off-Broadway, labels itself as one of the theatrical freaks of our age, will decidedly not repeat its success in the commercial theatre of London. It might prove more acceptable in an offbeat, experimental theatre-club, but, even so, its complete lack of dramatic form, its drab, downbeat theme and

(Continued on page 90)

DUSTY SCRIPTS INTO NOVELS

'Director May Cut for Staging Reasons, Army Not Censoring Plays'—Gen. Lee

Exception is taken by the U.S. Army to a recent story describing cuts made in legit plays produced at German posts for GI audiences. Major-General R. V. Lee, from Washington, expresses the fear that American playwrights, or the Dramatists Guild of the Authors League of America, or script agents may be reluctant to make leasing deals though "The U.S. Army is one of the largest theatrical producers in the world today."

A line in the original story (by Hazel Guild) from Frankfurt, "the plays are rewritten to give the soldiers 'pure' entertainment" is disputed. Quote, "Plays are not rewritten in U.S. Army, Europe. Minor cuts or alterations by the directors are made on the basis of practicability and necessity for the sake of the production, as accomplished by directors throughout the world."

It was not "Hellzapoppin" from the States with its title de-profaned to "Heckespoppin" but rather a calculated spoof of the old Olsen & Johnson roughhouse revue developed as a parody including the title. Latter was interpreted by the VARIETY correspondent as a "restrictive alteration."

The cancellation of "Mister Roberts" occurred 11 years ago and General Lee suggests that it was unfairly included in a roundup story purporting to give current facts. Nor is there a blanket ban of works by Tennessee Williams. Army records show five performances of "Portrait of a Madonna," 12 productions of "Glass Menagerie" for 57 performances total and, just this month, a performance of "Streetcar Named Desire."

(Many news reports over many years in various areas have reiterated the general point that material is banned at military posts for various reasons, justified by military, cultural and local susceptibility considerations. The hesitation to stage "Stalag 17" in Germany is admitted in the overseas comments to General Lee though this work was done in Berlin during 1959 and is scheduled for Bremerhaven in 1961—Ed.)

Judgment Faulty But See Gateway at Edinburgh Surviving Nonetheless

Edinburgh, Feb. 28.

Doubts about the future of the Gateway Theatre here have been squashed by the new chairman, Moultrie Kelsall, actor and producer. After a meeting of the company's directors, he declared: "Although our financial position is none too good, I have no fears for the company's future. We will carry on."

Gateway has been facing dwindling attendances and other losses. According to Kelsall, the cutting short of the 1959-60 season and an almost complete change of membership were "the greatest mistakes made by the company." The shuttering of the theatre after Christmas gave the erroneous impression that the theatre "was finished," he said.

He feels that another tactical error was in the clearing-out of the former acting company. "This change was too sudden. People became fond of actors and actresses in a company, and we must re-establish that link," he said.

Kelsall also believes that the Gateway Theatre here has failed to attract sufficient numbers of young, new theatregoers, and has lost its "hard core" of old supporters. Efforts will now be made to bring back some of the older customers and to attract more of the younger set.

Dave Willis, Scot comedian, opened here (20) in a new comedy about a vaude performer, "The Comic." Archie Duncan and Lennox Milne are pacted for "The Country Boy," Irish comedy by John Murphy, March 6.

Plan Stage Version Of 'Castle,' Novel by Kafka

A New York production of an English adaptation of Franz Kafka's novel, "Castle," is planned by actor Michael Shillo. The legit and television rights to the property have been acquired for the U.S., Canada and Britain. Shillo intends producing or co-producing the work, in which he'll appear with his actress-wife Aviva Gor. Both were in the cast of the Broadway production of "Rashomon."

Dr. Harry Zohn, of Brandeis Univ., is the English adaptor of the work, which was previously dramatized in German by Dr. Max Brod. Shillo hasn't decided whether to produce the drama on or off Broadway.

Cash to Foster Drama From Tax On P.D. Scripts

Buenos Aires, Feb. 21.

With the support of the National Art Fund, which disposes of the proceeds of a 10% tax on all works in the public domain produced in theatres and public spots in Argentina, "Argentores," the local ASCAP, will encourage and reward legit production in 1961.

A $400 award has been instituted for the best dramatic comedy and for the best comedy; $250 each for the best interpretations by an actor and an actress, for the best stage designs and the best direction. Another $400 award for the best two-act unpublished play, of any genre, with a $1,250 contribution towards the production costs. The five-man jury should also select up to five unpublished plays of any genre, of 2 or more acts, for which the Fund will grant production loans of up to $2,000 each, to be amortized over 5 years with 3% interest per annum.

The jury will also select three plays by authors who live in the Provinces, granting them loans of $625 for production purposes. The contest is open to native authors and others with at least 5 years residence in the country.

'MARRIAGE-GO-ROUND' CLICKS WITH MEXICO

Mexico City, Feb. 28.

Robert W. Lerner and Ernesto Alonso production of "Marriage-Go-Round" (known here as "Carrousel del Amor") at the Insurgents Theatre seems good for a run. Public and critical acceptance is high for the Leslie Stevens work which here has film actor Pedro Armendariz and legit actress Marga Lopez in the roles. Kitty de Hoyos as the Swede gives a better performance than most of her recent efforts.

Comedy has been given an effective translation by Bertha Maldonado and J. Luis Ibanez.

Elect Tom Kilpatrick Interim Veep of ATPAM

Thomas Kilpatrick, with 219 votes to 76 for his opponent George Banyai, has been elected vice-president of the Assn. of Theatrical Pressagents & Managers. Kilpatrick and Banyai were nominated when William Fields automatically advanced from that office to presidency of the union as successor to Harold Goldberg, who died last Dec. 24. A special election was held by the union and mail ballots returned by the membership were tabulated last week.

Fields and Kilpatrick are serving on an interim basis. Their terms expire next June 10.

'BELINDA' RE-DO AS SALVAGE TACTIC

By JESSE GROSS

The adaptation potential of literary properties appears endless. In that respect, a New York literary agency with a mountain of old original plays in its catalog is exploring the possibility of giving some of the works new life by converting them into novels.

The firm, American Play Co., is spearheading its play-into-novel project with Elmer Harris' "Johnny Belinda," a Broadway entry of the 1940-41 season. The drama, which had a New York run of 321 performances, was subsequently made into a film in 1948 and then adapted for television presentation 10 years later. It's now been novelized but, as yet, not in English.

The original novelization of the play is in German, having been adapted by Prof. Walter Firner, who obtained the rights two years ago to present a German-language production of the play in Germany. Sheldon Abend, who's been directing the business activities of the American Play Co. since the death last October of the firm's longtime president, John W. Rumsay, approached Firner with the idea of adapting the play into a novel, which he did. The book was published in Germany last November by Kurt Desch and, according to Abend, has since been translated into French.

As yet, there's been no deal made for the publication of the novel in

(Continued on page 90)

London Gallery Hoots 'Connection'

London, Feb. 28.

Opening of "The Connection," long-run off-Broadway play, at the Duke of York's Theatre (22) created a violent rumpus which hit the newspapers front pages. The gallery, and some members of the audience in the stalls, took a pronounced dislike to this offbeat Jack Gelber play about "junkies." There was unrest almost from the beginning. It flared up after the interval, with the galleryites making frequent loud derisive interruptions and entering into slugging matches with other more polite patrons.

The curtain came down to a great deal of booing and the rumpus continued outside the theatre for over an hour, with strong arguments between theatregoers, some demanding their money back. There was even mild scuffling and fisticuffs among some of the outraged customers, for whom "The Connection" stank in the nostrils.

Impressive Peter Daubeney, with British reserve, deplored the audience's attitude and said: "I've put on 80 shows in the West End, but I've never seen such a disgusting exhibition. If it goes on I shouldn't be surprised to see every West End theatre close its gallery."

Seymour Hacker, American manager of the show, was more vociferous. He described the hecklers as "misbegotten creeps and filthy scavengers" and said that if the interruptions continued he'd contemplate stationing "hidden persuaders" to deal with the troublemakers. General attitude of the critics was one of coolness to the play, but everyone hit out at the behavior of the audience.

Living the Part

There's apparently no limit to method acting. Colleen Dewhurst, who's been playing a pregnant wife in the Broadway production of "All the Way Home" for several months, isn't kidding any more.

The actress, whose husband, George C. Scott, is appearing on Broadway in "The Wall," has notified her employers that she's an expectant mother.

Zeal Sold Tickets, But Scranton Wonders About 'Quality' of Shows

By SID BENJAMIN

Scranton, Feb. 28.

So how's the road doing?

"Wonderful," Ben Levy, president of the Broadway Theatre League of Scranton, will tell you. "We signed up 3,000 subscribers this season. We're going to make it 4,500 next year."

Other volunteers in the project, which brought back the legitimate stage to this area after a long absence, find it easier to restrain their enthusiasm.

"It all depends on what shows they give us," came from one unattributable source. "Lots of people didn't like what we got this year. Maybe they'll be happier with 'Fiorello'."

"Fiorello," prize package of the 1960-61 deal, will climax the first season at the Masonic Temple March 4 and 5. It was originally only a one-night booking. At that time, nobody expected show-starved Scrantonians to come up with $27 or $34 apiece for the four-show season in such numbers.

That created trouble, right off the bat. The sellout of the 1,800-seat Masonic Temple made it necessary to schedule additional 6 P.M. performances for "Once Upon a Mattress," "Andersonville Trial" and "Pleasure of His Company." The travel-weary performers, hardly thrilled over the additional burden, didn't exactly sparkle in either show. Some, of course, were more successful than others in coping with acoustics problems in the big hall.

Scheduling of "Mattress" as the opener was unfortunate. Many complained they couldn't hear Imogene Coca, who was hardly belting out the songs in the Carol Burnett manner. Others squirmed at the fantasy. Some were disappointed when the show failed to live up to its sexy title.

Then came "Andersonville Trial." Brian Donlevy showed up, and re-

(Continued on page 92)

Ragotzy, Louis Girard To Share Barn Staging

The Barn Theatre, Augusta, Mich., will have two directors during its upcoming summer season, scheduled to begin May 26. Barn operator Jack Ragotzy will stage most of the shows, but because of a Broadway commitment he'll be unable to finish out the season at the spot. Staging during the latter part of the summer, which will run until Labor Day, will be handled by Louis Girard.

Ragotzy has been set as director of Arthur Carter's comedy, "Hip Hip Hooray," scheduled to go into rehearsal in mid-August for an October opening on Broadway under the production auspicies of Lynn Loesser.

Detroit Choice: Guild or Fisher, But 'Reciprocal'

Detroit, Feb. 28.

Detroit theatre-goers will have their choice of two subscription plans next season. The Theatre Guild—American Theatre Society, which has been in operation here 22 years, will offer its subscribers a total of nine shows. The new Fisher Playgoers' plan also will offer nine shows, but not necessarily the same nine as the Guild.

Guild subscribers will see shows in whatever theatres are chosen by the producers. The Fisher subscribers will see all the shows at the new Fisher Theatre now being constructed.

A conference between Joseph Nederlander, representing the Fisher plan, and Hugh Southern, manager of the Guild group, worked out this agreement: Guild ticket holders will have choice of seats for the first week of a play's run in all theatres, except at the Fisher. Subscribers to the Fisher plan will have choice of seats at the Fisher at all times, while getting choice of seats in the second or third weeks of shows at other theatres.

MIKE KAVANAGH TO INDEPENDENT OFFICE

Chicago, Feb. 28.

Mike Kavanagh, midwest rep for Michael Todd Theatres and manager of the Todd and Cinestage houses in Chi, has been named to replace the late Harold Goldberg as head of the Independent Booking Office.

Kavanagh is winding up his affairs in Chicago and is expected in New York this week.

Symposium on Lighting, N.Y. Coliseum Next Week

A special symposium on theatre lighting will be a feature of the third National Lighting Exposition and World Lighting Forum opening next Sunday (5) and running through Wednesday (8) at the Coliseum, N.Y. Participating in a final day symposium on "Esthetics of Lighting Pertaining to Entertainment" will be Broadway lighting designer Jean Rosenthal, Century Lighting Co. consultant Rollo G. Williams and Dr. Joel E. Rubin, director of the theatrical lighting division of Kliegl Bros.

Robert W. Dowling, Broadway producer-realtor, will moderate the two-hour entertainment symposium. Abe Feder, another Broadway lighting designer, will represent the U.S. in a discussion of "World Lighting and its Effects."

Inadvertently omitted from the list of house managers in last week's VARIETY was Bill Blair of the Nixon Theatre, Pittsburgh.

Anzacs' National Theatre Acquires Film House As Future Flagship

Melbourne, Feb. 28.

A large film house, empty for some two years, has been saved from destruction and actually diverted to live entertainment by the prompt personal action of the Lord Mayor here, Councillor Bernard Evans.

Village Theatre, Toorak, which seats 1,750, has been purchased by the Lord Mayor for an undisclosed sum, prior to its scheduled auction. Later he is to resell it to the National Theatre Movement here, for whom he acted in the sale as guarantor.

The National Theatre Movement was founded 25 years ago by Gertrude Johnson, O.B.E., an ex-Covent Garden singer, who is the movement's honorary director. Its productions heretofore have been staged mainly in a small theatre, originally a church hall, which has borne name of National Theatre.

Casts have been largely amateur.

A highlight was last year's original musical called "Strike It Rich." Later this month the National Theatre Movement is staging a full-scale production of "The Student Prince" at the 3,000-seater St. Kilda Palais here, for which Sadler's Wells tenor John Larsen, who last year toured Australia as Danilo in "The Merry Widow," has been brought back.

Movement administers three training schools—for opera, ballet and drama—and for these receives annual subsidy from the State Government of £A.8,500.

Miss Johnson told VARIETY that extensive alterations will have to be made to the ex-film theatre. Present stage will be totally inadequate and dressing rooms are nonexistent. She said an appeal will shortly be launched for £A.150,000.

She anticipated it would be another six to eight months before new theatre was opened.

Play Saved, But Not Investment

'Miracle Of 44th Street' Despite Many Friendly Gestures Eats Into Remaining Capital

"All the Way Home" has been chipping away at its investment to hang on at the Belasco Theatre, N. Y. The play, which was reprieved following posted notice to close after its first five performances at the theatre, had used up $125,997 of its $150,000 capitalization as of the end of its ninth week on Broadway last Jan. 28.

During the nine-week period, the Tad Mosel adaptation of James Agee's novel, "A Death In the Family," registered operating losses on all but one of the frames. Running expenses were substantially reduced six of the nine stanzas as a result of certain salary cuts, royalty waivers and the elimination of the usual office fee. A reduction in theatre rental was also instituted in January.

Wage cuts included reductions in salary from $400 to $275 for the company and general manager and from $275 to $200 for the pressagent. The author royalty, less than 10% of the gross but slightly higher than the basic Dramatists Guild minimum of 5% of the first $5,000 gross, 7½% of the next $2,000 and 10% of the balance, was waived entirely five of the nine weeks.

Arthur Penn waived his director royalty of 3% of the gross six of the weeks when the management's fee of 1% of the gross and office expense of $300 weekly were also dropped. David Hays' royalty as set and lighting designer was also reduced those weeks from $75 to $50. There was also a hefty reduction in January in the rentals for electrical and sound equipment. ment.

The Fred Coe-Arthur Cantor presentation, of which Cantor is also pressagent, cost $100,743 to produce. The play dropped $5,533 on a two-and-a-half-week out-of-town tryout, which brought the cost of opening it on Broadway to $106,276. The operating loss for the first nine weeks, after the deduction of a $1,503 operating profit for the frame ending Dec. 31, was $19,721. During the nine-week period grosses ranged from $14,352 to $26,045.

The financial condition of the production, currently in its 14th week at the Belasco, isn't figured to have improved much in February although with expenditures reduced substantially an operating profit may have been earned on some of the weeks.

'WEST SIDE STORY' SCORES IN ISRAEL

Tel Aviv, Feb. 28.

"West Side Story," re-produced here with an all-American cast, mostly participants of the Broadway show, is a success. Premiere tickets were up to $10, the highest ever paid in Israel. It was sold out in advance and so are the next 11 performances. This is most unusual here, where people buy theatre tickets mostly on a "pay and get in" basis.

Reviews were generally good, though some critics found the love scenes over-sentimental. The "America" song and dance, with Yvonne Othon playing Anita, brought the audience down.

Tony was played by Don Grilley, Maria—Jan Canada (who was the understudy of Carol Lawrence in New York), Riff, the leader of the Jets—Thomas Hasson and Bernardo, the leader of the Sharks—Jay Norman. Marlene Dell was Anybodys and Albert Ottenheimer was Doc.

Gerald Freedman did excellent on direction. Lee Becker supervised the choreography and Joseph Lewis conducted. Staged at the Habima Theatre, which is participating as impresario in the production.

After the premiere a reception was given to the entire cast at the Z.O.A. House, where the Jets and the Sharks danced "hora" into the early hours.

Producers of the show are Giora Godik of Tel Aviv and Pete Kameron of New York, who are later taking the whole troupe to Western Europe.

Minnesota Town Raising 45G To Build Strawhat

A 300-seat summer theatre is planned for Alexandria, in western Minnesota, providing the community can raise $45,000 for the purchase of porperty and construction of a playhouse. The St. Cloud (Minn.) State College is to be associated in the operation of the theatre, which is contemplated for erection on the Park Lane Country Club property on the shore of Lake Le Home Dieu, near Alexandria.

Certificates of indebtedness are being sold to obtain the funds necessary to purchase the desired plot. Dr. Arthur Houseman, theatre director at the State College, would supervise the productions at the Alexandria theatre, which would open next June.

Kerz Slaps Back At Ionesco For N.Y. 'Rhino' Rap

New York.

Editor, VARIETY:

Your recent story from Paris, headlined "Ionesco Whacks Broadway 'Rhinoceros,'" is interesting in view of the following facts:

I spent two weeks in Paris in June 1960 translating the Broadway version of the play, which I edited back into French. Ionesco checked every line, on every page, to compare it with his favorite Dusseldorf version. His verdict was that it was better than the French version. It is important to know that Ionesco understands neither English or German, so he could not possibly have been misled by mine and director Joseph Anthony's interpretation.

Ionesco never saw even a preview of the Broadway production nor any complete runthrough. He left New York one week before "Rhinoceros" opened here, against my expressed wish and advice.

The reason he gave for leaving was that he could not work in New York. It is my impression that he was panicky since some of my "best friends" advised him that the production was in great "trouble" artistically and financially.

Shortly after the opening, Ionesco's agent handed me a cable saying, "Very surprised not to have received any thanks and congratulations for my Broadway success. Signed Ionesco."

My answer explaining this lack of courtesy on my part was, "Why did you leave the cast and director without saying goodbye or any display of encouragement, and why did you not send at least a formal cable of good wishes to the cast of 'Rhinoceros' for the opening."

"Congratulatory telegrams were sent to the cast and the producer by Jean-Louis Barrault, Karl Heinz Stroux and Laurence Olivier. I am also embarrassed that you have not so far acknowledged my own efforts to make your debut on Broadway a resounding success despite your lack of cooperation to help me with the promotion of the project."

Ionesco has not lent a sympathetic ear to my repeated pleas to reduce his royalties or even a deferment for the first few weeks, while the show is still young and growing.

Ionesco, it must be remembered, is the author of several articles and essays, saying that his work is greatly influenced by the Marx Brothers and Abbott and Costello and he learned more from them than from Ibsen or Chekov.

Ionesco has repeatedly stated in interviews that "Rhinoceros" is by no means to be regarded as a political play and that it is a play against the herd instinct, and that "the essence of drama is comedy." When asked by television interviewer Mike Wallace why he ridicules human tragedy, his answer was, "The lack of humor with which the theatre treats emotional conflicts has always amused me."

The Dusseldorf production was

(Continued on page 92)

RUBBING OUT DEFICIT

246 Gifts Provide $4,435 at Williamstown

Williamstown, Mass., Feb. 28.

Williamstown Summer Theatre has raised more than half of the $8,000 it is seeking to assure reopening next summer, for the seventh season. Responding to a letter sent 4,600 persons, 246 gifts totaling $4,435 were received. The largest contribution was $50.

The strawhat, which operates in the Adams Memorial Theatre on the Williams College campus, finished the 1960 season with a deficit of some $7,000. It expects to open again this year.

'Miracle Worker' Net $208,470 On 125G Investment

"Miracle Worker" had netted $208,470 on its $125,000 investment as of last Jan. 28. Of that amount, $170,000 has been distributed, with 47.6% going to the backers and the balance to the management, director and author. Anne Bancroft, who withdrew from her costarring assignment opposite Patty Duke last Feb. 4, got 1% of the profits as a running expense, besides 6% of the gross.

Suzanne Pleshette is now costarring with Miss Duke. She's one of three actresses who debuted last month in the role originated by Miss Bancroft. The other two, Barbara Barrie and Anna Massey, are handling the assignment in separate productions. Miss Barrie is appearing with Rona Gale in the presentation the Theatre Guild American Repertory Co. is sending overseas for the State Dept., and Miss Massey is appearing with Janina Faye in the British production, which began a pre-London tryout Feb. 7.

The repertory presentation preemed last week at the Royal Poinciana Playhouse, Palm Beach, and plays one more performance tomorrow night (Thurs.) at the National Theatre, Washington, prior to embarking on its overseas trek. As for the Broadway production, the net profit includes income from the sale of the film rights to a United Artists-financed corporation formed by the play's producer, Fred Coe, author William Gibson and director Arthur Penn.

The picture deal involves a $150,000 down payment, plus a payoff equal to 10% of the gross on profitable weeks up to a maximum of $400,000. Of that amount, the production's cut, after the deduction of 10% commissions, will total $144,000. Business at the Playhouse, N.Y., where the drama is currently in its 71st week, has dropped substantially in recent weeks.

Off-Broadway Shows

(Figures denote opening dates)

After Angels, W. 3rd St. (2-10-61).
American Dream, York (1-24-61)
Balcony, Circle in Square (3-3-60).
Call Me, 1 Sheridan Sq. (1-31-61).
Connection, Living Th'tre (Rep) (7-15-59)
Double Entry, Martinique (2-20-61).
Elsa Lanchester, 41st St. (2-4-61).
Epitaph for Dillon, Actors (12-28-60); closes March 12.
Every Other Evil, Key (1-22-61).
Fantasticks, Sullivan St. (5-3-60).
Hedda Gabler, 4th St. (11-9-60).
Jungle Cities, Living (Rep) (12-20-60).
King Dark Chamber, Jan Hus (2-9-61).
Krapp's & Zoo, Cricket (1-14-60).
Leave It to Jane, Sheridan Sq. (5-25-59)
Mary Sunshine, Orpheum [illegible]
Moon and River, East End (2-6-61); closes next Sunday (5) after 32 performances.
Mousetrap, Mews (11-5-60).
O, Oysters, Village Gate (1-30-61).
Rondezvous, Gramercy Arts (2-27-61).
Stewed Prunes, Showplace (12-14-60).
Theatre Chance, Living (Rep) (6-22-60)
3 Japanese Plays, Players (2-3-61).
Threepenny Opera, de Lys (9-20-55).
Tiger Rag, Cherry Lane (2-16-61)
To Damascus, Theatre East (2-14-61).
Two for Fun, Madison Ave. (2-13-61).
Walk-up, Provincetown (2-23-61).

SCHEDULED OPENINGS

Death of Bessie, York (3-1-61).
4-1-7 & Cage, Theatre Today (3-4-61).
Five Posts, Gate (3-5-61).
Roots, Mayfair (3-6-61).
Cry of Raindrops, St. Marks (3-7-61).
Worm Horseradish, Maidman (3-13-61).
Merchant of Venice, Gate (3-19-61)
Feast of Panthers, E. 74th St. (3-21-61).
Ladies Night, Eleanor Gould (3-21-61).
Night at Guignol, Guignol (3-25-61)
What a Killing, Folksbeine (3-27-61).
Decameron, E. 74th St. (4-12-61).
She Stoops to Conquer, Gate (4-23-61).

CLOSED

Cicero, E. 74th St. (2-8-61); closed Sunday (26) after 23 performances.
Kreutzer Sonata, Maidman (2-15-61); closed Sunday (26) after 15 performances.
Play Tonight, Marquee (2-15-61); closed Sunday (26) after 15 performances
To Damascus, Theatre East (2-14-61); closed Sunday (26) after 16 performances.

Off-Broadway Reviews

Two For Fun

Madison Productions, in association with Marshall Migatz, presentation of two-act revue conceived by Ruth Mata and Eugene Hari. Staged by Mata and Hari; music composed and arranged, Lothar Perl; costumes, Freddy Wittop; written material, Jack Woodford and Peter Goode; music for "Lady Takes a Shower" and "Have Gun, Get Gold" composed and arranged, Silvio Masciarelli. Stars Ruth Mata, Eugene Hari; features Lothar Perl. Opened Feb. 13, '61, at the Madison Avenue Playhouse, N.Y.; $4.75 top weekends, $3.90 weekdays.

In "Two for Fun," at the Madison Avenue Playhouse, N.Y., Ruth Mata and Eugene Hari have designed some inventive bits of colorful pantomime to comment comically on various aspects of modern life. Though their satire hasn't much sting, it seeks out its targets with skill and polish that is easy on the eye and fun to explore.

Most striking is the precision with which the old pro team performs. The routines, some by both and others as solos, have been conceived and staged by themselves. Special music was composed, arranged and played by Lothar Perl. Whether performing in a saga of western villainy, as musicians at Carnegie Hall, or singly as a Vic Tanny type health enthusiast, a lady going through her pre-sleep vanities or any number of other selections, Mata and Hari are smooth and accomplished performers.

Written material, which acts as background for some of the scenes, is by Jack Woodford and Peter Good and is spoken off-stage by Simon Sadoff. This verbal accompaniment adds little to the effort as it is not particularly clever and tends to distract from the performers, instead of setting the scenes as it is apparently designed to do. In most cases, explication is not required. Pieces speak for themselves.

With the exception of Freddy Wittop's clever and simple costumes, Mata and Hari perform with only an occasional prop and practically no scenery save the concert maskings. Although "Two for Fun" may be unornamented and not particularly enlightening, it is an imaginative and generally delightful presentation which children as well as adults can enjoy.

Kali.

Walk-up

Eleanor Horn & William Holzman presentation of two-act drama by Gerald Sanford. Staged by Matt Cimber; settings, Horn Griner; music, Steve Gutstein, Martin James Opened Feb. 23, '61, at the Provincetown Playhouse, N.Y.; $3.90 top Friday Saturday nights, $2.50 weeknights.

Jim Coffee .... John A. Topa
Mrs. Ferdente .... Selma Oeelthorpe
Mr. Ferdente .... James Eric
Frankie .... Shelby Taylor
Johnnie .... Carol Guilford
Boy .... William Farrell
Mae Darland .... Mary Tahmin
Charlie .... Sam Matarasso
Vanessa .... Joanna Miles
Joey .... Matt Cimber
Aubrey .... Don Phelps
Prostitute .... Barbara Malin
Mother .... Elizabeth McMillan
Eileen .... Sheila Barry
Billy .... Robin Narke
Donald Duck .... James MacRostie

Loneliness, despair and pursuit of elusive happiness keynote Gerald Sanford's earnest cataloging of the levels of human condition in his new drama "Walk-up" at the Provincetown Playhouse. What ensues, however, is not a searching look into deep-felt emotions, but an all-shots-called melodrama in a Tenement House. Scene after scene yields examples of human misery, graphically, insensitively and superficially.

Each of its four scenes is devoted to the inhabitants of one of four apartments, and their visitors. Involved also are some off-stage voices, a flashback scene and a commentator-janitor a la "Our Town."

The cast, which is almost uniformly fine, at times manages to instill the commonplace and trite dialog with touching sincerity. In the first and least strident scene, Carol Guilford as the orphan, teenage bride, longing for security and Shelby Taylor as her restless young husband who wistfully dreams of joining the Navy, are poignantly right.

In the second scene, Mary Tahmin scores as the girl in-the-family-way, despite some nervous mugging and eyerolling and Sam Matarasso is acceptable as the good guy who offers her salvation through marriage. In the third vignette, Joanna Miles makes a pathetic asthma sufferer, Matt Cimber, who also directed, and Don Phelps are okay as her brutish brother and dying lover, respectively. Sheila Barry, in the fourth scene, is effective as the girl-gone-bad after her fiancee died in an accident on their wedding day, and Robert Narke as her bumbling, inarticulate sailor-admirer gives an appealing performance. John A. Topa as the commentator-janitor is convincing.

Cimber's direction is often erratic and Horn Griner's sets are perfunctorily adequate.

A drama by the same title was written by Martin Jones, circa 1940, and apparently expired via summer tryout in 1941. Someone should have grounded this one too.

Jaal.

To Damascus

Angela Anderson, in association with Marta Byer, presentation of two-act drama by August Strindberg, translated by Sam E. Davidson, adapted by Martha Winston. Staged by Byer; settings and lighting, Peter E. Stone; costumes, F. Anthony Benko; music composition and arrangement, Coleridge T. Perginson; production associates, Marion and Judson Todd. Features George W. Jones, Dolores Dorn-Heft, Maria Cambarelli Opened Feb. 14, '61, at Theatre East, N.Y.; $4.50 top weekends, $3.50 weekdays.

Confessor .... Guy Sothern
Stranger .... George W. Jones
Lady .... Dolores Dorn-Heft
Beggar .... Jack Waltzer
Doctor .... Leigh Wharton
Caesar .... Jack Waltzer
Woman Servant .... Naomi Sherwood
Man Servant .... Guy Sothern
Mother .... Maria Gambarelli
Abbess .... Naomi Sherwood

August Strindberg, a tormented man, pours out his agony in an expressionistic pattern that has the audience at Theatre East, N.Y., suffering right along with him. Never before produced, "To Damascus" is a ponderous collection of often-disjointed incidents, presented in a heavy-handed manner which provides no letup from its thesis that life is never-ending misery.

Many of the characteristic Strindberg symbols are involved. In fact, there is little to distinguish this one from several other dramas the playwright turned out during his extreme despair. Here is unhappy marriage, a wandering truth seeker, insanity, religious doubt.

The central character, intensely portrayed by George W. Jones, is a lost and miserable man who spends his days wandering in a self-created hell. His encounters are the substance of the play. There are several interesting characters. A beautiful and sympathetic woman, played expressively by Dolores Dorn-Heft; her tyrannical husband, corrosively etched by Leigh Wharton; a haunting beggar and strange madman, both rendered demonically by Jack Waltzer; the girl's pious mother, played to little advantage by former Roxy ballerina Maria Gambarelli. Guy Sothern is an eloquent Confessor. Naomi Sherwood ineffective as an Abbess.

Associate producer Marta Byer has directed with sporadic impact within one of the most difficult playing areas hereabouts. Peter E. Stone's lighting plays dimly and heavily on his sparse settings.

F. Anthony Benko's costumes serve. Coleridge T. Perkingson's music is mood-evoking though repetitious.

Kali.

Concert Review

N.Y. Philharmonic

(With Thomas Schippers, Leon Fleisher)

A performance not worthy of the N.Y. Philharmonic and conductor Thomas Schippers was heard last weekend in Carnegie Hall. The orchestra played sloppily and aroused the impression of the members being tired from too much extracurricular activity. Schippers had very little exciting or outstanding to offer. His interpretation of the Bartok Concerto for Orchestra sounded dull and uninteresting. Wagner's Tannhaeuser ouverture lacked passionate expression built. Schippers seemed bent on stretching and pushing.

Soloist, pianist Leon Fleisher, chose Rachmaninoff's "Rhapsodie on a Theme of Paganini" as his vehicle and though his playing was neat and efficient, his tone was often too percussive and glassy to make the audience relax as has often been the case when he played Beethoven and Mozart concerti, in which he is a master.

Goth.

B'way Building On Bargain Boom; Sellouts Limited to Five Musicals; 'Horn' $20,993 in 6, 'Rhino' $34,670

Broadway brightened last week as most shows registered increases for the second successive stanza. Over 30% of the 28 regular Main Stem entries were operating on a bargain basis. Eight had discount ducats in circulation and another reduced its overall b.o. scale.

The sellouts included "Camelot," "Do Re Mi," "Irma La Douce," "Sound of Music" and "Wildcat," the latter having laid off the previous fortnight. The "Camelot" gross was cut by $504, representing another partial deduction to cover an overall refund of about $5,000 to patrons unable to attend the Feb. 3-4 performances because of the snowstorm.

The longruning "My Fair Lady" was the latest to join the discount presentations with the price cut, exclusive of the first 10 rows, permitting the purchase only of $8.05 seats for $4.60 Monday-Thursday eves and $4.60 Wednesday matinee seats for $2.90.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Advise and Consent, Cort (D) (15th wk; 116 p) ($7.50; 1,155; $40,500) (Ed Begley, Richard Kiley, Chester Morris, Henry Jones, Kevin McCarthy). Previous week $36,618.

Last week, $37,935.

All the Way Home, Belasco (D) (13th wk; 101 p) ($6.90-$7.50, 967; $38,500). Previous week $19,716 with Play of the Month Guild subscription.

Last week, $16,674.

Becket, Royale (D) (21st wk; 161 p) ($6.90-$7.50; 1,040, $45,507) (Laurence Olivier, Anthony Quinn). Previous week, $35,672 with twofers.

Last week, $36,995 with twofers.

Best Man, Morosco (D) (47th wk; 368 p) ($6.90-$7.50; 999; $41,000) (Melvyn Douglas, Lee Tracy, Frank Lovejoy). Previous week, $21,327.

Last week, $25,635.

Bye Bye Birdie, Shubert (MC) (45th wk; 352 p) ($8.60-$9.40; 1,453; $64,000). Previous week, $41,552.

Last week, $52,060.

Camelot, Majestic (MC) (12th wk; 97 p) ($9.40; 1,626; $84,000) (Richard Burton, Julie Andrews). Previous week, $82,417.

Last week, $83,657.

Come Blow Your Horn, Atkinson (C) (1st week; 5 p) ($6.90-$7.50; 1,090; $43,522).

Opened last Wednesday night (22) to three Favorable notices (Aston, World-Telegram; Chapman, News; Taubman, Times), two mixed (McClain, Journal - American; Watts, Post) and two unfavorable (Coleman, Mirror; Kerr, Herald Tribune).

Last week, $20,993 for first five performances and one preview.

Critics Choice, Barrymore (C) (11th wk; 85 p) ($6.50-$7.50; 1,067; $40,000) (Henry Fonda). Previous week, $25,575.

Last week, $27,788.

Do Re Mi, St. James (MC) (9th wk; 72 p) ($8.60-$9.40; 1,615; $69,500) (Phil Silvers). Previous week, $71,040.

Last week, $71,203.

Evening With Mike Nichols and Elaine May, Golden (R) (20th wk; 163 p) ($6.90-$7.50; 773; $30,439). Previous week, $25,709.

Last week, $29,672.

Fiorello, Broadhurst (MC) (65th wk; 516 p) ($8.35-$9.40; 1,182, $58,194). Previous week, $42,104.

Last week, $49,185.

Gypsy, Imperial (MC) (85th wk; 670 p) ($8.60-$9.40; 1,428; $64,500) (Ethel Merman). Previous week, $49,358 with twofers.

Last week, $53,479 with twofers. Jane Romano subbed Feb. 20 for Miss Merman.

Irma La Douce, Plymouth (MC) (22d wk; 172 p) ($8.60; 999; $48,250) (Elizabeth Seal, Keith Michell). Previous week, $43,356.

Last week, $48,907.

Miracle Worker, Playhouse (D) (70th wk; 556 p) ($6.90-$7.50; 994; $36,500) (Suzanne Pleshette, Patty Duke). Previous week, $17,284.

Last week, $22,860.

Music Man, Broadway (MC) (166th wk; 1,319 p) ($8.05; 1,900; $73,850). Previous week, $36,984 with twofers.

Last week, $43,582 with twofers.

My Fair Lady, Hellinger (MC) (258th wk; 2,055 p) ($8.05; 1,551; $69,500) (Michael Allinson, Margot Moser). Previous week, $33,728.

Last week, $45,620 with twofers.

Period of Adjustment, Hayes (CD) (16th wk; 124 p) ($3.60; 1,139; $23,200) (James Daly, Barbara Baxley, Robert Webber). Previous week, $15,480 at $6.90 top weeknights and $7.50 top weekend eves. Closes next Saturday (4).

Last week, $11,651 at reduced scale.

Rhinoceros, Longacre (CD) (7th wk; 56 p) ($6.90; 1,101; $37,000) (Eli Wallach, Zero Mostel). Previous week, $25,137.

Last week, $34,670 with Play of the Month Guild subscription.

Show Girl, O'Neill (R) (7th wk; 52 p) ($6.90-$7.50; 1,076; $45,052) (Carol Channing). Previous week, $27,337.

Last week, $28,081.

Sound of Music, Lunt-Fontanne (MD) (63d wk; 500 p) ($9.60; 1,407; $75,000) (Mary Martin). Previous week, $73,616.

Last week, $75,910.

Taste of Honey, Booth (D) (21st wk; 167 p) ($6.90; 807; $30,500) (Joan Plowright, Angela Lansbury). Previous week, $18,042 at the Lyceum.

Last week, $18,874.

Tenderloin, 46th St. (MC) (19th wk; 152 p) ($8.60-$9.60; 1,342; $65,331) (Maurice Evans). Previous week, $43,925 with twofers.

Last week, $47,901 with twofers.

Tenth Man, Ambassador (D) (68th wk; 535 p) ($6.90-$7.50; 1,155; $41,562). Previous week, $16,498 with twofers.

Last week, $19,062 with twofers.

Toys in the Attic, Hudson (D) (52d wk; 408 p) ($6.90-$7.50; 1,065; $39,690) (Maureen Stapleton, Irene Worth, Anne Revere, Robert Loggia). Previous week, $18,539 with twofers. Miss Worth withdraws from the cast next Saturday (4) with Patricia Jessel taking over her costarring assignment.

Last week, $17,379 with twofers.

Under the Yum Yum Tree, Miller's (C) (15th wk; 117 p) ($6.90-$7.50; 912; $30,486). Previous week, $11,566.

Last week, $15,721.

Unsinkable Molly Brown, Winter Garden (MC) (17th wk; 132 p) ($8.60-$9.40; 1,404; $68,000). Previous week, $58,172.

Last week, $61,537.

Wall, Rose (D) (20th wk; 159 p) ($6.90-$7.50; 1,162; $46,045). Previous week, $15,211 with twofers. Closes next Saturday (4).

Last week, $16,746 with twofers.

Wildcat, Alvin (MC) (9th wk; 67 p) ($8.60-$9.40; 1,453; $65,000) (Lucille Ball). Resumed Feb. 20 after a fortnight's layoff.

Last week, $65,309.

Miscellaneous

Comedie Francaise, Center (Rep) (1st wk; 8 p) ($3.95; 3,090; $80,000). Began limited three-week engagement Feb. 21.

Last week, nearly $50,500.

Octoroon, Phoenix (D) (5th wk; 37 p) ($6.40; 1,150; $20,382). Previous week, $9,010. Closes next Sunday (5).

Last week, $7,610.

Opening This Week

13 Daughters, 54th St. (MC) ($8.60-$9.40; 1,434; $60,172) (Don Ameche).

Jack H. Silverman presentation of musical by Eaton Magoon Jr., with additional book material by Leon Tokatyan. Opens tomorrow night (2).

Canadian Ballet $21,411 In 4th Week in Toronto

Toronto, Feb. 28.

The National Ballet of Canada grossed a good $21,411 last week, its fourth at the 1,525-seat Royal Alexandra Theatre here. The potential gross capacity was $29,000 at a $3 top weeknights and $3.50 weekend evenings.

The previous week's take was $19,707.

Puerto Rican Festival Beset by Labor Spats And Bankroll Troubles

By AL DINHOFER

San Juan, Feb. 28.

The survival of the annual San Juan Drama Festival current at the Tapia Theatre here, and other projects of the recently formed Theatre Development Corp. (TDC), is "still undetermined," according to producer Barry Yellen. Money and labor are the major problems. The labor difficulties involve five mainland and one Puerto Rican union. The financial hurdle requires the sale of more common stock in TDC, he says.

The continuation of the San Juan Drama Festival, plus the proposed program of year-round events including a series of musical comedies, opera, drama in Spanish and *zarzuelas* (traditional Spanish operettas depends, to begin with, on settlement of disputes between the Puerto Rico Asn. of Artists & Technicians and the Associated Actors & Artistes of America. "At this point we can't determine exactly where we stand," the producer explains.

"We don't know if we will be able to proceed with the the full year's program.

If Yellen continues with plans to present a musical comedy season at the Univ. of Puerto Rico auditorium (July 17-Aug. 12), he may face the same problems that arose between PRAAT and Actors Equity several weeks ago when his Festival opened with "Auntie Mame." He observes, "There is little reason to believe it will work this time without complete agreement between unions involved."

The opera season scheduled for Sept. 12-23 involves the American Guild of Musical Artists, also a member of the 4 A's, so the same problem exists. One of the complications, Yellen reveals, is that talent for musicals must be booked months in advance. Opera stars are currently being booked for their 1962-3 seasons. Delay of union settlements will mean delay of booking. And performers may not be available at a later date.

The second factor which will determine the fate of TDC, is the sale of the balance of about $30,000 in common stock, according to the producer. TDC must sell at least that amount of stock by March 30, to put into effect the first segment of a Commonwealth Government loan, amounting to $25,000. The second segment of the $50,000 loan would be received by TDC in August.

If the common stock is not sold, the loan will not be forthcoming, and TDC will be unable to finance its annual program of stage events. Unfortunately, Yellen points out, the strike at the Tapia Theatre that accompanied the opening of "Auntie Mame" may influence the sale of common stock. The Gypsy Rose Lee-starrer closed in the red. Still another deterrent to the financing of the projects was that clearance to sell common stock was not granted by the Securities & Exchange Commission until Jan. 20.

"When we started this season," Yellen declares, "We were counting on a profit from the current Drama Festival. But we will take a loss instead. Profits from the Festival were to be applied toward the opera season, and opera always loses money."

In essence, if the stock is not sold by March 30, or the unions do not reach a settlement by next May, when contractual agreements are expected to be completed, "We will have to dissolve our organization completely," Yellen concludes.

Road Fair; 'Hostage' $24,968, Chi; 'Majority' Record $49,759, in St. L.; 'Girl' 50G, N.H.; 'Raisin' $33,918, St. P.

The road was satisfactory again last week. "Fiorello," in the bow-out stanza of a fortnight's run at the O'Keefe Centre, Toronto, was the top grosser for the second straight week. "Happiest Girl in the World" made a fast start in its New Haven break-in.

The American Shakespeare Festival Theatre's production of "Midsummer Night's Dream" ended its tour last Saturday (25) in Washington.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net: i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

BOSTON

Mary, Mary, Wilbur (C-T) (2d wk) ($4.95-$5.50; 1,241; $33,699) (Barbara Bel Geddes, Barry Nelson, Michael Rennie). Previous week, $25,951 with Theatre Guild-American Theatre Society subscription.

Last week, $28,861 with TG-ATS subscription.

My Fair Lady, Shubert (MC-RS) (8th wk) ($6.50-$7; 1,717; $67,355) (Michael Evans, Caroline Dixon). Previous week, $66,211.

Last week, $67,343.

CHICAGO

Flower Drum Song, Shubert (MC-RS) (15th wk) ($5.50-$6.60; 2,100; $67,613). Previous week, $50,176.

Last week, nearly $51,000.

Hostage, Civic (CD-RS) (1st wk) $5.50-$6.50; 904; $30,500). Previous week, $26,465, Forrest, Philadelphia.

Opened here Feb. 20 to unanimous approval (Cassidy, Tribune; Dettmer, American; Harris, Daily News; Syse, Sun-Times).

Last week, $24,968.

DETROIT

At the Drop of a Hat, Shubert (R-RS) (2d wk) ($4; 2,000; $27,000) (Michael Flanders, Donald Swann). Previous week, $15,003 for seven performances with TG-ATS subscription.

Last week, $17,749 with TG-ATS subscription.

LITTLE ROCK

Music Man, Robinson Memorial (MC-RS). Previous week, $58,001 for nine performances, Municipal, Birmingham.

Last week, $58,069 for seven performances.

LOS ANGELES

Five Finger Exercise, Biltmore (D-RS) (1st wk) ($5-$5.50; 1,636; $53,000) (Jessica Tandy, Roland Culver). Previous week, $19,821, five-performance split.

Last week, $22,861 with TG-ATS subscription.

NEW HAVEN

Happiest Girl in the World, Shubert (MC-T) ($6.50; 1,650; $56,400) (Cyril Ritchard).

Opened here Feb. 20 to one favorable notcie (Leeney, Register) and one mixed (Johnson, Journal-Courier).

Last week, under $50,000.

PHILADELPHIA

Devil's Advocate, Forrest (D-T) (1st wk) ($4.50-$5.40; 1,760; $46,000) (Leo Genn, Sam Levene, Edward Mulhare). Previous week, $31,000, Colonial, Boston.

Opened here Feb. 21 to one endorsement (Murdock, Inquirer), one favorable with reservations (Gaghan, News) and one pan (Schier, Bulletin).

Last week, almost $19,700 for seven performances.

Once Upon a Mattress, Erlanger (MC-RS) (2d wk) ($5.50-$6.50; 1,894; $55,000) (Dody Goodman, Buster Keaton). Previous week, $16,888.

Last week, $19,305.

13 Daughters, Shubert (MC-T) (4th wk) $6-$7.50; 1,876; $69,000) (Don Ameche). Previous week, $38,281.

Last week, almost $46,700.

ST. LOUIS

Majority of One, American (C-RS) (Gertrude Berg, Cedric Hardwicke). Previous week, $32,198 with TG-ATS subscription, Shubert, Cincinnati.

Last week, $49,759 with TG-ATS subscription, a house record for a straight play.

ST. PAUL

Raisin in the Sun, Auditorium (D-RS) ($4.95-$5.50; 2,695) (Claudia McNeil). Previous week, $39,005 with TG-ATS subscription, American, St. Louis.

Last week, $33,918 with TG-ATS subscription.

TORONTO

Fiorello, O'Keefe (MC-RS) (2d wk) ($5.50-$6; 3,200; $92,000). Previous week, $73,123 with O'Keefe subscription.

Last week, $75,720 with O'Keefe subscription

WASHINGTON

Midsummer Night's Dream, National (C-RS) (2d wk) ($4.50-$5.50; 1,685; $44,343) (Bert Lahr). Previous week, $27,807 with TG-ATS subscription. Closed here last Saturday (25).

Last week, $29,626 with TG-ATS subscription.

SPLIT WEEKS

Andersonville Trial (D-RS) (Brian Donlevy, Martin Brooks). Previous week, $18,297, five-performance split.

Last week, $25,157 for five performances with Broadway Theatre League subscription. Municipal, Pueblo, Sunday (19), one, $5,312; High School, Grand Junction, Monday (20), one, $5,118; Capitol, Yakima, Thursday (23), one, $5,085; Queen Elizabeth, Vancouver, Friday-Saturday (24-25), two, $9,642.

J.B. (D-RS) (John Carradine, Sheppard Strudwick, Frederic Worlock). Previous week, $31,053, six-performance split.

Last week, $28,520 for six performances: Downtown Municipal, Dallas, Sunday (19), one BTL, $4,687; Auditorium, Oklahoma City, Monday (20), one $5,000; College Auditorium, Texarkana, Tuesday (21), one BTL, $5,249; Music Hall, Houston, Thursday-Friday (23-24), two BTL, $10,084; Auditorium, Lafayette, La., Saturday (25), one, $3,500.

Once Upon a Mattress (bus-and-truck) (MC-RS) (Imogene Coca, Edward Everet Horton, King Donovan). Previous week, $39,625, seven-performance split.

Last week, $26,040 for seven performances: Del Mar, Corpus Christie, Monday (20), two BTL, $6,417; Municipal, Harlingen, Tex., Tuesday (22-24), three BTL, $10,068; ter, San Antonio, Wednesday-Friday (22-24), three BTL, $10,068, Will Rogers, Ft. Worth, Saturday (25), one, $3,851.

Pleasure of His Company (C-RS) (Joan Bennett, Donald Cook). Previous week, $21,804, four-performance split.

Last week, $24,419 for six performances: American, Roanoke, Monday-Tuesday (20-21), two BTL, $7,775; Marine Corps. Air Station, Cherry Point, N.C., Wednesday (22), one, $5,400; Municipal, Savannah, Thursday (23), one BTL, $2,569; Ritz, Valdosta, Ga., Friday (24), one, $5,000; Royal, Columbus, Ga., Saturday (25), one BTL, $3,675.

TV Film Outfit Planning 'Dragon' As Legit Entry

Derel Producing Associates, Inc., a television film outfit, is branching out into legit. A Broadway production of Gene Feldman's "Go Show Me a Dragon" is planned by the firm for next fall. The contemplated presentation is in line with a plan to expand into all major areas of entertainment.

Feldman, who's worked as a tv-film producer and scripter, is currently writing and producing educational films in the midwest.

Flavor of U.S. Via Its Plays

Information Agency Activates Presentation O'Seas—'Abe Lincoln In Illinois' a Taipei Wow

Washington, Feb. 28.

United States Information Agency is sending its overseas libraries published editions of American plays, and assisting local amateur theatre groups in obtaining performance rights. Last year, USIA obtained rights for 65 play performances. (Royalty terms to American dramatists undisclosed.)

Performances range from play readings in USIA centers to full stage productions in local theatres. The Taipei Drama Club presented Sherwood's "Abe Lincoln in Illinois" on his birthday. Production was hailed by the China News as a "triumph" for the Club.

Thornton Wilder's "Our Town" was presented in Taipei, directed by a USIA officer, and in Tripoli, where a Libyan viewer commented: 'You could hardly have made a better choice than 'Our Town.' It shows American life in a healthy and favorable light."

In Dacca, Pakistan, a cast of Pakistani and Americans presented Wilder's one-act play, "The Happy Journey to Trenton" as part of a special drama workshop.

American exchange professors and specialists sometimes direct local amateur groups in play productions. Robert E. Gard, director of the Idea Theatre of U. of Wisconsin, supervised Finnish students in a reading of O'Neill's "Long Day's Journey Into Night," presented in the USIA Center in Helsinki.

Other plays presented with USIA help include: "The Skin of Our Teeth," "The Grass Harp," "Come Back, Little Sheba," "Picnic," "Summer and Smoke," "The Rainmaker," and "Mister Roberts."

Performance rights for amateur, English language productions are obtained by USIA through special arrangements with Samuel French and Dramatists Play Service of New York. The Agency anticipates increasing interest in American plays abroad following the tours of the Theatre Guild American Repertory Company which are scheduled to begin in Europe next spring.

W. German Paper Slaps American Theatre Week

Kaiserslautern, Feb. 21.

The Pfalzischer Volkszeitung, a respected local newspaper, has just published an attack on the American Theatre Week in Saarbruecken. It questions who plans these projects and how they're organized. The project, partly sponsored by the U.S. State Dept., closed with a dull thud because of lack of organization and poor picking, according to the Kaiserslautern paper.

The opening play was "Moon Over Steinbeck," a relatively unknown drama by U.S. author James Leo Herlihy. The German public didn't take to the fantasy about the girl who commits suicide because her lover jilts her, but comes back via a clairvoyant and finds true love. The paper objected to the choice of this rather than some more outstanding American dramas.

Other productions gave a more interesting viewpoint of the dramatic techniques from the U.S. the newspaper commented, with performances of Barry Conners "Patsy," John Patrick's "The Hasty Heart," two Tennessee Williams one-acters, "The Last of My Real Gold Watches" and "Mooney's Kids Don't Cry," plus "The Paris Comedy or Lily Dafon," by William Saroyan; John Steinbeck's "Of Mice and Men," and Eugene O'Neill's "Long Day's Journey Into the Night." Leonid Massine also spoke and demonstrated the Indian dance.

The paper criticized the speech of Berlin critic Friedrich Luft, whose topic was announced as "the modern American dramatists and the German theatre," claiming he gave merely a subjective impression of his trip to the U.S. years ago and an impression of what was playing on Broadway and several other American cities at that time.

Bill Shirley is appearing in "Anything Goes" at the Meadowbrook Theatre Restaurant, Cedar Grove, N.J.

'LOCK UP DAUGHTERS' DUE IN MELBOURNE

Melbourne, Feb. 21.

Restoration musical "Lock Up Your Daughters" starts here on April 1, presented at the Princess by Garnet H. Carroll.

It will be interesting to see reactions here to it as "The Hostage," "A Taste of Honey" and stage production of "La Ronde" in recent months have been panned on morality grounds.

The two leads from the London Mermaid production of "Daughters" — Hy Hazel and Richard Wordsworth—are repeating here, with Wordsworth doing staging.

After its Melbourne run "Daughters" will proceed to Sydney's Palace Theatre, which was recently taken on two year lease by Carroll. He's sub-letting to Australian Elizabethan Theatre Trust for 30 weeks of year.

Palm Beach Tent Opens

Six shows, each to run one week, are scheduled for presentation at the Palm Beach (Fla.) Musicarnival, which began its fourth season last night (Tues.) with "Can-Can." John Price is producer.

Plays Into Novels

Continued from page 87

this country. Abend states, though, that Harris has agreed to do an English translation. Thus, the author of the original play property is in the unusual position of translating a German novelization of his own American work. As a play, "Belinda" has never toured nationally and has never been released for stock in the U.S. However, a John Hanau adaptation of the play, which is not permitted in this country, is licensed by Samuel French for production in Britain.

Done Before

Novelization of "Belinda" is not the first time a play has undergone such reverse treatment. Last year, for instance, Ann Pinchot novelized the Pyramid paperback publication of "Once More With Feeling" from Harry Kurnitz's original legit comedy and subsequent film scenario. But, in the case of "Belinda" the process involves a firm, which is analyzing its catalog of over 1,500 plays for properties considered suitable for conversion into novels.

Besides having been novelized, "Belinda" is also to be the subject of a musical composition, which conductor-arranger Jay Blackton is writing. Anent the holdback in the play's stock release in this country, Abend claims a factor contributing to that was the complexity of the sets. That, he asserts, has now been rectified in a revised version of the script, which American Play Co. intends licensing itself for U.S. stock and other productions. The rights to the revised property are being licensed on the Coast by Jo Ann Meredith, of Beverly Hills, who's working in conjunction with American Play Co.

Return to Scene

The licensing of "Belinda" by American Play Co. represents a return to that field by the firm, which at one time did license properties. That activity was eventually dropped and the licensing rights to the outfit's catalog was turned over to Samuel French (straight plays) and Tams-Witmark (musicals). Now, according to Abend, the firm plans handling the licensing of properties wherever possible.

Abend is head of Authors Research Co., which prior to Rumsay's death merged with American Play Co., which functions as the former organization's marketing arm. Authors Research protects the literary rights of authors' heirs. Abend directs the business operation of the combined setup and Edith Borell, who was secretary-treasurer of American Play Co., is Rumsay's successor as the firm's president.

"Belinda" author Elmer Harris, 83 years old and a temporary resident of Prince Edward Island, has co-authored a new play with Harry Flannery titled "Upon These Ashes."

Opera Review

Turandot

(Met Opera House, N. Y.)

Puccini's last opera was presented three years ago at the N. Y. City Opera but is returned to repertory at the Met this season after a 30-year lapse. As is characteristic of new productions, the Met lined up a private donor, John S. Newberry, to pay the tab for costumes and scenery, moderately effective save for the lack of grandeur in the Chinese Imperial Palace, the roof of which was reminiscent of a West Side Manhattan brownstone block.

The production suffered from the substitution of one stager, Nathaniel Merrill, carrying out the concept of another, the indisposed Yoshio Aoyama. Merrill apparently gave most attention to, or got more response from, the comic trio Ping, Pang and Pong, admirably if stereotypically impersonated by three excellent singers, Frank Guarrara, Robert Nagy and Charles Anthony. The stager failed to direct (or at least influence) the tenor, Franco Corelli, whose disinterested arm gestures, and unawareness of what he was in the plot (a love-sick worldling) were in the worst, not the best, traditions of opera.

The premiere on Friday (24) raised $46,000 for the Metropolitan Opera Guild and was marked by the presence of Leopold Stokowski in the pit. Special aspects were these: nearing 80, Stokie was only then making his Met debut, though he's conducted at the City Opera; he came to his task on crutches due to a fractured hip. Seldom has a Met audience been so warm-hearted and generous to a conductor. Each entrance provoked a complete ovation. The more the pity he conducted rather raggedly.

The triumph of the evening belonged to the Swedish soprano Birgit Nilsson as Princess Turandot. Her powerhouse domination of the Puccini music, which could easily wreck a lesser artist, was stunning in its force. Of many great nights at the Met, this may have been her greatest. Add that she was loaded down (the right phrase) with Cecil Beaton's Chu Chin Chow parade costume, a conspiracy to promote orthopedic surgery, considering that flight of stairs. The haughty princess in her bulk regalia made her first appearance on that brownstone roof coming out of a tiny opening like a large dowager emerging from a small taxicab. But Mme. Nilsson rose splendidly above all beatnik hazards.

Coreolli's tenoring was more impressive than on his debut in "Il Trovatore" and he may yet establish his usefulness in Met repertory, though he carries his anti-Method attitude in the acting department to extremes.

The slave girl was well sung by Anna Moffo. *Land.*

The Agent As Star

"Your Career in the Theatre" by Bruce Savan (Doubleday; $3.95), is a handbook for the aspiring dramatic tyro written by an experienced Broadway talent agent. Such books, especially when they seek to cover the entire professional field, must be examined with jaundiced eye. In Savan's favor, it may be said that he purveys a wealth of information for the amateur with a high degree of honesty.

There is always the danger that works of this nature quickly become dated. Hence, Savan's reference to various "names" in show biz, to certain productions and to specific street addresses, as well as to contractual conditions in trade unions are likely to alter or diminish in importance before the current season concludes. However, it would be virtually impossible to pen a handbook on acting that would not be transient.

Savan, understandably, is inclined to lionize the agent, and some of his "instructions" to others in the business are a bit gratuitous and slanted in favor of the "client"; but these are captious criticisms of a generally sound undertaking. *Rodo.*

Bird-and-Bottle Operas

Zurich, Feb. 28.

Owner of restaurant across the street from the Zurich Opera House (Stadttheatre) has his own set of values as to the business potential of theatre's various repertory operas and operettas. He judges them by after-the-show cuisine-and-cave demands.

According to him, "Flying Dutchman" is very bad for business because people are so downbeat after the three-hour-plus Wagnerian treat as to head straight for home.

"Merry Widow" is excellent because the show's constant champagne-toasting and merry-making has a highly stimulating effect.

Contemporary opera is sheer poison. People can hardly wait to regain the cozy homeground after the final curtain (or, sometimes, before).

"Traviata" is just dandy. The girls long to wash down the tears after Violetta's last sigh.

He now hopes they'll soon put on "Falstaff." That should bring roast chicken sales up to a new high.

Shows Abroad

Continued from page 86

The Connection

its layabout characters hardly measure up to English standards of legit entertainment. With one or two exceptions it received an unfavorable press and raised the ire of a large section of the first night audience. (See separate story).

It is difficult to decide at what Jack Gelber is aiming in this two-acter. Is it a documentary? If so, once it is accepted that certain people in New York (and elsewhere) do behave like that, what's the point? Is there a message? If so, it is surely that heroin is not very good for a person and that's hardly news. Is it merely an attempt to give the Method players a run out? Imagination does its best to cope with Gelber's purpose.

The first act in which the junkies mope around in a "pad," waiting for a "fix" certainly sets some sort of atmosphere, but it is a fairly dreary one and none of the characters has anything pertinent or particularly witty to say. Things liven up slightly after the interval, with the arrival of "The Connection," but even so, the high spot, a "do-it-yourself" lesson on how to take a "fix," is a fairly sick climax. The conversation grows no more sparkling. The device of trying to bring on a fake producer and author to try and suggest that a bunch of dope addicts are improvising the play fails dismally of conviction in the smart Duke of York's Theatre.

Quite the best thing of the evening is some sharp, cool jazz played by Freddie Redd, Jackie McLean, Malcolm Cecil and Tony Mann, but too often the play interfered with these musical interludes. Actors Garry Goodrow, Warren Finnerty, James Anderson, Jerome Raphael and Carl Lee give the impression of doing what they are supposed to do very well, but it's doubtful whether its worth doing. Eight members of the cast, including some from the original Living Theatre company, have come over specially for this production but it is unlikely to be a profitable journey. Malcolm Young's decor is suitably drab and Nick Garland's staging suitably untidy. *Rich.*

The Antiphon

Stockholm, Feb. 21.

Royal Dramatic Theatre presentation of drama in three acts by Djuna Barnes. Translated by Dag Hammarskjoeld & Karl Ragnar Gierow. Staged by Olof Molandor; settings and costumes by Georg Magnusson. Stars Sif Ruud, Birgitta Valberg, Olof Widgren. Opened Feb. 17, '61, at the Stora Seen, Stockholm. Top prices, $2.30.

Augusta Burley Hobbs	Sif Ruud
Jonathan Burley	Olle Hilding
Miranda	Birgitta Valberg
Dudley	Bjorn Gustafson
Elisha	Allan Edwall
'Jack,' 'coachman'	Olof Widgren

Djuna Barnes is an American author who published a novel "Nightwood" more than 20 years ago, carrying an introduction by T. S. Eliot. After a number of short stories thereafter her blank verse drama "The Antiphon" was published in 1956 but the current Stockholm production of the work marks its first actual staging. The Swedish translation was by UN Secretary General Dag Hammarskjoeld and Karl Ragnar Gierow, head of the Royal Dramatic Theatre.

"The Antiphon" is set in the ruins of the Burley family estate "in the township of Beewick, formerly a college of priests, in the Burley family since the late 17th century." A morbid drama play is about the lives (1939) of an English-American family: Mrs. Augusta Hobbs, her brother Jonathan, her daughter Miranda, who has made a name for herself in Europe as a writer, two crude and evil sons (Dudley & Elisha) and her "lost" son who appears disguised as a coachman.

The horrors and evils of the family are revealed during the three act play, which took three hours to perform. Augusta Hobbs had married an American and in his mansion she gave birth to three sons and a daughter while Titus Hobbs brought a number of mistresses into the home. Titus beat his sons with little cause and gave his daughter to be raped by an elderly visitor. Dudley and Elisha feel only hate for their mother and a desire for revenge as they feel she should have intervened. They have come to the family reunion with hopes for the mother's death.

Play contains a good deal of violence which reaches a high-point when sons attack their mother and sister, and when Augusta, realizing that she cannot regain her daughter's affection, murders her in the closing moments of the play.

Filled with intellectual associations and allusions, work does not come off successfully on the stage. Imagery and associations move too quickly for audiences to understand the true meanings. The work can be read to better interest.

In spite of the excellent production at the Royal Dramatic Theatre, the audience lost attention. *Fred.*

Le Cardinal D'Espagne

(The Spanish Cardinal)

Paris, Feb. 21.

Comedie-Francaise presentation of three act drama by Henry De Montherlant. Direction, Jean Mercure. Sets and costumes, Jacques Le Marquet. Features, Henri Rollan, Andre Falcon, Louise Conte, Francois Chaumette. Opened Dec. 21, '60, at Salle Richilieu, Paris; $2 top.

Cardinal Cisneros	Henri Rollan
Cardona	Andre Falcon
Queen of Castille	Louise Conte
Duke Estibel	Francois Chaumette

Henry De Montherlant is the novelist-turned-playwright who has had most of his plays since 1942 mounted immediately at the staid, nationalized Comedie-Francaise which is otherwise mainly a conservatory for classics. His plays actually resemble revived classics in their stress on elegant rhetoric. This one deals with interior struggles. Interest must survive long tirades and discussions.

Somewhat stilted and pompous, story tells of a Cardinal of Spain who rules as regent while his king is in exile. He is torn between a need to retire to a life of prayer and his belief that it is his duty to pave the way for the return of the king. When Majesty returns and then refuses to see him and sends him off to a monastery the Cardinal, an old man, dies of chagrin.

Ideas are expressed in long verbal bouts. Doubtful if there is much feeling for 17th century Spain. One electric scene is between the supposedly mad Queen, a recluse since her husband's death and her son's exile, which sums up the differences between a world of love and dutiful nihilism. *Mosk.*

Smart Seeks Channing

Honolulu, Feb. 28.

Richard Smart, one of the wealthiest singers in show business, plans to turn producer this summer, bringing Carol Channing to Honolulu for a four-night run of "Show Girl" in the Waikiki Shell.

Smart, owner of the Parker Ranch on Hawaii island, one of the nation's biggest cattle ranches, said actual dates will depend upon Miss Channing's schedule once the musical closes in New York in June.

Legit Bits

Frank Schofield returned to Palm Beach yesterday (Tues.) for leading role in Royal Poinciana Playhouse production of "See How They Run," opening March 13. He appeared at the theatre last month in "Roman Candle."

Gordon Davidson has been set as director for the Miller Theatre, Milwaukee, productions of "Rain," in which **Monique Van Vooren** stars March 14-April 2, and "Send Me No Flowers," in which **Robert Q. Lewis** stars April 4-23.

John C. Becher, now appearing as Daddy in **Edward Albee's** "American Dream" at the York Playhouse, N.Y., will also play Daddy in Albee's "Sandbox," which will be an "Omnibus" tv presentation next Sunday (5).

Rodney Millington, a director of The Spotlight, British casting directory for legit and films, planes March 9 from London to New York for his usual o.o. of the Broadway shows.

Ernest Chambers, who wrote some of the sketches for the current Broadway revue, "Show Girl," has been commissioned to write an "Omnibus" tv revue on women for presentation March 25.

Actress **Olga Bellin** and actor **Paul Roebling** have announced their engagement.

Tommy Brent has resigned as co-producer at the Kate McComb Playhouse, Great Barrington, Mass., to become p.a. for the North Jersey Playhouse, Paramus, N.J.

Stanley Eichelbaum has replaced **Charles Einstein** as drama editor of the morning San Francisco Examiner.

Charlotte Smith, chairman of the speech department at Smith College, Northampton, Mass., will teach speech and acting school of the Berkshire Playhouse, Stockbridge, Mass.

"Gigi," starring **Margaret O'Brien**, is being presented at the Tapia Theatre, San Juan, this week, as the final bill of the eight-week drama festival, presented by **Barry Yellen**.

Paul B. Berkowsky, assistant to manager **Nat Parnes** at the Phoenix Theatre, N.Y., has been appointed general manager for the Edgewater Beach Playhouse, Chicago, which has doubled its seating for next season's planned 11-week season from 900 to 1,800 seats.

Clayre Ribner has succeeded **Arthur Waxman** as general manager of the American Shakespeare Festival Theatre & Academy, Stratford, Conn.

George Eckert, who remained on the Coast following the completion of his assignment as production manager for the touring "Destry Rides Again," is director for the spring season of the Phoenix (Ariz.) Musical Theatre.

Gordon A. Rust and **Joel W. Schenker**, trustees of the American Shakespeare Festival Theatre & Academy, Stratford, Conn., have been elected executive vice-president and vice-president-executive producer, respectively, for the 1961 season.

Molly Picon, who appeared opposite **Robert Morley** in the London production of "Majority of One," will repeat the role played in a strawhat touring edition to be sent out by **Stephen Slane**, managing director of the North Shore Music Theatre, Beverly, Mass.

Jeanette Kamins is casting director and production associate for **Oscar Lerman**.

Anthony Parella has postponed his scheduled Broadway production of **Jack Perry's** "Whole Darn Shooting Match," following the death of **Jack Whiting** who was to have directed.

Choreographers **Marc Breaux** and **Deedee Wood**, who staged the dances for "Do Re Mi" at the St. James Theatre, N. Y., are vacationing in Arizona following completion of the choreography of a tv spectacular for **Max Liebman** set for March 8 airing.

Lee Becker, who helped choreograph the world touring company of "West Side Story," has returned to her role in "Tenderloin" at the 46th Street Theatre, N. Y.

Sheila Copelan, who's in the off-Broadway production of "Five Posts in the Market Place," was unable to go on for the first two previews of the show at the Gate Theatre, N. Y., last Saturday-Sunday (25-26) as the result of having burned her right hand and forearm in a gas-stove mishap in her home last week. Her understudy, **Joyce West**, subbed.

Bill Butler, who was to direct "Madame Aphrodite" for producers **Cynthia Baer**, **Howard Barker** and **Robert Chambers** has withdrawn due to previous commitments resulting from the sponsors' decision to delay off-Broadway opening until the fall.

Preminger Screen Rights Angles Affect Share For 'Advise & Consent'

"Advise and Consent" is figured to have netted about $20,000 thus far on its $150,000 investment. That, however, represents the show's situation on paper since its includes around $60,000 due the production to date as its share of income from the sale of the film rights to Otto Preminger, who made the purchase via United Artists.

It's estimated that approximately $110.000 has actually been recouped thus far by the Loring Mandel adaptation of Allen Drury's Pulitzer-prize novel, which Robert Fryer and Lawrence Carr are presenting, in association with John Herman. Because of a special picture income management, the production gets $41.143 instead of the usual 40%, less 10% commissions, cut of a $200,000 down payment.

The setup, however, gives the venture 40% of a maximum $450,000 payment, with the difference between the down payment and the maximum to be paid on a staggered basis on profitable weeks. The drama, costarring Ed Begley, Richard Kiley, Chester Morris, Henry Jones and Kevin McCarthy, is currently in its 16th week at the Cort Theatre, N.Y., where it has been clearing from around $2,500 to about $5.500 weekly.

N.Y.-Chi Group Acquires Barn at Fish Creek, Wis.

Milwaukee, Feb. 28.

The Peninsula Players' Theatre, Fish Creek, Wis., will operate this year under new management. The spot has been taken over by a New York-Chicago group, fronted by N.Y. tax specialist Kenneth Carroad, who paid $38.000 for the property at a sherrif's auction last week.

The summer operation, in financial difficulty last season, had been owned and operated by Mrs. Caroline Rathbone.

Touring Shows

(Feb. 26-March 12)

Andersonville Trial—Paramount, Portland, Ore. (27-28); Temple, Tacoma (1); Fox, Spokane (2); Orpheum, Seattle (3-4); State College, Chico, Cal. (6); Memorial Aud., Fresno (7-8); Fox, San Bernardino (9-10); Granada, Santa Barbara (11).

At the Drop of a Hat—O'Keefe, Toronto (27-11).

Big Fish, Little Fish (tryout)—Locust, Philly (27-11).

Carnival (tryout) — National, Wash. (9-11).

Devil's Advocate (tryout) — Forrest, Philly (27-4, moves to N.Y.).

Far Country (tryout)—Shubert, New Haven (6-11).

Fiorello (2d Co.)—Stanley, Utica (28-31); Rajah, Reading (2); Lyric, Allentown (3); Masonic, Scranton (4-5); Loew's Poli, Worcester (7); Paramount, Springfield, Mass. (8); Klein Memorial, Bridgeport (9); Vet Memorial, Providence (10-11).

Five Finger Exercise—Hartford, L.A. (27-11).

Flower Drum Song—Shubert, Chi (27-11).

Happiest Girl in the World (tryout)—Shubert, Philly (27-11).

Hostage—Civic, Chi (27-11).

J.B.—Fine Arts, Nacogdoches, Tex. (27); Aud., Shreveport (28); Municipal, El Dorado, Ark (1); U. of Mississippi, Oxford (2); Ellis, Memphis (3); Central Sr. High School, Springfield, Mo. (4); Municipal, Tulsa (5); Municipal, N.O. (7-10).

La Plume de Ma Tante—Riviera Hotel, Las Vegas (26-12).

Majority of One—Ford's, Balto (27-4); Hanna, Cleve. (6-11).

Mark Twain Tonight—Air Force Academy, Colorado Springs (26); Arcadia, Wichita (28); Phipps, Denver (2-3); Carleton College, Northfield, Minn. (6); Southern Ill. U., Carbondale (9); Moorhead (Minn.) State College (11).

Mary, Mary (tryout)—Wilbur, Boston (27-4, moves to N.Y.).

Music Man (2d Co.)—Ovens, Charlotte (27-4); Mosque, Richmond (6-11).

My Fair Lady (2d Co.)—Shubert, Boston (27-11).

Once Upon a Mattress (Hurok)—Colonial, Boston (27-11).

Once Upon a Mattress (bus-and-truck)—Warner, Oklahoma City (27-28); Miller, Wichita (1-2); Memorial, Wichita Falls (3); Municipal, Lubbock, Tex. (4); Music Hall, Houston (6-7); Municipal, Austin (8); Municipal, Lafayette, La. (10); College Aud., Texarkana (11).

Pleasure of His Company—Temple, Birmingham (27-28); City Aud., Pensacola (1); Tower, Atlanta (4); Ovens, Charlotte (6-7); Memorial, Greensboro (8); Center, Norfolk (9-11).

Raisin in the Sun—Blackstone, Chi (27-11).

Sound of Music (2d Co.)—Riviera, Det. (27-11).

5 O'Clock Invite Shows At Julius Monk Nitery

Upstairs at the Downstairs, N.Y., Julius Monk's nitery, is going in for non-commercial legit with a Five O'Clock Theatre invitational program. The project was launched at the Upstairs a week ago by Harry Eno, who hopes to do a new presentation at the club every month. The initial offering, presented for two afternoon performances, Feb. 20-21 was "The United Family," a one-act comedy by Jacques Prevert.

"Family," with incidental music by Stephen Richards, was directed by Mike Kellin, currently appearing on Broadway in "Rhinoceros." Eno is one of the understudies for "Dressed to the Nines," the regular evening offering at the Upstairs.

New Orleans Guild Again In AFM Tiff Which Keeps Musicals Out of Burg

New Orleans, Feb. 28.

The fourth circuit court of appeals on Thurs. (23) upheld the dismissal of a suit brought by the New Orleans Opera Guild Inc., against two musicians' unions. Management group had sought to enjoin Local 174, Musicians Mutual Protective Union and the American Federation of Musicians from practices they contended were driving the guild out of business.

The action was previously dismissed in civil district court.

Guild alleged the unions conspired to force it to sign agreements which would require that it employ unnecessary musicians for productions staged here.

The union argued that the case was a labor dispute over the refusal of musicians to work in the absence of a labor agreement. Issue created a cultural blackout in New Orleans owing to the inability of musicals to play here. Broadway Theatre Alliance, when first under the founder-ownership of Columbia Concerts tried unsuccessfully to mediate between management and musicians. It has never been established what personality frictions were operating in background which prevented a compromise, though the AFM apparently wanted one very much.

BUDAPEST TRAGEDY AN ITALIAN SMASH

Milan, Feb. 28.

Indro Montanelli, an Italian journalist, has turned playwright-director of "Dreams End at Dawn," based on his observations in Budapest when the Russians ruthlessly exterminated the revolt of 1955. Almost documentary in style, play shows reactions of five Italian newspapermen, two of them Communists holed up in a hotel.

Work opened in November at the Santa Erasmo, Milan's theatre in round, and has been a sellout there, pushing back several pending productions.

Play takes to the small towns of Italy in spring. Meantime a film version is in the planning. Montanelli is currently in Israel doing a film but continues to file copy with Corriere della Sera.

Behan

Continued from page 2

tire to do some writing. On the other hand, Cohen & Kay insist that Behan will be here as per contract, arriving in the U.S. around March 6. The Blue Angel deal was finalized in an exchange of telegrams with N.Y. Post's syndicated columnist Leonard Lyons, while Behan made the deal for the jazzery during his recent visit in New York.

Joe Glaser, president of Associated Booking Corp. which books Behan, put another aspect on the story with the observation that Behan said that he would perform only on St. Patrick's Day at the Blue Angel, and had not been committed for two weeks. On the other hand, the Angel insists it has a firm deal. In the meantime, the Blue Angel is looking for a substitute headliner to come in with Dick Gregory, the Negro comic who will be making his debut March 17.

The jazz show entrepreneurs will know if Behan will be around only if he arrives in the U.S.

Corporation Vs. Legit Partnership

But Off-Broadway Protective Angles Not Legally Tested Yet

In an unusual move for a legit production, the forthcoming off-Broadway presentation of Lonny Chapman's "Cry of the Raindrop" has been set up as a small business corporation. As such the show's producers are insulated against personal liability which would not be the case if the venture had been financed on the standard-for-legit limited partnership basis.

The insurance against liability represents the management's interpretation of the Internal Revenue code covering small business corporations. However, as yet, there has been no legal test of the code in relation to legit. As a small business venture, the production, which Kelsey Marechal and Seymour Litvinoff are presenting for the Cry Corp., had the right to elect to be taxed as a limited partnership, which it did.

In order to qualify for corporate status, the capitalization had to be secured from no more than 10 stockholders. Those with shares in the venture have been issued corporate notes guaranteeing them repayment for their investment before any split of the profits as is the case in a limited partnership.

The arrangement regarding profits, according to Litvinoff, who's also attorney for the venture, works out to a split of about 50-50 between the stockholders and the management. An equal divvy of the profits between the management and backers is standard for a limited partnership. The code covering small business corporations has been in effect since 1958 to provide a situation whereby operating profits may be taxed as a limited partnership rather than a corporation.

Arthur Greene, of the accounting firm of Goldberg, Gardner & Greene, is auditor for the production, which is scheduled to open next Tuesday night (7) at the St. Marks Playhouse, N. Y.

COMPLETE RUSSIAN PLAY

Prince & Griffith May Produce This Season

Hollywood, Feb. 28.

Robert E. Lee and Jerome Lawrence have completed the script for "Kuprin," story of modern-day Russia, and have sent it off to Hal Prince and Robert Griffith, who plan to produce it for Broadway. Play is from a novel, "A Call on Kuprin," by Maurice Edelman, and is both serious and humorous in its treatment of the Soviet.

Prince and Griffith, in Israel with "West Side Story," will start casting upon their return to Gotham for possible staging this season.

Merrick's Promotional Tactics for 'La Douce' Tapping Profit Account

Producer David Merrick, noted for his promotion acumen, recently tapped the profits of his click Broadway production of "Irma La Douce" for $22,197 to cover special advertising of the musical import. That's in addition to the presentation's weekly ad expense, which has been ranging from around $2,000 to about $4,000.

Business for the offering, which had been sellout for some time, began slipping early last month, but was back to capacity last week. The operating profit has still been substantial, and it's figured the production has thus far netted about $55,000 on its $190,000 investment. That, incidentally, is after the deduction of the special advertising expenditure and additional production costs of $4,981 above the $175,994 previously recorded by the venture.

Revenue earned by the show, produced by Merrick, in association with Donald Alberry and H. M. Tennent, Ltd., by arrangement with Henry Hall, includes income from the pre-production sale of the film rights to Billy Wilder and the Mirisch Bros. The musical, currently in its 23d week at the Plymouth Theatre, N.Y., costars Elizabeth Seal and Keith Michell.

Building Dome Theatre For Stock in San Diego

San Diego, Feb. 28.

The first legit house to be built here since the early 1920's is in the construction stage. It will be called the Circle Arts Theatre and will operate under Actors Equity contract.

Designed in the shape of a giant dome, it will seat 1,854 persons in 15 rows completely surrounding the central stage. An initial 16-week season starts May 26 with "West Side Story," to star Carla Alberghetti, and will extend through Sept. 17.

A 10-week winter season of plays also is slated with the theatre also to be available for concerts and other shows between seasons.

LONDON SHOWS

(Figures denote opening dates)

Amorous Prawn, Piccadilly (12-9-59).
And Another Thing, Fortune (10-6-60).
Bargain, St. Martin's (1-19-61).
Billy Liar, Cambridge (9-13-60).
Bride Comes Back, Vaudeville (11-25-60).
Caretaker, Duchess (4-27-60).
Changeling, Roy. I Court (2-21-61).
Chin-Chin, Wyndham's (11-3-60).
Cinderella, Adelphi (12-23-60).
Connection, Duke York (2-22-61).
Fairy Tales, Comedy (1-24-61).
Fings Ain't, Garrick (2-11-60).
Flower Drum Song, Palace (3-24-60).
Gazebo, Savoy (3-29-60).
Hostage, Lyric Ham. (2-13-61).
Irma La Douce, Lyric (7-17-58).
John Borkman, Mermaid (2-16-61).
King Kong, Princes (2-23-61).
Magic Lantern, Saville (2-6-61).
Man All Seasons, Globe (7-1-60).
Mousetrap (Ambassadors (11-25-52).
My Fair Lady, Drury Lane (4-30-58).
Oliver, New (6-30-60).
Pool's Paradise Phoenix (2-16-21).
Repertory, Aldywich (12-15-60).
Ross, Haymarket (5-12-60).
Settled Out Court, Strand (10-19-60).
Simple Spymen, Whitehall (2-18-58).
Stop It Whoever, Arts (2-15-61).
Suzie Wong, Prince Wales (11-7-59).
Three, Criterion (2-13-61).
Tiger and Horse, Queen's (8-24-60).
Tokyo 1961, Coliseum (1-28-61).
Watch It Sailor, Apollo (2-24-60).
West Side Story, Majesty's (12-12-58).
Young in Heart, Vic. Pal. (12-21-60).

SCHEDULED OPENINGS

Miracle Worker, Royalty (3-8-61).
Music Man, Adelphi (3-16-61).
Sound of Music, Palace (6-18-61).

Witherspoon-Grimes In Bankruptcy Plea, Denver; Future Bookings Stand

Denver, Feb. 28.

Witherspoon-Grimes Enterprises, Inc., a principal Denver theatrical management since 1954, filed a petition for voluntary bankruptcy last Thursday (23) in the U. S. Bankruptcy Court. Debts of $66,658 and assets of $1,273 were listed.

Directors of the corporation at a special meeting Feb. 13 authorized Polly Grimes, vice-president, to file the bankruptcy petition, an accompanying exhibit revealed. The resolution, passed by the firm's directors, said "the corporation is in extremely poor financial condition," and noted that the company president, Mrs. Blanche Witherspoon, who normally handles all financial affairs is ill and unable to assist in the corporation management.

Mrs. Witherspoon, also secretary of the firm, suffered a stroke recently, while visiting her sister in California, and is now recuperating there. While her condition has been reported as "satisfactory," a long period of rest is indicated.

Debts of the corporation include printing and advertising costs, promissory notes and loans, taxes and contingent contracts for stage attractions the firm had booked for the next few months. Largest item under unsecured claims was $25.666 in notes, for which Joseph I. Grimes, a brother of Miss Grimes, was listed as creditor.

The petition also showed that Miss Grimes had loaned the firm $3,700. She was authorized by the directors to cancel any contracts for performances where tickets have not been delivered. Attorney representing Witherspoon-Grimes in the petition is Richard Bernick, of Denver. Bulk of the assets consists of equipment at the firm's offices.

Among future offerings booked by the agency is "Fiorello," and the Theatre-Guild-American Theatre Society production, "A Majority of One." Both will reportedly play Denver as scheduled, under arrangements being made by another booking agency.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **This information is published without charge.**

In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading.

Legit

BROADWAY

"All The Best People" (C). Producers, Joel Spector & Buff Cobb (147 W. 57th St., N.Y.; PL 7-2691). Available parts: naive femme, 21; male, 30-35; middleaged femme; executive male, 50-60; callous male, 30-35. Mail photos and resumes, c o above address.

City Center Musical Season. Producer, Jean Dalrymple (c o Center, 131 W. 55th St., N. Y.; JU 6-2823). Several parts available for "Show Boat" and "South Pacific." Mail photos and resumes, c o Homer Poupart, above address. Season opens April 12.

David Merrick. 246 W. 44th St., N. Y.; LO 3-7520. Accepting photos and resumes of sopranos, bass-baritones, tenors and boys and girls, 7-14, who sing and dance, for casting file. Mail material, c/o Michael Shurtleff, above address. Indicate voice range.

"Get it Up" (MC). Producer, Charles Curran (c o Lambs Club, 130 W. 44th St., N.Y.; JU 2-1515). Available parts: six femme singers, 20-23, must double with specialty; ballroom dance team, 20-23; young comedienne. Accepting photos and resumes, c o above address. Don't phone. Applicants must have intimate night club experience.

"Gypsy" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Available parts: girl, 50-54 inches tall, must sing and do toe and tap dance work; man 17-20, good-looking dancer, must also sing; boy singer-dancer, 7-11, under 54 inches tall; girl, 25, to sing, dance and play trumpet. Accepting photos and resumes, c/o Michael Shurtleff, above address. See also touring notice

"Jennie" (MD). Producer, Newburge-Porter Prods. (148 W. 24th St., N.Y.; WA 9-6836). Available parts: male lead, 30's, tall; femme, 20, etherial, small, lovely, must sing well; character woman, 30; barmaid, 40's, plump; character man, 40s; Irish man, 50's. Mail photos and resumes, through agents only, above address.

"Love A La Carte" (MC). Producers, Arthur Klein, in association with Conrad Thibault (St. James Theatre Bldg., 246 W. 44th St., N. Y.; LO 5-6376). Available parts: girl, 22; leading man, 30; second leading man, 30; character comedienne, 30. Accepting photos and resumes, above address.

"Mandingo" (D). Producers, Billy Baxter & Edward Friedman (Astor Hotel, Broadway & 44th St., N.Y.; JU 6-3000). Parts available for identical twin Negro boys, 11 or 12; several husky Negro men, 20's. Mail photos and resumes above address.

"Medium Rare" (R). Producer, Robert Weiner (146 CPW, N.Y.; SU 7-1914). Parts available for male and femme revue types. Apply through agent or mail photos and resumes, c o above address.

"Nine Million th Star" (D). Producers, Michael Charnee & Geoffrey F. Rudaw (340 E. 66th St., N. Y.; RE 4-1478). Available parts: girl, 14; boy, 15; boy, 16. Mail photos and resumes, c o above.

"Oliver" (D). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Parts available for boys, 7-12, who dance, sing and look British. Mail photos and resumes c o Michael Shurtleff, above address.

"Sound of Music" (MD). Producers, Richard Rodgers & Oscar Hammerstein 2d (488 Madison Ave., N. Y.); casting director, Eddie Blum. Auditions for possible future replacements for girls, 7-16, and boys, 11-14 all with trained voices, characters. Mail photos and resumes to above address.

OFF-BROADWAY

"Call Me by My Rightful Name" (D). Producer, Judith Rutherford (31 Grove St., N. Y.; OR 5-1854). Parts available for man and woman, 40-50, as understudies. May be non-Equity. For appointment, contact Dorothy Fowler, above number.

"4th Avenue North" (R). Producers, Shippen Geer & Michael Battenberry (341 Madison Ave., N. Y., rm. 803; MU 9-2910). Available parts: comedian, 35-45; two comediennes, 17-22, with singing and dancing experience; male and femme dancers with singing experience; ingenue, under 5 feet, 5 inches tall; leading man, over 5 feet, 8 inches tall. Mail photos and resumes, c o Geer, above address. Auditions will be held March 10 by appointment only.

"Grass Harp" (D). Producer, Equity Library Theatre (226 W. 47th St., N. Y.; PL 7-1710). All parts available. Auditions next Monday (6), at 10 a.m.-4 p.m.; Tuesday (7) and Wednesday (8), at 5-10 p.m., at ELT Rehearsal Hall (133 second Ave., N. Y.). — All applicants must bring Equity membership cards. Script available at Drama Book Shop (51 W. 52d St., N. Y.).

"It Should Happen To a Dog" (C). Producer, James J. Cordes (600 Tenth Ave., N. Y.; JU 2-5999). Available parts: five character men to play older Jewish types with authentic accents. Mail photos and resumes c o above address.

"I Want You" (MC). Producers, Theodore J. Flicker & Joseph Crayhon (c o The Premise, 154 Bleecker St., N.Y.; LF 3-5020). Available parts: Irish-American girl, 18, sexy but sweet; young leading man, thin; male song and dance team, wise crackers; man, huge, dumb, Irish cop; man, short, fat, funny; man tall, thin, evil; six beautiful girls; several low comedians. All applicants must sing and dance. Mail photos and resumes, above address, or phone Rusti Moon, OR 4-9382, at 10:30 a.m. to 6 p.m., for interview appointment.

"Leave It To Jane" (MC). Producers, Joseph Berhu & Peter Katz (c o Sheridan Square Theatre, Seventh Ave. & Fourth St., N.Y.; CH 2-9609). Auditions for male and femme singers as replacements, every Thursday at 6 p.m., above address.

"Premise" (C). Producers, Theodore J. Flicker, Allen Mankoff & David Carter (154 Bleeker St., N.Y.; LF 3-5020). A second company of the improvisational group is being formed. Audition appointments being arranged by Zev Putterman, of above number.

Untitled musical. Producer, Theodore Mann (c/o Circle-In-The-Square, 159 Bleeker St., N. Y.; AL 4-2152). Available parts: juvenile femme and ingenue with big voices; four male and two femme character principals; three men and three femme chorus performers; several character actors and actresses, 30's and older; one male and one femme dancer. Mail photos and resumes, c o above address, or phone Geoffrey Brown, CH 2-3951, today (Wed.) through Friday (3) for appointment. Auditions for male and femme character actors Friday (3) and March 16, 11:30 a.m.-4:30 p.m., at Cherry Lane Theatre (38 Commerce St., N. Y.).

OUT OF TOWN

"Flower Drum Song" (MC). Producers, Rodgers & Hammerstein (488 Madison Ave., N. Y.; MU 8-3640). Part available for replacement for Juanita Hall. Contact Edward Blum, above address.

"Vintage '61" (R). Producer, Zev Bufman (1605 N. Ivar Ave., Hollywood 28, Calif.; HO 4-7121). Parts available for six male and six femme singer-dancer-actors under 30. Mail photos and resumes, above address.

STOCK

AUGUSTA, MICH.

Barn Theatre. Producer-director, Jack Ragotzy (200 E. 36th St., N. Y.; MU 6-0043). Available parts: leading man; ingenue lead; character woman with second woman range; male and femme musical performers who can double in dramatic roles for part of the season. Mail photos and resumes, above address.

BEVERLY, MASS.

North Shore Music Theatre. Managing director, Stephan Slane (27 W. 55th St., N. Y.). Parts available for male and femme Equity musical performers, principals and chorus, and apprentices. Mail photos and resumes, above address. New York auditions will be held beginning April 3, through agents only.

BOILING SPRINGS, PA.

Allenberry Playhouse. Producer, Charles A. B. Heinze (c o Playhouse, Boling Springs, Pa.; CL 8-3211). Parts available for male and femme musical and dramatic performers and paid apprentices. The 29-week season opens April 22. Mail photos and resumes, c/o Richard North Gage, above address.

BRADDOCK HEIGHTS, MD.

Mountain Theatre. Producer, William O. Brining (4545 Connecticut Ave. NW, Washington, D.C.; EM 3-5051). Parts available for five male and six femme Equity dramatic performers and several non-paid apprenteies. Mail photos and resumes, above address. Season opens June 20.

CHICAGO

Chicago Music Theatre and Chicago Tenthouse Theatre. Producer, Herb Rogers (45 East End Ave., N. Y.; RE 4-5446). Parts available for male and femme musical principals. Mail photos and resumes to above address. New York auditions will be held April 3-14, through agents only, and Chicago auditions will be conducted March 10-12, at the Pat Stevens Studios (22 W. Madison St.).

FORT WORTH

Casa Manana Musicals Inc. Managing director, Michael Pollock (545 Fifth Ave., N.Y.; Rm. 1015). Parts available for male and femme musical and dramatic stock performers for the Ft. Worth theatre, opening April 19. Mail photos and resumes, c o above address. Ensemble auditions will be held late in February.

PALM BEACH, FLA.

West Palm Beach Musicarnival. Producer, John Price (940 S. Military Trail, West Palm Beach, Fla.; P.O. Box 2108). Parts available for leading men and women, and male and femme chorus performers. Mail photos and resumes, through above address, through agents only in the case of the leads.

SPRINGFIELD, ILL.

Tent at the Lake. Producers, Jane Stanley Buckles & D. G. Buckles (c o Buckles Theatre Co., 1472 Broadway, N. Y.; Rm. 904). Available parts: leading man and woman; ingenue; character woman. Mail photos and resumes, c/o above address, through agents only in the case of the leads.

SULLIVAN, ILL.

Summer of musicals. Producer, Guy S. Little Jr. (Box 185, Sullivan, Ill.). Parts available for male and femme Equity musical performers and paid apprentices. Mail photos and resumes, above address.

TOURING

"Gypsy" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Available parts: Tessie Tura, Weber, Uncle Jocko, Agnes, Hollywood blondes, Miss Cratchitt. Mail photos and resumes to Michael Shurtleff, at the Merrick office. Script, published by Random House, available at Drama Book Shop (51 W. 52d St., N. Y.).

"La Plume de Ma Tante" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Available parts: two femme dancers. Mail photos and resumes c/o Michael Shurtleff, above address.

SHOWS IN REHEARSAL

BROADWAY

"Carnival" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520).

"Donnybrook" (MC). Producer, Fred Hebert (130 W. 57th St., N. Y.; JU 6-1962).

"Far Country" (D). Producer, Roger L. Stevens (745 Fifth Ave., N.Y.; PL 1-1290).

"Hamlet" (D). Producer, Phoenix Theatre (198 Second Ave., N.Y.; OR 4-7160).

OFF-BROADWAY

"Cry of the Raindrop" (D). Producers, Kelsey Marechal & Seymour Litvinoff (10 E. 53d St., N.Y.; PL 2-0430).

"Decameron" (R). Producers, Selma Tamber & William Tarr (250 W. 52d St., N. Y.; JU 6-0482).

"Feast of Panthers" (D). Producer, John Bowman (c o Lambs Club, 130 W. 44th St., N. Y.; JU 2-1515).

"Five Posts in the Market Place" (D). Producer, Repertory Co. of the Gate Theatre (162 Second Ave., N. Y.; OR 4-7160).

"Galgenhumor" (D). Producers, Norman Twain & Helen Kamber (40 E. 72d St., N. Y.; TR 9-1190).

"Ladies Night in a Turkish Bath" (C). Producer, Harold E. Lawrence (319 Main St., East Orange, N.J.; area code 11, OR 4-8432).

"Roots" (D). Producer, Norman Twain (40 E. 72d St., N. Y.; TR 9-1190).

"What a Killing" (MC). Producer, Jack Collins (c o Lambs Club, 130 W. 44th St., N. Y.; JU 2-1515).

"Worm in Horseradish" (C). Producers, Dorothy Olim & Gerald Krone (785 West End Ave., N.Y.; UN 6-1220).

Television

"Camera Three" (educational-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c o above address. No duplicates.

"Naked City" (dramatic series). Producer, Herbert B. Leonard (Screen Gems, 711 Fifth Ave., N. Y.; PL 1-4432). Accepting photos and resumes of general male and female dramatic talent by mail only, c o above address.

NBC-TV. (30 Rockefeller Plaza, N. Y.; CI 7-8300). Casting director Edith Hamlin is accepting photos and resumes of male and femme dramatic performers for several shows. Mail information to her, c/o above address.

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c o above address. No duplicates.

Films

"Chicapee Falls" (D). Producer, Oscar Lerman (1472 Broadway, N.Y.; BR 9-5218, suite 1109). Parts available for leading lady, 20-30, and leading man, 25-35. Mail photos and resumes, c/o Jeanette Kamins, above address.

Scranton Reaction

Continued from page 87

mained, much the worse for attitude. Absence of feminine allure irked the tired businessmen. The talky court martial proceedings put at least one burgher audibly to sleep, with consequent complaints from those obliged to sit near him.

There's little doubt "Pleasure of His Company" was the first show to register. And this was a tribute to Joan Bennett and Donald Cook, who went all out to please despite day-long sessions under respirators for virus conditions. Discounting a few dedicated gripers, most of the folks went home happy.

There may be a moral in this for the Alliance. The fact a show is a Broadway hit does not insure its popularity in the "provinces." The very offbeat quality regarded necessary to please sophisticated New Yorkers is no boon to the show-starved hinterlanders pining for something more in the traditional format, and inclined to feel cheated when they don't get it.

Which brings up the doubts expressed here in Scranton about what shows will be forthcoming for 1961-62? The paucity of suitable fare, indicated by what's been on tap on Broadway, hardly figures to inspire the same enthusiasm seen for the initial venture.

It was a good trick, at that. Theatre men here had refused to believe some $70,000 could be collected in advance. But the hepped-up volunteers not only reached the goal of 1,200 subscribers, but came close to doubling

Will it happen again? Will the volunteers have the same kind of enthusiasm? Can the dropouts certain to develop be replaced?

"Absolutely," says the irrepressible Levy. "We'll be bigger than ever."

Kerz vs. Ionesco

Continued from page 88

not entirely done as a tragedy either, and the reviews complained that the last act was too sudden a change from burlesque to an anti-Nazi drama. The play had some 20 performances there. The Paris production had less than 30 performances and none is scheduled this year. *Leo Kerz.*

P.S.—Ionesco, who has never been done on Broadway before, demands and gets 5%, 7½%, and 10% of the gross of this production which he does not approve of. He will probably receive more royalties on this run than he received from all of his plays ever before.

What the Story Said

(The writer of the above letter is the producer of the Broadway edition of "Rhinoceros," currently in its eighth week at the Eugene O'Neill Theatre, N. Y. The VARIETY story to which he refers reported from Paris that the play's author, Eugene Ionesco, had written an article in the magazine, Arts, criticizing the Broadway production and asserting that he was misled about the treatment it involves.

(According to the VARIETY report, Ionesco also conceded that "perhaps the American version was acceptable, since it pointed to other things that could bring on forms of rhinoceritis." The story also stated that Ionesco had concluded that "he is resigned to his play being interpreted differently in various productions." — *Ed.*).

Arondella Hockfliesch
loves
Rumson Toddleby
but
Joe Bermant
loves
Mutual Funds
J. BERMANT & CO.
Rm. 1202, 19 W. 44th St. N.Y. MU 7-2815

SUMMER THEATRE
Established Operation
For Sale or Rent
Known N. J. Seashore resort. Capacity 739. Fully equipped. Excellent facilities. Priced right.
Box V-2111, c o VARIETY
154 West 46th Street, New York 36, N. Y.

PARTNER or CO-PRODUCER WANTED
HAVE NEW LOOKING, BEAUTIFUL RECTANGULAR UMBRELLA TENT
Seats 1,200—Truck, Elec., Equip., etc.
CHOICE THREE EXCELLENT LOCATIONS FOR SUMMER STOCK
Excellent Opportunity for Aspiring Performer
Call TWining 6-4191 or 111-25 66th Avenue
Forest Hills, New York, Apartment 1A

LOS ANGELES' RITZ THEATRE AVAILABLE
Wilshire Blvd. at LaBrea
Ideal for concerts and stage productions. 1330 seats. Excellent acoustics.
Call Mr. Prince • BRadshaw 2-9261
9570 Wilshire Blvd., Bev. Hills, California

RENT OR SALE
SUMMER THEATRE
GRISTMILL PLAYHOUSE
Andover, New Jersey
Seats 800 Stage 30'x50'
EDITH PIERSON ST 6-5420

Literati

'Sex' Mag Raids

In a surprise raid on three Albuquerque newsstands last week city police seized about a ton of "girlie" and nudist magazines and paperback books, under an ordinance banning the sale of indecent literature.

The very next day the State Legislature, meeting in Sante Fe, killed two proposals which would have prohibited traffic in pornography, introed at the suggestion of Catholic Church officials. The legislative action, however, did not stem from the Albuquerque police raid, but rather on adverse reports from the judiciary committee.

The three newsstand operators and the wholesaler of magazines in Albuquerque were all charged with disorderly conduct charges. All four pleaded innocent and were released after posting bonds of $30 each.

Magazines seized in the raid included Playboy, Gent, Tonight, Show Place, Adam, Taboo, After Dark, Sunshine & Health, Sun, Gymnos, Tip Top, Naturalist, Hawaii and Nudist Leader.

Among the titles of the paperbacks seized were "Sex Kitten," "Hot Jazz," "Devil's Virgin," "Oriental Orgy," "Carnal Orgy," "Twisted Affair," "Wild Women" and "Brute Madness."

By accident, a number of innocent paperbacks were also snatched up in the surprise raid, and police reported they intended immediately to return them to the dealers. At least one of the titles should have left the officers with red faces. It was Art Linkletter's "Kids Say The Darndest Things."

Others grabbed by mistake included A. J. Cronin's "The Northern Light," Groucho Marx's autobiog, an Agatha Christie mystery, and James T. Farrell's "Studs Lonigan."

The Associated Press reportedly told the Albuquerque Journal they contacted Robert Preuss at Playboy offices in Chicago (he's business manager and circulation director) who said, "This action is extralegal and certainly unconstitutional. We just don't believe a small body can dictate the reading tastes of a large group like the citizens of Albuquerque." Playboy official said the magazine would take legal action if needed.

Manfred Carpenter, manager of the Beck News Agency (only wholesaler in Albuquerque)—which was charged in raid—said that the firm handles only publications which have a second class mailing permit. Some dealers, he noted, apparently obtain some of the magazines and books direct from publishers.

Bobbs-Merrill's Appointments

New appointments at Bobbs-Merrill Co., Indianapolis publishers, are Dr. Leo Gans, director of the education division; Lucius Lamar, sales manager of the education division; Fred Stam, director of advertising and sales promotion of all divisions of the firm.

Stam was previously in charge of sales, advertising, and promotion for the education division, but now assumes these responsibilities for the test, law, trade, and college divisions. Lamar, formerly sales manager of Charles Scribner's Sons, was before that assistant to the president of Bobbs-Merrill.

John Gunther Explicates

John Gunther tells in the March issue of Harper's mag about the writing of his six "Inside" books. Despite their success, all being yet in print, and the stupendous expenditure of energy, travel and research (entirely his own) what stands out is that he was never, or at least not most of the time, prosperous enough to escape the onerous task of writing special articles for magazines while on safari for his books. His best financial break was when the Reader's Digest contracted for a series of personality profiles which were derived from, but had to be written in advance of, "Inside Asia."

Gunther's energy will render guilty the average professional writer, or would-he-were chap. One shudders to hear that at one point he developed cataracts in both eyes and could not spare time off for surgery. He endured, too, the torment of his son's long, pathetic and fatal illness about which he wrote a separate volume.

Almost until publication date in February 1936 the incipient series lacked a pungent title. Gunther speaks of his working out "Inside Europe" and only learning afterwards that VARIETY had long published Inside Stuff in each of its main news sections. He also was surprised that Herbert Bayard Swope during the first World War wrote "Inside The German Empire." As to the title, though acknowledging its vitality and aptness, Gunther tells of the hard-to-bear puns which have ever since afflicted him on his travels.

There is one more in his series, "Inside Europe Today," coming off the presses later in 1961. *Land.*

SPECIAL OFFERS

Riess. Das gibts . . . Deutschen Films nach 1945. 1958, $7.50; Film Daily Yrbks, $15-$7. Lemaitre. Film deja Commence? 1952. (Surreal). $5; Huntley British Film Music. 1947, $5.50; Kahn. Hollywood Trial ("the Ten"). 1948. $4.50; Payne. Great God Pan (Chaplin). 1952. $2; Radio Annual (& Television Yearbook). 1938-56 complete, 19 vols. 3225; Armchair Theatre (gorgeous English TV). 1960. $6; Swift. Adventure in Vision. (history of TV). 1950. $7.50.

Also, full catalog: from America's Leading Specialist

HAMPTON BOOKS

Hampton Bays, New York

Memoirs and Biogs

"Joan Crawford" is the title of her autobiography, as told to Jane Ardmore, who collaborated on Eddie Cantor's autobiog, "Take My Life," and which Doubleday will publish next July.

Gracie Fields titles her personal memoirs, "Sing As We Go," also via Doubleday, due in May. British comedienne was born Grace Stanfield.

Sports writer James Breslin's life story of Sunny Jim Fitzsimmons, "grand old man of horseracing," is merely titled "Sunny Jim," another Doubleday publication next August.

In capsule biog form, Bob Considine's "It's The Irish" (Doubleday in July) treats with personalities such as James Farley, John B. Kelly, Gene Tunney, James Cagney and others. Memoir of still another sort is titled "Boyhoods," edited by Martin Levin of Saturday Review, wherein Howard Lindsay writes of his boyhood in the first decade of the 20th century; Harry Golden of the second decade; Walt Kelly of the 1920s; William Zinnser of the 1930s; and John Updike of his Pennsylvania boyhood in the 1940s.

Rap 50-50 on Paperbacks

Authors League of America keeps up its criticism of contract practices under which hardbook publishers collect 50% on paperbacks and book clubs. Guild bulletin just out lambastes the unfairness of a publisher continuing to rake in 50% on paper edition when the company is its own subsidiary. This is "selling" to one's self. "The practice is so patently unfair that the pressure to alter it is becoming irresistible," per Paul R. Reynolds.

Agent, whose sympathies are with the authors, hoots at idea that publishers perform a service for the author who rates a paperback edition. Recently the paperback rights to Jack Paar's "I Kid You Not" were sold on a $160,000 advance. Though the deal clearly reflected Paar's television popularity the original publisher got $80,000 of the paperback advance, just for existing and having a grabby contract.

N. Y. Times' Coast Edition?

The New York Times, which recently started a European edition, is studying the possibility of establishing a Coast edition. Arthur Hays Sulzberger, the paper's publisher and board chairman, disclosed last week that a group of Times reps is surveying production, circulation, advertising and distribution potentialities in the western states.

Sulzberger, however, stressed that "we must, of course, first satisfy ourselves that the reader demand and advertising opportunity are sufficient to make such an enterprise soundly self-supporting." Presumably the mechanical aspects of the new venture would be similar to the Paris operation where type is set by means of tape transmitted from New York.

French Censorship Outcry

Two French newspaper publishing groups, the French National Press Federation and the French Press Confederation, repping most of the daily and weekly papers of almost all viewpoints, protested against the growing press censorship in France. Most of it has stemmed from governmental pressures on any critiques of its handling of the touchy Algerian crises. Though steps are being taken to end it, papers are still being seized when giving too candid views on national projects and steps. Pub groups ask for a bill outlawing paper seizures and, in the meanwhile, insist that only a token 10 copies be taken rather than a whole output.

They also demand quick legal proceedings to fight unauthorized holdups of papers or magazines.

Publishing Stocks

(As of Feb. 28, 1961, closing)

Allyn & Bacon (AS)	37
American Book (AS)	69¾
Book of Month (NY)	26⅞
Conde Nast (NY)	16¼
Crowell-Collier (NY)	47⅝
Curtis Pub. Co. (NY)	9⅜
Grolier (OC)	54½
Harc't, Brace (OC)	37
Hearst (OC)	13
Holt, R&W (NY)	58¼
L.A. Times Mirror (OC)	38½
Macfadden (AS)	10⅛
Macmillan (OC)	72
McCall (NY)	51¼
McGraw-Hill (NY)	115¾
New Yorker (OC)	118
Pocket Books	36¾
Prentice-Hall (OC)	45½
Ran'm House (OC)	48½
Scott Foresman (OC)	32½
Time Inc. (OC)	104
H. W. Sams (OC)	47
Western Pub. (OC)	73

OC—Over the Counter
N.Y.—N.Y. Stock Exchange
AS—American Stock Exchange
M—Midwest

Note: Midwest and over-the-counter quotes are the Bid prices.

CHATTER

Roger Burlingame is the author of "Don't Let Them Scare You: The Life and Times of Elmer Davis" which Lippincott will publish. Same house will bring out "The Cliff Hangers," novel by Janet O'Daniel, which utilizes the silent films of 50 years ago as a canvas, dealing with a famed director of motion picture serials and an actress.

N. Y. City publicist Phyllis I. Rosenteur, herself single by choice, has written a guidance book on "The Bachelor Girl" (Bobbs-Merrill), of interest to widows, divorcees as well as spinsters.

Bertita Harding's "Concerto" (Bobbs-Merrill) is a fictionalized biog of Clara Schumann and how the life and times of Robert Schumann and Johannes Brahms were intermingled,

Jesse L. Lasky Jr.'s "Naked In A Cactus Garden: A Story of Hollywood" utilizes the film colony and the giants who created it as a canvas. His father, the late Jesse Lasky, of course, was one of the pioneer Hollywood showmen.

Oxford Univ. Press bringing out "The Writer's Dilemma," essays first published in the London Times Literary Supplement under the heading of "Limits of Control." Stephen Spender edited and wrote the introduction. Essays include those by Arnold J. Toynbee, John Bowen, Lawrence Durrell, Gerald Heard, Nathalie Sarraute, William Golding, Arthur Calder-Marshall, Saul Bellow, Alan Sillitoe and Richard Wollheim. Oxford also publishing Ibsen's "Pillars of Society," "A Doll's House" and "Ghosts," translated and edited by James W. McFarlane.

Edward W. Scripps 2d was sworn in as president of Sigma Delta Chi, national journalism society, at his "home" chapter in Reno, Nev., last week. Scripps, vice-president of Scripps-Howard Newspapers and a trustee of the Edward W. Scripps Estate, graduated from the University of Nevada in 1952, worked on the San Francisco News, Rocky Mountain News and with United Press International in Washington, D.C., where he now makes his home.

Frisco Examiner staffer Michael Grieg has replaced Luther Nickols as book editor of the Hearst morning daily. Nichols resigned to become West Coast editor for Doubleday & Co., headquartered in Frisco.

Edgar Sydenstricker Walsh, son of novelist Pearl S. Buck and the late Richard John Walsh (who was founder and board chairman of the John Day Co., New York publishers) engaged to marry Belinda Hammond Davies, Vassar senior, next July.

Robert Downing has been signed to write 20 entries on theatrical subjects for the new Grolier Encyclopedia.

Linton Von Beroldingen, former managing editor of the San Francisco Examiner and a Cal Tech chemistry graduate, joined Lockheed's missiles and space division, Sunnyvale, Cal., as manager of public information.

William Marchant, author of the Broadway play, "The Desk Set," has written his first novel, "Gondolier," set in modern Venice, which Random House will publish in May. Same pub is bringing out "The First College Bowl Question Book" by The Weidmans, which is the collective byline of novelist-playwright Jerome Weidman and his family. Book is based on the national tv quiz show.

Nonfiction freelance writers are among the target readers of "Prose By Professionals," edited by Terry Morris (Doubleday, in June), based on the course given by the Society of Magazine Writers at New York Univ. There are 31 contributors. Two byliners from each special field—profiles, exposes, medical, scientific, "think" pieces, family, etc.—treat with every phase of each field of authorship. There is also an editor's-eye view of writers chapter.

Carl Winston, author of "How to Run a Million Into a Shoestring," has been signed by Belmont Productions to write a paperback version of the new Jerry Lewis film, "The Ladies' Man," for publication this summer.

McCall's mag will expand its lively arts section, "Sight and Sound," which now carries reviews, with coverage of cultural and entertainment fields, including interviews with personalities in films, books, music, video and art. Senior editor Leonard Slater will head up the revamped section with associate editor Richard Marke assisting.

N. Y. Times book critic Orville Prescott has edited "The Undying Past," 45 top historical fiction pieces, as a Doubleday anthology. Kipling, Graves, Roberts, Defoe, Hawthorne, Dickens, Thackeray, Forester, Tolstoy, Conrad, Stevenson, Guthrie, Scott and Wolfe are represented in this cavalcade.

Hal Kapplow, who coauthored "Captions Courageous," has another caption-comedy book out this week via Bernard Geis titled "Laughing Historically."

Editor-author Edward Anthony has just completed his long delayed biography of Don Marquis and has turned in the mss. to Doubleday for fall publication.

Many Omens

Continued from page 1

ceivable that Loew's Theatres, of which he is a key stockholder, will increase in size to about 150 houses in five years. This would entail an expansion of perhaps 50%.

Shutterings Off?

In light of this it should be recalled that theatre closings were the order of the day almost every day a relatively short time ago. The spate of shutterings obviously had a depressing effect upon the survivors in all branches of the trade. Now the candle is going out only once in a while and this in areas where changing local conditions render the theatre uneconomic.

Stanley Warner is now prowling new exhibition outlets on the Coast. Idea is to expand so long as the Department of Justice approves.

A prominent circuit operator in New York this week said the business was belted bad by the recent storm conditions around the country. But this was a temporary condition. He related that the fair-to-middlin' pictures die at the box-office but heartening to him and others in exhibition is the fact that the "A" productions are coming along in sufficient quantity.

Most large exhibs and film corporations attuned to a new kind of surer economy via diversification of interests, reductions in capitalization, and so on. But the acquisition of outside interests is not only the reason behind the strengthened position of picture companies and exhibs.

Sol A. Schwartz has specifically expressed himself with regard to sources of revenue for the diversifying film corporations: "Every picture company knows, and this is a thought I'd like to lean on, the big money comes from successful pictures."

Television has been a factor not to be overlooked. Theatremen buttonholed at recent industry meetings almost unanimously say that tv has lost its competitive sting. "Tv and us, we're two different enterprises," said one circuit leader.

Interestingly, a number of exhibs made the same point about tv. They said they might just as well have closed during the nights of the big money giveaway shows such as "$64 Question." As these programs got the boot, theatrical exhibition picked up.

The major studios, with their vast overheads, have ceased as the big migraine they used to be. M-G's mammoth Culver City lot, for example, doesn't have an idle sound stage for any protracted period. Vogel reported that theatrical production is bolstered by tv production; the two keep the studio busy and absorb the overhead nicely.

Jerry Wald

Continued from page 2

stimulating writers to write does not inhibit the author in any way," according to Joseph. "We either devise our own publishable novel ideas, or we confer with writers who come forward with notions and projects or their own. We work with the writers and the publishing firms only in the initial stages. Once an author has signed his contract with the publisher and received his advance our participation ends, until after the work has been completed and published."

Joseph referred to the Richard Friede novel, "The Internes," as an example. Initial concept for the novel was worked up by Jerry Wald Productions, with Random House accepting hardcover commitment and Bantam the soft cover reprint rights. Wald had nothing to do with assignment of the story idea to Friede and, in point of fact, film rights went to Robert Cohn and Columbia after Wald's studio, 20th-Fox, decided against the book. Friede deal for screen rights, Joseph said, was $75,000, plus 15% of the profits.

Although not sponsored under the Wald advance royalty plan, the producer claims credit for having fostered publication of Sheila Graham's "Beloved Infidel" and Rona Jaffe's "The Best of Everything," both of which he filmed for 20th release, and also Miss Jaffe's "Away From Home," which was bought by Metro-Goldwyn-Mayer.

Wald says his agreement with both publishers and authors calls for an "iron curtain of silence" regarding identity of writers until after books have been completed and are actually published. Hence his refusal to even hint at the names of the 14 books which he says are to hit the stands shortly, or the identities of writers now developing other stories.

Actors' Careers

Continued from page 2

formers of screen, theatre, radio, television, etc., have had special care in development of what, in essence, is a small personal museum of each star.

Film sets shooting actual scenes before public are also highly popular, with crowds making no noise as they gape. Same technique is used in transmitting live television programs, and remote control radio broadcasts, as well as recording, etc.

The Theatre in the Wood is exclusively presenting works by Mexican playwrights, with initial premiere Feb. 19 being "The Time and Place" by Antonio Magana Esquival, a comedy directed by Jose de J. Aceves, featuring Carlos Lopez Moctezuma, Josefina Escobedo, Hector Gomez, Antonio Brillas, Angle Merino, and Maria Eugenia Rios in principal roles.

Today Rodolfo Usigli's "El Gesticulador" (The Gesticulator), which has had a successful run for several seasons in this capital, opens and will alternate with the Esquival comedy. This one features Jose Elias Moreno, Xavier Masse, Amanda del Llano, Mario Garcia Gonzalez, and Carlos Becerril, under direction of Luis Aragon.

Fair is scheduled to run until March 12, after which it will pack up and go on an extended Latin American tour, hitting principal cities.

Broadway

Don Reardon now heading the San Francisco office of International Talent Associates.

Agent Vivian Coleman, planes out today (Wed.) to Las Vegas and Hollywood on business trip.

London music publisher Reg Connelly and his son Pat in town on business following their first trip to Palm Springs.

Fred Stamer is the correct spelling of Hildegarde's pianist-maestro at the Hotel Plaza, not as erratumed in the chantoosie's ad last week in VARIETY.

Eugene Picker, accompanied by Mrs. Picker, have left on a vacation trip to the Bahamas and Palm Beach. They will be away from N. Y. for several weeks.

Florenz Ziegfeld Stephenson, granddaughter of Billie Burke and the late Flo Ziegfeld, married Rev. David Edward Crossley on the Coast. They'll reside in Larchmont, N. Y., where he is associate minister of the Larchmont Presbyterian Church.

Dick Brandt, prexy of Trans-Lux Distributing, will serve as national exhibitor chairman of the amusement industry's Brotherhood Campaign on behalf of the National Conference of Christians & Jews. Max E. Youngstein, United Artists veep, is national chairman.

Paris

By Gene Moskowitz
(66 *Ave Breteuil; SUF.* 5920)

Edith Piaf winds her record-breaking stand at the end of March.

Singer-cleffer Leo Ferre doing a successful one-man show at the Vieux-Colombier Theatre.

Comedie-Francaise actor Henri Tissot doubling at a chansonnier theatre here, Theatre De Dix Heures.

H. G. Clouzot to Hollywood to supervise Anglo dubbing of his "The Truth," starring Brigitte Bardot.

Playwright Armand Salacrou now doing reviewing for the news weekly L'Express. He replaces novelist Francois Mauriac.

Bruno Coquatrix to Russia to compose a music hall program which he will present at the Olympia after March 1, 1961.

Line Renaud back into the hit revue at the Casino De Paris after a 10-day rest following 14 months of eight shows per week.

Traveling Yank legit "West Side Story" company due into the Alhambra-Maurice Chevalier March 30. Pete Kameron manages.

Roger Vadim will update the Marquis De Sade's "Justine" as "Vice and Virtue" for his next pic. It will be set in Germany during Nazi days.

Tele producer Frederico Rossif doing a montage compilation pic, "A Man, A Former Child," on the treatment of the Jews by the Nazis in the various ghettos during the last war.

"North to Alaska" (20th) striking firstrun patron fancy and looks in for good biz. It is being advertised as the best John Wayne of them all. Wayne's "Alamo" (UA) is also doing neat biz.

Raoul Levy announcing still another project, a film in N.Y. "Three Rooms In Manhattan," to be made entirely there in English. It stars French actress Jeanne Moreau, with Italian Federico Fellini as director.

Cleveland

By Glenn C. Pullen
(*MAin* 1-4500)

Ed Rosenblatt new branch manager of Cosnat Records Distrib. Co.

Cleveland Symphony and George Szell, conductor, returned to Severance Hall after 15-concert tour on Eastern coast.

William Allman, drama prof at Baldwin-Wallace College, will again supervise its strawhat theatre this summer.

Mike Lapine, newspaperman turned press agent, handling promotion for Al Sirat Grotto's current circus at civic auditorium.

Showboat ball, using Lester Lanin orch, raised about $8,000 for the maintenance fund of the Cleveland Symphony under George Szell.

Morris ("Mushy") Wexler, whose Theatrical Grill was destroyed by fire, having new deluxe nitery built on same site with hopes for late summer preem.

Stephan Crane here for razzle-dazzle opening of his newest Kon-Tiki Restaurant, built in what formerly was Sheraton-Cleveland Hotel's old Bronze Room.

Floor shows dropped by Tudor Arms Hotel until Pat Cooper, singing comedian, checks in March 27 for two-weeker. Pianist Eddie Ryan now holding forth in hotel's Empress Room, using dance band only on weekends.

Alan Mink, in charge of Mercury Record sales in North-East Ohio, married Jan. 29 to Gloria Meizlik, non-pro, in her hometown of Sharon, Pa. Bridegroom is son of Max Mink, division manager for Palace Theatre here.

Third annual scholarship fund show-party staged by Cleveland Play House men's committee Feb. 27. Through donations of $5 or more per ticket at previous two benefits, backers raised about $6,000 used as scholarships for student-actors and for non-interest loans to needy apprentices. A number of Play House graduates, who migrated to N.Y. and Hollywood, fattened fund with contributions.

West Side Story

Continued from page 1

sometime ago detected the trend, and hied from the east to the west side.

Also on the west side will be the new Lanai, a $500,000 restaurant being opened by producer Joe Kipness & Monte Proser. Until now, the more expensive eateries have generally declined to go west. However, this is no longer the case with quite a few spots with higher priced menus now making good toward the setting sun.

The biggest impetus in removing the west side stigma is the expansion of Rockefeller Center. In this area, the New York Hilton will be completed. The Time & Life Building and the Equitable Life Building, latter nearing completion, are recent additions to the area. CBS is also moving into that orbit.

The construction of the 2,000 room Americana by the Tisch hotel interests west of Rockefeller Center is also figured to be a tremendous aid to that part of the city.

In the past few years, it has been proven that society will make the trek in the direction suggested by Horace Greeley. Claude C. Philippe, who was executive head of the banquet department of the Waldorf-Astoria, served a term with the Zeckendorf interests during which period he and his colleague, Col. Serge Obolensky, took virtually every top social function to that section of town. Philippe is now with the Loew hotels and he is expected to decorate the new westside inn with some of the 400's top soirees.

The fact that the two new west side hotels are being built back to back, each with a designation of luxury hotels, will cause a greater than usual influx to this section. They figure to get a lot of the trade that has been accruing to the more staid section of town for many years, and the competition for more luxurious accommodations is likely to entice more of the monied crowds and carriage trade. In contrast, only one hotel is now being constructed on the east side, the Summit, by the Loew chain of hotels.

The Lincoln Center for the Performing Arts will be another magnet for the west side. Containing, among other things, a new Metropolitan Opera House, luxury theatres, and other lures for the culturally elite, it's expected that eastsiders will have another reason for the trek westward.

The possibilities of the west side have just started. There are many neighborhoods ripe for development along class lines. Many of the substandard buildings can provide sites for class residential projects and it's likely a formerly neglected section of realty will get some costly attention in the near future.

Preminger-Schary

Continued from page 1

as members of the program audience. Preminger himself informed NBC that he hopes to invite several of the big names who've worked with him in the recent past, so that the 9:30-10:30 p.m. "political audience" is most likely to be heavily flecked with famous names and famous voices; traditionally, the "Future" audience is there to ask questions on the air of the debate contestants.

London

(*HYde Park* 4561/2/3)

Agent Rita Cave hospitalized.

Vic Perry doing a cabaret stint at the Savoy Hotel.

Stafford Picton hired as press rep of the British Film Producers Assn.

"And Another Thing," the revue at the Fortune, has chalked up its 150th performance.

Associated British Pictures Corp. signed up director Robert Day on a longterm contract.

Colin MacArthur, Rank Overseas Film Distributors' boss, making his first visit to the Far East.

Emlyn Williams has finished his autobiography. It's called "George," which is Williams' first name.

George Grollman quit as sales manager of National Screen Service; Sidney Tutt has taken over.

Donald Albery has acquired 80% of the shares of the Piccadilly Theatre, which now comes under his control.

Playwright Harold Pinter temporarily took over from Alan Bates in his Duchess Theatre click, "The Caretaker."

Walter Seltzer returns to U.S. on Friday (3) following a sneak preview of his Gary Cooper starrer, "The Naked Edge."

Robert Woolf left for N.Y. to finalize plans for his Broadway production of the legit comedy, "A Day In the Life Of . . ."

Sally Home, frequent understudy to Vivien Leigh, will co-star with her in a foreign Old Vic trip. She'll play in "Duet of Angels."

Understudy David Sumner took over from Richard Johnson on the second night of "The Devils" at the Aldwych. Johnson was indisposed.

Eileen Peel and Michael Shepley picked as leads for the Australian production of "The Amorous Prawn" for J. C. Williamson Theatres.

T. E. B. Clarke pacted by Jerry Wald to script 20th-Fox's production of D. H. Lawrence's "Lost Girl," for Mary Ure and Yves Montand.

Laurence Harvey has opted out of "Les Sequestres d'Altona," due at the Royal Court in April. It's said he had to stump up $28,000 to break his contract.

Anthony Hayes, who played the lead in "The Boy Friend" for 2755 performances in London and on tour, has quit the stage to take up stockbroking in the City.

Raymond Stross's film, "The Mark," which stars Rod Steiger, Stuart Whitman and Maria Schell, picked as Britain's official entry at the Cannes Film Fest.

In town, Hugh O'Brian, Bobby Rydell, tv sports announcer Robert Elson and Farley Granger. Due on Friday (3) are Donna Reed, Norman Granz and Tony Owen.

"No Love For Johnnie," the controversial Parliamentary film with Peter Finch, was shown to members of Parliament in the House's private cinema this week.

Rome

By Robert F. Hawkins
(*Stampa Estera;* 675906)

Sophia Loren to Switzerland for rest after winding "El Cid" and several dubbing stints.

Mel Ferrar here to prep stint in Bruno Paolinelli's "Law of War," which locations in Yugoslavia.

Mexican-made "Adam and Eve" feature pic yanked from local first-run by police after one day.

Barrett McGurn, Herald Trib correspondent in this area, is newly elected Foreign Press Club prexy.

New Yorker Ben Meyers' play, "Tiny," won second annual prize awarded by Anglo-American Theatre at Florence.

Jean Negulesco to Taormina, Sicily, to seek exteriors for his upcoming "Jessica," Maurice Chevalier-Angie Dickinson starrer.

Alberto Manca to U.S. to discuss production plans for "Wonderful Adventures of Ulysses" and "Stenka Razine" for his Schermi Productions.

Katherine Hepburn as star and Louis ("Les Amants") Malle are being mulled for just-purchased pic version of new Italo play, "L'Arialda," by Giovanni Testori.

Enzo Merolle of Glomer Films off to Iran to study co-production possibilities with that country. Glomer's "Pontius Pilate," to be helmed by Irving Rapper, slated for March 20 start.

Arnold Picker, Max Youngstein, Ilya Lopert, David Picker, Eric Pleskow and Oscar Dancigers in from Madrid to meet with Dear Film toppers Robert Haggiag and Lee Kamern on Dear-UA biz.

Joseph Fryd has Far East and Latin American rights to "The Last of the Vikings," "Maciste in the Land of Cyclops," and "Constantine the Great," all local-mades, plus world rights to "Seven Revenges."

In-and-out-of-Rome: Eddie Constantine, for studio shots of "Hands Up," Renato Rascel starrer; May Lis and Gudem Hemberg, twins, for dancing roles in Robert Aldrich's "Last Days of Sodom and Gomorrah"; Goffredo Lombardo and Eitel Monaco to Madrid, as reps of Italo industry in Spanish-Italian pact talks; Denis Vaughan; Bobby Rydell; George St. George and Rudy Mate to London to cut 20th-Fox' Greek-shot "Lion of Sparta"; Noelle Adam to Rome for more work on "Wonders of Aladdin" (Embassy-Lux); Jacques Charrier in from Paris; and Kristine Kaufman to Munich.

Las Vegas

By Forrest Duke
(*DUdley* 4-4141)

Steve Allen into full rehearsal for his Vegas bow March 16.

Gary Cooper in to see his long time friend, Hortencia McKiernan, proprietress of El Cholo Mexican cafe.

Diane Hagen, former exec secretary to Beldon Katleman at El Rancho, left to take up residence in Los Angeles.

Ralph Lamb, new sheriff here, has reappointed Bill O'Reilly chief of detectives. O'Reilly was fired in 1959 because he wed a showgirl here.

Vet H'wood photog Sammy Lee doing a layout on Kathy Boling and Vicky Paige, two of Hotel Sahara's "Most American Girls in the World."

Moe Dalitz, Desert Inn exec, named Chief Barker of Variety Tent 39 in a ceremony at the Stardust, emceed by Riviera prexy Ben Goffstein.

Vickie and Jessica James, teenage daughters of Harry James and Betty Grable, taped a commercial plugging Mom's show at the Flamingo. The girls are now attending school here.

Songstress Peggy Dietrick is becoming a fixture at the Flamingo, where she filled in for ailing Jane Froman from Jan. 22 to Feb. 1; then opened Feb. 16 under her own banner in the hotel's Driftwood Lounge.

Palm Springs

By A. P. Scully
(*Tel* 324-1828)

Kirk Douglas back for a fortnight of sun.

Ruth Roman and Hedy Lamarr visiting chez Lipseys.

Ole Olson off to Switzerland to visit his daughter in Geneva.

Connie Stevens visiting father Ted Stevens of La Quinta orch.

Sue Evans, jazz harpist, pencilled in at La Paz. Came from Stardust, Las Vegas.

"The Boy Friend" in Ferrall's Playhouse for two weeks. Starring are Scott Merrill and Holly Harris.

Chuck Travis Trio and Lamplighters supporting starrer Betsy Duncan at El Mirador's Safari Room.

Raoul Walsh

Continued from page 2

ings, Peter Miller, David Brandon, Adoree Evans, Barbara Stuart, "Froggy" Imamura, Steve Baylor, Bill Leeka and Roy Jenson from Hollywood and about 15 Japanese with speaking roles.

"We have run out of faces," continued Walsh, who chose his Marines, Let's Go" cast over some better-known names. "I thought this would be a good picture in which to break in some unknown guys. It helps the story too," he submitted. "You don't know who is the hero and who is the heavy."

Walsh said, "The younger people are easier to handle. They don't have a lot of phoney tricks and stuff. It's always easier to handle people who never went to dramatic school."

"You can tell action pictures are in vogue again," he offererd. "I don't think you've seen a picture in the last 10 years with someone wearing a tuxedo or a dress suit."

But he added, "Excessive violence will hurt the picture," Walsh said. "If you've got a strong drama, you don't need to kick a fellow's brains out."

Hollywood

George Sidney en route to Copenhagen.

Thomas W. Moore in from Gotham for ABC-TV huddles.

Peggy Lee back from Manhattan nitery stand.

Audrey Hepburn skied to Rome to join husband Mel Ferrer.

Par's George Weltner stopped off en route from Australia back to N.Y.

Roy D. Smith joined AIP as special assistant to ad-pub chief Milton I. Moritz.

Sim Meyers joined Metro pubbery to write special features on "King of Kings."

Rick Ingersoll swung from Columbia Pictures flackery to Jim Mahoney & Asociates.

Nick Adams placed actor Jack Chaplain under seven-year pact to his Hondo Productions.

Harold Breacher resigned as tv series packager at William Morris Agency after nine years.

Carol Heiss resting in hometown of Akron, O., after winding "Snow White and Three Stooges" lead.

George Gobel will make his new tv pilot next month under Granite Productions banner, formed as partnership for Alsar Productions.

Chicago

(*DELaware* 7-4984)

Theo Bikel at the Opera House Monday (5).

Jimmy Stewart and his Gloria in for their annual physical checkups.

Welsh thesp Ivor Harries doing "Under Milk Wood" at Goodman Theatre.

Filmery publicist Lawrence Stein accepted in Assn. of Theatrical Press Agents.

John Bromfield working the Sportsmen's and Vacation Show at International Amphitheatre March 3-12.

Evelyn Nelson, longtime Sheraton-Blackstone praiser, left to ditto for new Water Tower motel going up on Rush St.

Encore Theatre, amateur legit group using ex-burley house in N. Clark St., notches first anni this month reportedly in the black. Current production is "Kismet."

Vienna

By Emil W. Maass
(*Grosse Schiffgasse* 1 *A;* 356156)

American soprano Phyllis Curtin to guest in State Opera's "Salome."

Jaime Ingram, pianist, first Panama native to guest in Brahmssaal.

"Perseus and Andromeda" by Michael Haydn on repertory of Salzburg Theatre.

Karl Boehm will direct during Salzburg festivals the Mozart opera, "Cosi fan tutte."

Pianist Eugene List giving concerts in Vienna and other Austrian cities. Also highly praised.

Felix Braun's "Orpheus" will open Bregenz festivals on July 21, with Oscar Werner in lead.

Istvan Kertesz to conduct Mozart operas in Salzburg. He is conductor of Augsburg (Germany) opera.

Nathan Milstein and Yehudi Menuhin signed contracts to appear during 10th Vienna Music Festivals.

Tenor Jean Cox inked by Bregenz Festival for title role in Auber's "Fra Diavolo." He's at present with the Stuttgart opera.

Louise Weinhenget (90 years) honored by musicians union. She's the last of the once famous "Girls Orchestra" in the Prater Restaurant Eisvogel.

Westgerman tv Cologne team is producing in Wienfilm studios operetta films, among them "Land of Smiles" and "Paganini" by Franz Lehar.

Tony Niessner, local operetta star, inked by the Cairo, newest operetta house, to direct the opening with Franz Lehar's "Merry Widow" in the Egyptian language.

Cleveland tenor Otti Drescher and New York soprano Marilyn Tyler to guest in Volksopera, Drescher in "Kiss Me Kate," Tyler in Leo Fall operetta, "Rose of Stamboul."

Theatre an der Wien, being reconstructed by architect Otto Niedermoser will have 1,120 seating capacity, but only 80 standing row. Total costs three million dollars. To be opened during festival weeks in 1962.

OBITUARIES

HARRY BANNISTER

Harry Bannister, 72, legit-television actor, died Feb. 26 in New York after an illness of several weeks.

In the late 1920's, he played numerous small roles in films and then married actress Ann Harding, whom he later divorced. He played important roles in the first touring company of Eugene O'Neill's "Strange Interlude" and in a Broadway revival of "The Bat."

In the mid-1930s, Bannister founded the American Music Hall, an establishment that took over an abandoned church on the East Side of N.Y. to present a series of melodrama revivals. The first of these, "The Drunkard," ran for almost a year. Later, he was one of the series of "fathers" in the Broadway production of "Life With Father." His legit credits also include "Affairs of State" and most recently appeared in the off-Broadway production of Sean O'Casey's "Purple Dust." He also was seen on numerous tele programs.

His second wife, and two daughters survive.

In Memoriam

My Beloved Husband

STANLEY WOOLF

who left for Brigadoon Feb. 28 1959

Forever in My Heart

MARQUIS DE CUEVAS

Marquis George de Cuevas, 75, of Spanish nobility, born in Santiago, Chile, naturalized (1940) U.S. citizen, husband of Margaret Strong, granddaughter of the first John D. Rockefeller, died Feb. 22 in Cannes, France. He was connected with show business through his long interest in the classic ballet.

He founded his Marquis de Cuevas Ballet International in 1944, first in the U.S., giving performances in the old Cosmopolitan Theatre, N.Y., since demolished, at Columbus Circle. Company was an outgrowth of the old Ballet de Monte Carlo. Thereafter it was identified mostly with Europe. Undisclosed, but probably vast, sums of Rockefeller funds were poured into keeping company alive.

A year or two ago Cuevas conceded that the ballet was too great a luxury. There was then some challenging of the U.S. State Dept. and the ANTA Dance Panel to arrange touring dates under the President's Program. None was offered.

During his terminal illness, Cuevas last October was permitted to attend the elaborate ballet restaging of "The Sleeping Beauty" in Paris. He took a bow after the performance in a wheel chair.

An incident of more chi-chi than hazard was the Marquis' cable-and-headline "duel" in 1958 with Serge Lifar, retired choreographer of the Paris Opera ballet. Cuevas had made unauthorized alterations in Lifar's "Black and White" ballet. Resultantly he and Lifar, 20 years his junior, acted out the old tradition with swords. Some 50 reporters and photographers were present in the suburbs of Paris. Cuevas "pinked" the dancer on the right forearm, whereupon the two antagonists wept and embraced.

In his younger period while dividing his time between Florence, Paris, New York and Lakewood, N.J., the Marquis and his Rockefeller heiress entertained lavishly, some of the parties in costumes. He was the eighth in succession to the Spanish title, Marquis de Piedrablanca de Guana Cuevas, which, under American law, he renounced upon being naturalized, but continued to use professionally.

Surviving are his wife, son and a daughter.

In Fondest Memory
Of My Dear Friend

LOU COSTELLO

March 3rd, 1959

EDDIE SHERMAN

NICK LA ROCCA

Nick La Rocca, 71, veteran New Orleans cornetist and leader of the first white Dixieland band, died in New Orleans Feb. 22 after a long illness. La Rocca's place in jazz history is secured by his organization in 1914 of the Original Dixieland Jass Band which became the first jazz group to make recordings. RCA Victor resurrected the Jazz Band's earliest disks a few years ago in their Label X series of historical sides culled from the Victor archives.

In Memoriam

Sid Grauman

(The Little Giant of Show Biz)

You'll never be forgotten, Sid

Arthur S. Wenzel

La Rocca, who composed numerous Dixieland standards, first played in the Reliance Brass Band of George (Papa) Laine, one of the early ragtime combos out of New Orleans. Around 1914, he formed the Original Dixieland Jass Band which went up the Mississippi to Chicago and then moved to New York around 1916. The combo, which had Larry Shields on clarinet, Eddie Edwards on trombone, Henry Ragas on piano, and Tony Spargo on drums, played at Reisenweber's Restaurant in New York and launched a Dixieland vogue.

The band broke up in 1925, but La Rocca organized another group in the mid-1930s to record again for Victor. He exited the music biz in 1937 to enter the construction field from which he retired in 1958. He had been suffering from a heart ailment in recent years.

Among the Dixieland numbers in La Rocca's catalog are such jazz standards as "Tiger Rag," "Fidgety Feet," "Jazz Band Ball" and "Dixieland One Step." He also wrote "Lazzy Daddy," "Skeleton Jangle," "Some Rainy Nights," "Toddlin' Blues," "Ramblin' Blues" and "Ostrich Walk."

He is survived by his wife, four sons, three daughters, two brothers and two sisters.

MACK GORDON

"You'll Never Know"

SIDNEY SATENSTEIN

Sidney Satenstein, 60, president and board chairman of American Book-Stratford Press Inc., died of a heart attack Feb. 22 in Boca Raton, Fla., where he was vacationing. Famed for his promotions and ad campaigns in the publishing field, he was credited with starting Alexander Woollcott as "The Early Bookworm" on CBS in the early 1930s.

A native of New York, Satenstein joined American Book-Stratford Press in 1932, and became its head 10 years later. He also was a former president of the Book Manufacturers Institute Inc. and headed its Book Industry Committee. In 1945 he supervised the first survey on book reading habits which was published in 1946 as "People and Books: A Study of Book Reading Habits."

Satenstein, who also introduced Clifton Fadiman to radio as an NBC critic, was a literary agent in addition to his many other chores. Among his clients were Nadine Gordimer and Keith Wheeler. In recent years he was particularly noted for his efforts in promoting volume purchases of books as Christmas presents by large corporations. He was regarded as a staunch foe of censorship.

Satenstein, who was a member of a show biz family, is survived by his wife Isabel; two brothers, Edward and Frank, and two sisters, Mrs. Helen Brandt and Mrs. Emanuel Burr. Frank Satenstein is a tv producer while Mrs. Brandt is the wife of Harry Brandt, president of Brandt Theatres.

EDUARD VERKADE

Eduard Verkade, 82, Dutch actor-director, died Feb. 11 in Amsterdam. Best known for his interpretation of "Hamlet," he acted the title role more than 400 times. He studied chemistry as a youth, but switched to the theatre after seeing performances of Ellen Terry and Sir Henry Irving in London.

Verkade, who made his stage debut in 1904 with a "one-man show" of "Macbeth," started his own legit company in 1913. It existed under various names until he quit the stage at the beginning of World War II. He was principally associated with production of Shakespearean works.

He retired from the Dutch theatrical scene in 1947, but returned a year later to direct a new version of "Hamlet" at the Haagse Comedie, with Paul van Steenbergen. He also wrote two books based on the Bard's works, "Horatio's Diary" and "Shakespeare's Hamlet as Closet-Play." At the time of his death he was working on his memoirs.

His wife survives.

ORLAN BRYANT

Orlan Bryant, 55, former vaude performer who teamed with his wife and another femme partner in the dance act billed as Bryant, Rains & Young, died recently near his home in Crowley, Colo. He was found dead, apparently a victim of a heart attack.

Born in Indian Territory, Okla., Bryant used his athletic physique to advantage in a variety of acrobatic and adagio routines employed by the act. He worked with Oma Young, who later became Mrs. Bryant, and another girl. A standard turn in the 1930s, the trio played the Loew's circuit and the London Palladium, among other dates.

Reviewed by VARIETY, at Loew's Orpheum, N.Y., in 1933, the act won praise for its adagio work. "Manner in which Bryant handles one, then the other girl," the critic noted, "and finally both, is a tribute to his skill and sturdiness."

Surviving besides his wife are three sisters and three brothers.

GEORGE W. FUERST

George W. Fuerst, 48, former general manager of KNBC, San Francisco, died Feb. 18 during heart surgery in Rochester, Minn. A native San Franciscan, he attended Santa Clara U. and the U. of California. He joined KNBC as a page boy in the early 1930s.

Fuerst later moved to NBC engineering and traffic, becoming traffic manager from 1936 to 1941 for NBC's Red and Blue Pacific networks and its two Frisco stations. He served in World War II with the OWI and was then western manager of NBC-TV spot sales. In 1956 he was named KNBC general manager. He resigned last November because of ill health.

Wife, three sons and three daughters survive.

LEE LAWRENCE

Lee Lawrence, 31, English singer, died Feb. 25 in Aruba, the Dutch West Indies. He was appearing at a nitery there, and died of a sudden heart attack immediately following his performance.

In England, he had his own tv show for 18 months called "Lee Lawrence's Scrapbook of Songs." He appeared at all of the major vaude houses including the London Paladium. In the U.S., Lawrence appeared on the Ed Sullivan Show and a number of niteries including the Celebrity Room in Palm Beach, Florida, the Elegante in Brooklyn and at Grossinger's and the Concord Hotel in upstate N.Y.

His wife, daughter and brother survive.

J. H. ROBERTS

J. H. Roberts, 76, actor, died Feb. 1 in London. Originally a shipping clerk, he made his first stage appearance in 1909. He appeared with Miss Horniman's Players at Manchester and was one of the first members of the Liverpool Stock Company.

Roberts made his London debut at the Court in 1913, in "A Conversation at the Styx." After further seasons in stock he returned to the West End in a long series of successful performances, notably in "A Kiss for Cinderella," "Mary Rose," "A Murder Has Been Arranged," "A Sleeping Clergyman," "Heartbreak House" and "Fly Away Peter," which he also staged.

VIOLA McNEIL

Mrs. Fred J. Kneeland, 77, who as the former Viola McNeil was a child actress of the 1890s, died in Medford, Mass., Feb. 23. One of her first dramatic roles was in "Margaret Fleming," by James A. Herne. She was cast by Herne in another of his hits, "Shore Acres." In 1893, she played Phoebe in "Giles Corey, Yeoman."

Mrs. Kneeland also appeared in Clyde Fitch's "A Poor Relation" and "April Weather." For three years she toured with the Catherine Rober stock company.

Surviving are her husband, and son, Paul F. Boston Globe real estate editor and former theatre news writer.

RICHARD BAGLEY

Richard Bagley, 41, film director and cameraman, died Feb. 25 in New York, after a long illness.

He directed numerous films including "The Quiet One" and "On the Bowery," two feature-length films which were U. S. Academy Award nominees and which won awards in major European film festivals. Short subjects he directed include "Given Moment" and "Textures and Finishes." He also collaborated with Louis Lippa on the film script of Lippa's play, "The Breaking Wall," which was scheduled for filming in the near future with Bagley directing.

His wife, daughter and mother survive.

BLANCHE E. FOOTE

Blanche E. Foote, 88, actress, playwright, director and promoter of ballet and Little Theatre, died Feb. 22 in Washington. With actor Frederick Ward as her mentor, she began her dramatic career in Minneapolis before going to New York where she did costuming and lighting at the Greenwich Village Theatre.

She helped in the founding of the now defunct National American Ballet in 1922 as well as the Little Theatre movement in Arlington, Va. Mrs. Foote also served as manager for her daughter, performing as Mme. Lubovska, a former interpretative classical dancer, who survives.

F. HARRIS DEANS

F. Harris Deans, 76, critic, playwright and author, died Feb. 12 in Richmond, Eng. Through the years he had written drama and film criticism at various times for London Opinion, Sunday Graphic, Sunday Dispatch, Illustrated Sporting & Dramatic News and the Belfast Telegraph.

Deans wrote over a dozen plays, notably "The Rose and the Ring," "The Call of Youth" and "Husbands Are So Jealous," in which he also appeared. He also wrote novels, light verse and humorous articles.

Survived by a daughter.

HARRY DORSEY

Harry Dorsey, 83, pioneer film theatre owner in Santa Maria, Calif., died Feb. 22 at the Broadview Sanatorium, Pasadena, after a year's illness. Dorsey and a partner, Frank Montgomery, presented vaudeville turns along with silent pictures in many areas of the south, Ohio and New York in addition to Santa Maria and San Francisco.

At the time of his death he was operator of the Studio and Santa Maria Theatres in Santa Maria. His widow, Ethel Mae, and a son and a daughter survive.

KATHLEEN M. KIDD

Kathleen Maud Kidd, 62, dramatic actress of stage and tv, died Feb. 23 in Toronto. English-born, she came to Broadway after World War I. She continued her theatrical background gained in London by singing lead roles in musical comedy roles in New York and on the road.

In more recent years, she played tv dramatic roles with the Canadian Broadcasting Corp. and in summer stock. During World War II, she travelled to the Far East playing for overseas troops.

Survived by son.

WALTER S. DRYBURGH SR.

Walter S. Dryburgh Sr., 78, pianist and onetime band leader, died Feb. 12 in Milwaukee. His dance band, started in 1910, was a familiar combo in the Milwaukee area during the 1920s. It was one of the first outfits to play on WTMJ when the station went on the air in 1927.

His wife, two sons and a sister survive.

SIR RICHARD MOON

Sir Richard Moon, 59, owner-operator of Robinson Plays and Costumes Ltd., Toronto, died Feb. 23 in that city. A grandson of Richard Moon (created a baronet in 1887 when heading the London & North Western Railway of England), he succeeded to the title in 1951.

Survived by wife and two daughters.

MICHAEL STEINORE

Michael Steinore, 59, former head of Metro sound effects, died of a heart attack Feb. 19 in Hollywood. Starting as a prop man with the old Goldwyn studios in 1922, he later headed Metro's sound effects until a heart attack in 1952, thereafter working on a part-time basis.

Wife and two daughters survive.

RICHARD L. JOHNSTON

Richard L. Johnston, 68, vet production manager associated with Paramount for 35 years, died in Hollywood Feb. 18.

His wife and two daughters survive.

MARRIAGES

Mary Kay McKinney to Harry D. Norviel, Albuquerque, recently. He's production manager, she's operations assistant, both with KOB-TV in that city.

Mavis Wilding to Sir Harry Pilkington, St. Helen's, Eng., Feb. 17. He is a director of Bank of England and chairman of the Government committee looking into the future of tv and sound broadcasting.

Marjorie Ward to Alan Rothwell, London, Feb. 25. Bride is a Sadler's Wells singer; he's a tv actor.

Barbara Mahoney, to Louis C. Harbsmeier Jr., Louisville, Feb. 17. Bride is a choreographer; he's a newswriter for radio station WHAS there.

Frances Gomel to David Levy, Philadelphia, Feb. 26. Bride is former Dick Clark secretary, now on staff of Bobby Rydell; he's an MGM Records promotion man.

BIRTHS

Mr. and Mrs. Robert Selo, son, Santa Monica, Cal., Feb 6. Father's a film agent.

Mr. and Mrs. Art Strauss, son, Hollywood, Feb. 14. Father is head of film distribution at CBS-TV City.

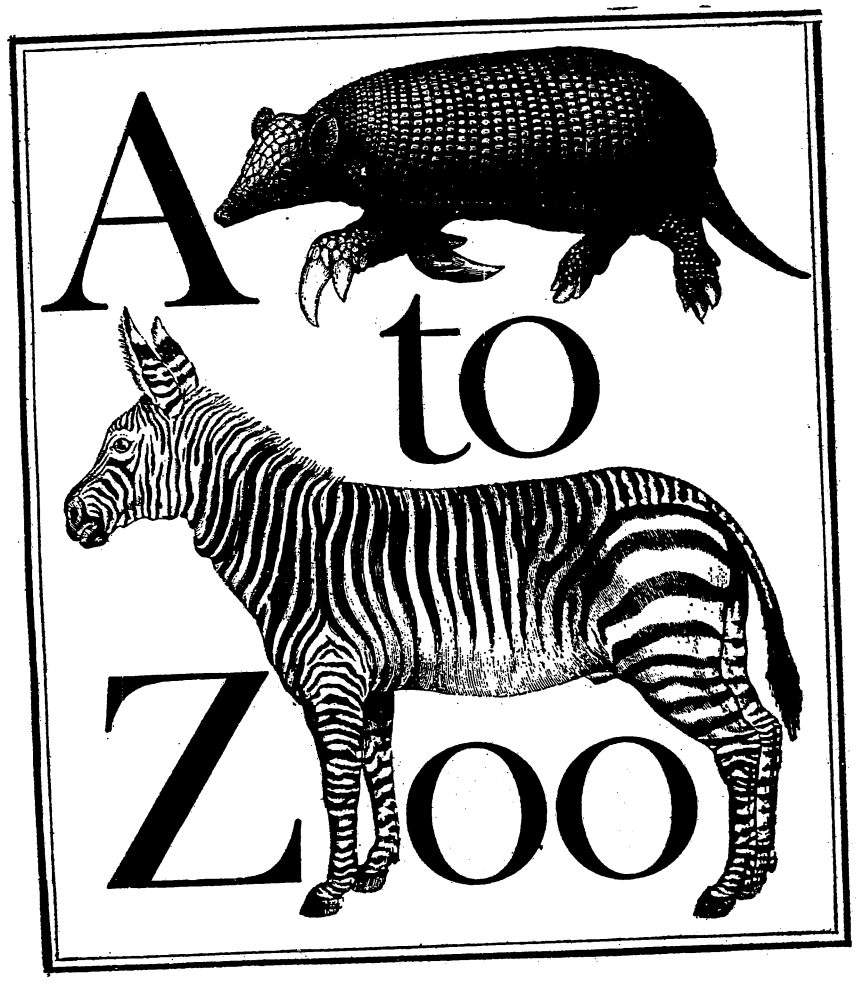
Mr. and Mrs. Larry Marks, son, Santa Monica, Cal., Feb. 18. Mother is actress Diana Herbert, daughter of late F. Hugh Herbert; father's a telescripter and proxy of TV Writers Guild of America, East.

Mr. and Mrs. Robert Faselt, son, Bronxville, N.Y., Feb. 20. Father is a sales exec with WNEW, N.Y.

Mr. and Mrs. Nicholas Phipps, son, London, Feb. 18. Father is an actor-writer.

Mr. and Mrs. Sanford Bookstein, son, Albany, recently. Mother is daughter of Neil Hellman, prez of Hellman Theatres; father is v.p. of Hellman Enterprises.

Mr. and Mrs. Richard Rust, son, Northridge, Cal., Feb. 22. Mother is former actress Dionne Van Hessen; father's an actor.



It's not a quiz show, it's an animal show!

On "A" night, there may be apes, or ants, or amphibia, or ant eaters or armadillos (that thick-skinned fellow above). On "B" night, bears or bats or beaks or billy goats. "C"–cats. "D"–well, you understand.

Granada's animal programmes continue to win awards and audiences in Britain and the rest of the world. Because one learns so much watching them? That's part of it. The other part is that one enjoys so much. The combination is what we strive for at GRANADA TV NETWORK, ENGLAND

FILMS | VIDEO | TV FILMS | RADIO | MUSIC | STAGE

VARIETY

PRICE 35¢

Published Weekly at 154 West 46th Street, New York 36, N. Y., by Variety, Inc. Annual subscription, $15. Single copies, 35 cents.
Second Class Postage at New York, N. Y.
© COPYRIGHT 1961 BY VARIETY, INC. ALL RIGHTS RESERVED
Vol. 222 No. 2 NEW YORK, WEDNESDAY, MARCH 8, 1961 80 PAGES

FILM STOCKS STAR IN WALL ST.

'Spy Mania' Sweeps U.S. Video, Says Soviet Izvestia in Blast at CBS Hour

VARIETY figures it's pretty alert to tv programming trends, but strictly bows to the Soviet newspaper Izvestia this time—or maybe one swallow doth a summer make for Moscow's ink-stained set.

An article in Izvestia's Feb. 24 issue (translated in the U. S. at the American Committee for Liberation), concerns American video's new program genre "The Spy Mania."

Says Izvestia, "An American is sitting in front of his television set, and if a murderer is not aiming at him, a spy is creeping up on him. What kind of spy? a 'Communist' spy, of course, a 'Soviet' spy, and always with a knife between his teeth and an atomic bomb in his hand."

It appears that the vantage point of Russia's distance lends a prespective of American viewers that has escaped the ARBs, the Nielsens and the other too deep in the local mix. "Not so long ago," says Izvestia, "Americans were entertaining the feeble hope that all these vapid spy stories they were so throughly sick of would disappear from the television screens."

Focal for the blast, however, is not all those spy yarns, but the recent CBS-TV "The Spy Next Door," a swallow that was nearly winged before its air flight.

Izvestia interprets the CBS cancellation and reinstatement of "Spy" thusly: "The American press

(Continued on page 78)

U.S. Okays Televising Of Canaveral 'Man Shoot'; 3-Web Pool Coverage

America's attempt to shoot a man into space—now scheduled for the latter part of April—will be televised by all three networks live from Cape Canaveral. The actual "man shoot," as it's termed, will be followed by live and filmed footage of the subsequent recovery of the capsule and ceremonies at the White House—assuming of course the "shoot" is successful.

The extensive and complex arrangements for the coverage are being worked out between reps of the three tv networks and the NASA. NBC-TV will handle pool arrangements, covering both audio and video, with its missile expert, Roy Neal, as pool producer.

Cameras will be located at key points at Canaveral. However, no camera will be located within the missile (except for the Government's own top-secret film cameras), nor will certain aspects of the shot be televised, such as the procedure of strapping the Astronaut into the capsule.

As for audio, NBC will cover the pool audio. Other networks will have their own correspondents on

(Continued on page 50)

Hackies Turn Producers

Toronto, March 7.

To convince the public that cab drivers are not "a group of uncivilized oafs or morons," three hackies have organized "Theatre 61" and open at the Borochov Theatre here tomorrow (8). Driver Robert McHeady is organizer; his financial partners are Bob Levine and Norbert Schmidtke. Former is professional actor in his time off and other two have had parts in the tv series of "Cannonball" and "Tugboat Annie."

Their opening play, in which the trio will participate: "See How They Run."

Usher Cooperates For New 'Stand-In'

Dallas, March 7.

About 40 Negro youths resumed queue stand-ins at the Majestic Theatre Sunday (5) but the demonstration for desegregation could almost be termed "cooperative." Instead of lining up at the boxoffice, the Negroes formed a line on the sidewalk where an usher had placed two stanchions and a velvet rope.

When there were no whites at the boxoffice, the usher lowered the ropes, allowing several Negroes to go to the window. When they were refused admission, they returned to the end of their line. When whites approached to buy tickets, the usher would raise the velvet rope and the Negroes waited until the window was clear again and the rope again lowered.

The demonstration attracted only passing interest.

Two weeks ago approximately 80 white and Negro youths staged demonstrations at the Majestic and Palace, both owned by the Interstate Theatres Inc.

The Majestic's balcony is reserved for Negroes, but the lower floor, where the Negroes were seek-

(Continued on page 78)

Kathy Grant's Pop Runs

West Columbia, Tex., March 7.

Delbert E. Grandstaff, a local highschool teacher and father of actress Kathy Grant, wife of singer Bing Crosby, is one of the more than 60 candidates in the special April 4 Senate election.

This is to fill vacancy of Vice President Lyndon Johnson, the post in the Senate he resigned to become Vice President.

'GROWTH' VALUES LURE INVESTORS

By GENE ARNEEL

The rise in film stock values of the past couple of months has been the most spectacular in the modern history of the picture business. The paper increases have been in terms of hundreds of millions of dollars.

An executive of the film trade lit up this way: *"Money is looking for a place to go."*

Wall Street sources ditto this and add that pic company issues for long have been under-valued as concerning the stock price-earnings ratios.

The interest in film companies also has been bolstered by many other factors, perhaps most notably the increase in boxoffice pictures and the television residuals. The unloading of backlogs to video is a genuine item to enhance any company's fiscal potential.

Take Allied Artists for example. This is low on totem-pole of producer-distributors and listed on the American Exchange. Yet AA has

(Continued on page 78)

ASCAP Planning 'Action' Vs. BMI

The American Society of Composers, Authors & Publishers is planning an action, as yet unspecified, against Broadcast Music Inc., the licensing organization set up by the broadcast industry 20 years ago in competition with ASCAP. Arthur Dean, of Sullivan & Cromwell, has been retained. Dean was special counsel for ASCAP in negotiations with the Justice Dept. for the new consent decree which went into effect early last year. Exact nature of the proposed move against BMI is deliberately ambiguous as this stage.

ASCAP's move against BMI has no formal relation to the suit brought against BMI and the broadcast industry by 33 ASCAP songwriters. It is no secret, however, that many top ASCAP officials are in sympathy with the songwriters' allegations.

Zen Buddhist-Hebrew Musical (It Says Here)

Montreal, March 7.

What's described as a Zen Buddhist-Hebrew musical, "The Wise Judge," has had its libretto completed by Montreal-born playwright Ted Allan. Louis Applebaum of Toronto, music-and-films director of Stratford Shakespeare Festival from its inception till last year, is now writing the music, combining Chinese and Jewish

(Continued on page 79)

Foreign Origin Helps, Hence Hunch Melina Mercouri Hot for Oscar

There's nothing like a foreign-born, comparatively unknown (to U.S. audiences) dame to win the best actress Oscar in the annual Academy Awards sweepstakes. In the last nine years, five of the top female Oscars have gone to dolls from overseas.

If you're betting on this year's contest, and basing your choice solely on how earlier Oscar contests were decided, then Greek-born Melina Mercouri ("Never on Sunday") is the 1960 odds-on favorite, followed (in alphabetical order) by three British-born actresses, Greer Garson ("Sunrise at Campobello"), Deborah Kerr ("The Sundowners") and Elizabeth Taylor ("Butterfield 8"). Shirley MacLaine, nominated for "The Apartment," would seem to have an uphill battle. Girl was born in Richmond, Va. about 70 years after the Old Dominion rejoined the Union.

The non-American beauties who have walked off with Oscars since 1951 include Vivien Leigh (1951), Audrey Hepburn (1953), Anna Magnani (1955), Ingrid Bergman (1956) and Simone Signoret (1959). In addition, six of the last nine winners were actresses either making their U.S. screen debuts, or playing their first star roles: Shirley Booth (1952), Miss Hepburn, Grace Kelly (1954), Miss Magnani, Joanne Woodward (1957) and Miss Signoret. Of this group, however, only one, Miss Signoret, has copped the award with a non-American pic, the British-made "Room at The Top."

This latter fact prompted yet Hollywood syndicated columnist

(Continued on page 78)

Svenskas Don't Dig Dag

Stockholm, March 7.

A new American play by Djuna Barnes (here titled "The Antiphon"; meaning what?) has just opened locally in an adaptation by Dag Hammarskjold, who now has more than Mr. K. to worry about.

The critics were unanimously negative.

See $3-Mil B.O. On Closed TV Fite

A record melon looms for Tele-Prompter from next Monday's (13) closed-circuiting of the Patterson-Johansson title bout in Miami. As of this date, the post-tax net is projected at close to $3,000,000—almost $1,000,000 more than the take from the previous set-to of same pair.

While the actual number of theatres participating won't be altered much, capacity afforded by theatres and other locations will be up considerably—roughly 750,000 contrasted to some 625,000 last time. Additionally, ancillary rights are pulling more revenue for the Monday fight. Domestic radio rights (to ABC) will fetch $300,000, plus another $50,000 from the BBC for foreign airing. (Theatrical film replays go to United Artists domestically, and 20th-Fox overseas.)

At VARIETY deadline, Tele-Prompter counted 207 locations to receive the bout—197 in this country and 10 in Canada, including a paysee record of 30,000 Montreal homes set to take it off a community antenna. Another "first" will be the $11 top in Los Angeles theatres.

There's another precedent, too, in the deal made for all locations by Irving Kahn, prexy of Tele-Prompter. Of the first 1,500 top seats, the split with local promoters is 50-50, but after that 60-40 in Kahn's favor.

Incidentally, top price anywhere is the block of $100 seats at New York's Madison Square Garden—but that's at benefit scale for the Heart Assn.

Tain't Logical

Warsaw, March 7.

Brendan Behan's "Hostage" has been banned here because it "might be offensive to Catholics."

Which is a curious reason for banning a play in a Communist state.

Will Kennedy Welcome Warners' Exploitation Of His Naval Career?

Hollywood, March 7.

Will an incumbent President of the United States grant permission to a commercial motion picture company to glorify his own wartime heroics? Warner Bros. is testing the idea of a biopic about exploits of John F. Kennedy while a skipper of a Navy vessel cut in two by a Japanese destroyer in World War II. WB has registered "P-T Boat 109" with Motion Picture Assn. Title Bureau as a first step.

Whether company has approached White House, has any private encouragement to proceed, or is only trial-ballooning is not known. Studio is assuming there would be no objections from Kennedy.

Naval exploits are in Kennedy's case a youthful episode, not the military renown factor which, in Eisenhower's case, was rewarded with the Presidency.

Carnival Season, 'Immoral' Platter Provoke Wrath of German Clergy

By HAZEL GUILF

Frankfurt, March 7.

This year, for the first time in history, the West German Protestant and Catholic churches loudly cried "cut the comedy"—and cut into the rich receipts of the nightclubs, restaurants, gasthauses and spas which usually enjoy the heaviest returns of the year as free-spending crowds throng out for costume balls, parades, and hearty eating and drinking at the Fasching season.

West Germany is one of the few lands that goes all out for carnival, the pre-Lenten celebration that is likewise a hilarious event in New Orleans and in some South American lands.

Generally it's the feeling that "anything goes," and the hi-jinks know no bounds as the Germans, hiding their usually sombre ways behind a mask, go about celebrating all night and all day. The event continues with Rose Monday parades, all night dancing and drinking and living it up in every direction until Ash Wednesday rolls around.

The pub and club owners generally consider this silly season as the top business of the year. Special costume balls are planned night after night, and prices reach sky peaks, for Germany, as the entry fees of $5 and $6 to the more fashionable balls like Frankfurt's famed Timbuctoo and those set at the elegant Wiesbaden Kurhaus.

The church this year protested even before the fun reached its height. At Mannheim, the Protestant Church paid for poster space on milboards mounted at

(Continued on page 78)

New Hampshire Reacts To 'Operation Abolition'

Durham, N. H., March 7.

Fulton Lewis 3d's special documentary film, "Operation Abolition," which has been widely sold at $100 a print to pressure groups around the country, created some hubbub here in New Hampshire where it is circulating under the approval of the Manchester Times-Union. This is the film which has been denounced by the National Council of Churches, Episcopol Bishop James Pike and others as a distortion of the events in San Francisco some time ago when students demonstrated against a meeting there of the House Un-American Activities Committee. Film was put together privately out of newsreel footage which the committee secured by subpoena.

After being unreeled at the U. of New Hampshire here, questions from students angered Joseph T. Jalbert, now a Dover businessman but once an agent of the Federal Bureau of Investigation. He blasted students and faculty for what he called their "shocking indifference to Communism."

Added Jalbert: "The cancer of Communism is invading this university under the guise of academic freedom."

Vet Negro Comics Query Buildup of Dick Gregory As 'Unique' by Chi Press

Chicago, March 7.

Local veteran Negro comedians are doing a mild "take" that borders on a real burnup at the Windy City columnists and local press accept portrayal of suddenly hot-sy Dick Gregory as coming out of a colored talent vacuum. 'Tain't so is the wail—or where has Sammy Davis Jr. been all the time, naming only one. (Obviously Lena Horne, Harry Belafonte, Ella Fitzgerald et al. are dominantly in the thrushing orbit.)

The recent Time magazine splash on Gregory, showcased in the local Playboy Club, a "private" key operation, however did catapult the erstwhile house emcee of the black-and-tan Roberts Show Club here into unusual national prominence. This was quickly followed by a "comedy" seminar on the David Susskind show, plus Jack Paar NBC-TV exposure.

Plum bookings into New York's Blue Angel, Frisco's hungry i and Freddie's, Minneapolis, resulted from the allegation that Gregory was the first to use topical integration material, regarded by some of the lay press as being "avant-garde."

Realistically, from the local

(Continued on page 78)

TAX CHANGE REQUEST WOULD AID SHOWFOLK

Washington, March 7.

Entertainers and others with fluctuating incomes would benefit from a recommendation to Congress by the American Institute of Certified Public Accountants.

In a report to the tax-writing House Ways and Means Committee, the organization's committee on federal taxation urged that individuals be allowed to compute their income tax on the basis of their average income over a specified span of years.

This would eliminate unfair treatment of performers, writers, commission salesmen and others whose income may be subject to annual ups and downs.

Under the present Internal Revenue Code, the report explained, the individual with a stable income will shell out less income tax than one with widely fluctuating earnings even though their aggregate income for a specific period of years is the same.

JIMMY McHUGH

The Eminent Composer, says: "The major concern of a song writer is the interpretation of his works. PAUL ANKA, a young, handsome exponent of the articulate delivery and with perfect pitch is not only a boon to writers but also to theatres and cafes the world over."

Zukor 'Milestoned'; Sentiment High, But Quips, Too

Hollywood, March 7.

"If I measured up to half of what's been said here tonight, I'm sure I would be seated in the front row of Paradise. Long live motion pictures! God bless America!"

With these words Adolph Zukor accepted Screen Producers Guild's Milestone Award Sunday night (5) at Beverly Hilton Hotel. Who's who of film biz turned out 1,000-strong to pack the house in tribute to 88-year-old film pioneer.

Jack L. Warner, refraining from quips, described occasion as "most sentimental evening I've ever attended." Besides filmites such figures as former Vice President Richard Nixon, Calif. Gov. Pat Brown and many civic and religious figures attended.

James Stewart, making presentation, said, "here is a remarkable, vital man at eighty-eight. At the studio every day, he reads scripts. If he likes one, he tells his producers. Mr. Zukor has given this industry a half century of greatness."

Jerry Lewis as emcee of banquet, chaired by Walter Mirisch, kidded honor guest with such lines as "Zukor in fifty years knows as much about show business as David Susskind." Bob Hope said, "I met Zukor when Conrad Nagel and Mae Busch were making movies for Channel 9—and didn't know it." Referring to Nixon, Hope gagged, "he doesn't need a job—residuals from the debates will keep him going."

Billy Wilder received SPG's "best produced picture of year" for his UA film, "The Apartment." "Best produced television series" award went to "Untouchables," award going to Alan Armer. Walter Grauman, Herman Hoffman, Lloyd Slzards, Joseph Shafter.

Bob Hope 'Shills' 75G for 'Dimes'

By ART WOODSTONE

The $100-a-plate "Tribute Dinner to Bob Hope" by the New March of Dimes last Friday (3) at the Commodore Hotel in N.Y. more than served its purpose: the organization collected roughly $75,000 to help fight the various diseases now under the MOD banner.

Hope himself was appropriately subdued but nonetheless as funny and hip as always. Lightly, he referred to himself as the "shill" for the dinner. The boys were all humorous, barring a tasteless joke or two, but the night seemed little more than another showcase for their talents, save for a handy reference or two by them to Hope's sense of humanity. George Jessel was, inevitably, the toastmaster and, inevitably, he was "up" for the occasion. Alan King, Henny

(Continued on page 78)

'Variety' in Middle

Memo to all press agents: Never try to handle two interviews at one lunch. The result can be chaos. The following is a loose recapitulation of the conversation that ensued last week when a VARIETY reporter was sandwiched at an Absinthe House table between the producer of one picture and a starlet featured in another:

Producer: What would you like to ask me? Fire away.
Reporter: Well . . .
Starlet: I love New York. I love the weather.
Producer: We're opening in 500 theatres . . .
Starlet: Have you read "Justine?"
Producer (to Starlet): You're stepping on my lines, dear.
Starlet: I want to test for Justine, or maybe Melissa.
Producer: March 30, we're opening.
Starlet: I think Clea is a bore.
Producer: I've ordered 700 prints.
Starlet: And it simply must be shot in Alexandria. It's so sensual.
Producer: Who's this guy Tubelle anyway?
Starlet: I mean, it's such a sensual book.
Producer: I don't mind if a reviewer says a picture's lousy.
Starlet: Can it be done *visually*, I wonder?
Producer: But he went too far.
Starlet: Maybe I look a little too much like Elizabeth Taylor. I mean if she plays Justine.
Producer: All the other reviewers loved the picture.
Starlet: This afternoon I'm posing for an Esquire layout.
Producer: I don't like to complain, but . . .
Starlet: No bikinis or tight shorts . . .
Producer: VARIETY is the only trade paper read in London . . .
Starlet: Leotards and a sweater. They're getting away from old-fashioned cheesecake . . .
Producer: Why don't you ask me about censorship?
Starlet: I love Esquire . . .
Producer (to Starlet, meaningfully): I saw your picture.
Starlet: Oh, did you?
Producer (after a pause): Yes.
Starlet: Well, I saw yours, too.
Luncheon ended in a draw.

Know-From-Nuttin' Immigration Cops Makes Life Hard for Flanders & Swann

Toronto, March 7.

Stopped for several hours at the Detroit-Windsor border by Canadian immigation men who "had never heard of them," Michael Flanders and Donald Swann, stars of "The Drop of a Hat," had a skirmish about reentering the British Commonwealth until officials were advised by Hugh Walker, manager of O'Keefe Centre here, that British comics and a two-weeks' contract to appear in Toronto.

Canadian border delay meant the return of the British performers—and Flander's wife, Claudia — to Detroit for a series of 'phone calls to validate their O'Keefe contract, thought they had their British passports with them. Return to Detroit meant considerable difficulty Flanders travels in a wheelchair in gaining re-entry to the United States. Pair return to Britain after their fortnight's engagement at O'Keefe's.

Steve Allen in Legit, Jed Harris Producing

Hollywood, March 7.

Steve Allen will appear in new play by Katherine and Dale Eunson, tabbed "Southern Comfort," which Jed Harris, directing and producing, will open in Santa Barbara in late May.

Harris also will present play in Frisco and Los Angeles before taking property to Broadway, where plans are now being completed for a fall opening.

Marie Torre 'Sentenced' To Night at Lambs' Club In New Distaff Accent

Marie Torre, television columnist of the N. Y. Herald Tribune, was given a seidel night at the Lambs' Club, N. Y., on Saturday (4), thus confirming the suspicion that this venerable club has reached the time of life when it is turning its attention increasingly to the femmes. The Lambs Gambol next month will have

(Continued on page 78)

Roy Rogers' Heart Check

Houston, March 7.

Roy Rogers here for a medical checkup told he is in good condition but should take it easy for one more year because of his heart condition.

Rogers came here following the telecast of the "Chevvy Show."

3/8

VARIETY

Subscription Order Form

Enclosed find check for $.....

Please send VARIETY for ☐ One Year ☐ Two Years ☐ Three Years

To .....
(Please Print Name)

Street .....

City ..... Zone.... State.....

Regular Subscription Rates
One Year—$15.00 Two Years—$28.00
Three Years—$39.00
Canada and Foreign—$1 Additional Per Year

VARIETY Inc.
154 West 46th Street New York 36, N. Y.

VARIETY
Trade Mark Registered
FOUNDED 1905 by SIME SILVERMAN; Published Weekly by VARIETY, INC.
Syd Silverman, President
154 West 46th St., New York 36, N. Y. JUdson 2-2700
Hollywood 28
6404 Sunset Boulevard, Hollywood 9-1141
Washington 4
1202 National Press Building, STerling 3-5445
Chicago 11
400 No. Michigan Ave., DElaware 7-4984
London, S W.1
49 St. James's Street, Piccadilly, HYde Park 4561-2-3
SUBSCRIPTION Annual, $15; Foreign, $16; Single Copies, 35 Cents
ABEL GREEN, Editor
Volume 222 120 Number 2

INDEX

Bills	68	Night Club Reviews	65
Casting News	74	Obituaries	79
Chatter	77	Pictures	3
Film Reviews	6	Radio	24
House Reviews	68	Radio Reviews	52
Inside International	22	Record Reviews	58
Inside Radio-TV	56	Frank Scully	76
International	20	Television	24
Legitimate	69	TV Film	26
Literati	76	Television Reviews	35
Music	57	Unit Reviews	68
New Acts	68	Vaudeville	63
		Wall Street	5

DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$15 a year. $20 Foreign.

SHOOT FOR KIDS, KILL ADULTS

Siritzkys, Paris Handlers of Films, Argue Trend Strictly to 'Adult'

By GENE MOSKOWITZ

Paris, March 7.

Sammy and Jo Siritzky, who through their distribution company, Athos Films, feed French offbeat and mainly foreign pix into eight specialized firstruns on the Champs-Elysees, maintain that the excellent biz racked up by Michael Antonioni's Italian pic "L'Avventura" (The Adventure) is no fluke but an indication of the general public's desire for more adult fare for tieir filmgoing.

This is the picture which was booed at the Cannes Festival and considered anti-commercial yet drew 127,960 patrons in its first at two small seaters and is racking up good biz all over France in a dubbed version.

"Avventura" delved into the impossibility of lasting emotions and love among the Italian Milanese upper sect. Siritzkys also point to the worldwise biz of the French "Hiroshima Mon Amour," the literary tale of a love affair of a French woman and a Japanese on the background of memories of the Atom Bomb and the occupation of France. At one time this release would have been considered too specialized for anything but arties and it is now getting full-scale general distrib here and in most western countries.

Siritzkys can only feel that audiences want more probing, deeper films. Ingmar Bergman's "The Virgin Spring" is turning out a better biz affair in its dubbed version in the provinces than it did in Paris.

Paris still keys overall biz but out-of-town French audiences are also beginning to give dough to offheaters. A mordant, macabre Hispano pic "El Cochecito" has also come in for solid reviews and biz and a new Antonioni Italo pic "La Notti" (Night) also kicked off for solid opening biz this week.

Siritzkys are now looking for unique Yank indie fare for distrib here and already have John Cassavetes' "Shadows" set and are dickering for Shirley Clarke's "The Connection."

Wise Softens Stereo On 'West Side Story'; Tandem Direction Okay, Not Easy

Hollywood, March 7.

A conflict is developing between the picturemen and the soundmen over the use of sterephonic sound, according to producer-director Robert Wise. Wise maintains that the overextension of the employment of stereo sound is disturbing and detracts from the enjoyment of a picture.

He is determined to control the direction of the sound in "West Side Story," which he is currently editing on the Samuel Goldwyn lot. Wise has no objection to directional sound per se in the large-screen 70m presentations when the sound comes from places on the screen, but he is unalterably opposed to sounds emanating off the screen area as, for example, from the back of the theatre or from the extreme sides. Wise contends that these sounds are artificial.

"West Side Story," which Wise co-directed with Jerome Robbins, will be presented without the introductory title or credits. It will be offered similar to a stage presentation.

Despite the unusual arrangement of utilizing two directors, Wise said there was no conflict between himself and Robbins. He acklowledged, however, that "it wasn't the easiest thing in the world for both of us." He pointed out that in the area of dance and songs—Robbins had preemption, while in strictly dramatic portions he had first call. However, they would each consult and give reactions to each scene filmed no matter in what area it fell.

"West Side Story," a Mirisch Co-Seven Arts production for

(Continued on page 22)

Write In the Eclipse

Rome, March 7.

Decision of producer Dino De Laurentiis and director Richard Fleischer to utilize the recent eclipse of the sun here for the crucifixion scene of "Barabbas" was made only 48 hours in advance. Situation obviously didn't allow for retakes.

Lighting was the principal problem to cameraman Aldo Tonti, who was shooting in Technicolor and Technirama. Three cameras were used, one for the eclipse itself, one for a closeup of the cross on which Christ was hung, and one for a master shot. Shooting was done on a hilltop near Roccastrads, 120 miles north of Rome and involved a cast and crew of 80 persons. Total cost of the sequence was a little more than $16,000.

Rothman Calls 7 Sets of Salesmen Archaic Habit

Columbia Pictures International topper Mo Rothman foresees the recently developed European pattern of unified film distribution operation as inevitable for the U. S. and, in fact, all domestic sales methods. No need for seven different picture distrib organizations, he feels, citing that the global customers are so sharply hewed that "it doesn't make sense for seven different people from seven different sales organizations knocking on the door of the same people when one team could do the job."

It's different from production since that is still individual artistry and achievement but, on the sales end, Rothman cites that the bulk or the cream customers are sharply defined. In England it's ABC and Rank; in France it's the Gaumont, Pathe or Sogec chains; Italy, too, has its strong regional circuits; ditto UFA and others in Germany; in Australia it's Hoyts and Greater Union; in New Zealand it's Kerridge-Odeon and the Modabay circuits.

Rothman heads for a European quickie on March 17.

$114,574 NET LOSS, 13 WEEKS, FOR NT&T

Los Angeles, March 7.

National Theatres & Television, Inc., sustained a net loss of $114,574, equal to four cents per share on total revenue of $9,960,000, for 13 weeks ended Dec. 27, 1960, prexy B. Gerald Cantor reported over weekend in first-quarter statement to stockholders. Figure compares with a net income of $401,159 for corresponding period in 1959, or 15c per share on revenues of $11,533,000.

Cantor noted that theatre operations had improved substantially, and were profitable in January and February of this year. He also reported that the 1959 quarter included earnings from radio and television broadcasting interests totalling $269,000, of which company has since disposed. He declared these interests were sold for a profit of $3,000,000 during 1960.

Circuit topper pointed out that the first quarter of 1959 reflected unusually large profits—totalling $865,000—from disposition of theatres and real estate, while gains from similar dispositions in most recent quarter were $107,000.

WM. WYLER ON 'CHILDREN'S HR.'

Hollywood, March 7.

Perhaps the strongest indication of the Production Code's new maturity will be evident in the comparison of Lillian Hellman's "The Children's Hour" as made in 1935 and the new version William Wyler is currently preparing for production for the Mirisch Co. via United Artists.

The 1935 filmization of Miss Hellman's play as produced by Samuel Goldwyn and released under the title "We Three," was, per Wyler, who helmed the original film production, too, a "watered-down" version. "I wouldn't dream of re-making it if it were the same story," he said. "I've learned how it should have been made in the first place. For adults it wasn't a very good picture."

The 1935 film, according to Wyler, consisted merely of an old-fashioned triangle. The fiance of one of the schoolteachers was accused of having an affair with her best friend. The new version, Wyler insisted, is not about lesbians, but is about malicious and unmalicious gossip.

"I wouldn't make a picture about lesbians," he said. "The theme doesn't attract me. Nor would I make a picture if there were not a grain of truth in the accusations. The tragedy is caused by the grain of truth." As explained, there is never a relationship between the two women, but the impact of the gossip makes one of them realize that she has a special yen for her friend. "I think this is a more moral picture," he said. "I'm not making the picture for sensationalism or for a fast buck. I hope we won't have any difficulty. I've never had any trouble with the Production Code."

As To Moppets

Referring to the earlier film, Wyler said: "We were working under great difficulties—making pictures for children. We can't go on doing this. Let exhibitors put on special Saturday matinees for children."

Wyler, as are many other Hollywood producers, is in favor of a system of classification. If we make pictures for children we lose the adults. I don't want money from children on pictures they shouldn't see."

The film industry, he noted, can't be the guardians and take the place of parents. Parents, Wyler contended, should be the ones to guide their children in the choice of films just as they should decide what books and tv shows are suitable and which people are suitable for them to associate with. What children should or should not see depends on the parents' judgment of their own children, Wyler stated. The director pointed out that he had four children of various ages and that he carefully supervised the film entertainment of his youngsters, which included keeping them away from some of his own pictures. "I can't oversee the job of all parents," he added.

No More Spectacles

Wyler, who has received widespread acclaim for his direction of "Ben-Hur," said he's had it as far as spectacles go. "If anybody sends me a spectacle script, back it goes. That's not my style.

ZINNEMANN TO CANNES AS U.S. REPRESENTATIVE

Paris, March 7.

Academy Award winning director Fred Zinnemann has accepted the invitation of the Cannes Film Festival governing committee to serve as the U. S. representative on the international jury of this year's fest, May 3-16.

Last year's U. S. juror was author Henry Miller, whose writings are extremely popular in France. Zinnemann, who won an Oscar for his "From Here to Eternity," has also been much lauded here for "Hatful of Rain" and "Nun's Story."

20th-Fox Nicer to Indie Producer Than UA?—Rossen Thinks So

United Artists, long touted as the indie producer's dream home-away-from-home, etc., may be a little more conservative in its approach to indie problems than such an old-line, major studio-type operation as 20th-Fox.

At least that's the impression one gathers from talking to writer-director-producer Robert Rossen whose indie project, "The Hustler" (tentatively retitled "Stroke of Luck") started production in New York this week for 20th-Fox release.

Rossen had originally tried to peddle his "Hustler" package (the finished screenplay, plus himself as director-producer) to UA, but they were only interested in the package if it were complete with star as b.o. insurance. Rossen in turn talked to 20th prexy Spyros P. Skouras, who accepted the package—sans star—in a deal which Rossen believes to be the first truly independent deal that 20th has ever made on a one-pic basis. Subsequent to the deal, Rossen signed Paul Newman to head up the cast which includes Jackie Gleason and Piper Laurie.

Actually, when Rossen first became interested in the property, UA advanced him the money to take an option on the novel, with the agreement that if deal wasn't consummated in two years, he would repay UA the money lent, plus (no fools they) interest. This is what eventually happened.

Rossen, who won an Oscar for his "All The Kings Men," has in recent years been spending his time directing other people's properties, Darryl Zanuck's "Island in The Sun," William Goetz' "They Came to Cordura."

Happy He

In New York Friday (3) on the eve of the start of "The Hustler," he gave every impression of being immensely pleased to be back functioning as his own boss. In his offices on West 57th Street, the du-

(Continued on page 22)

Obligingly Postponed

Hollywood, March 7.

Allied Artists expects to reap fine harvest from the postponements of Adolf Eichmann's trial from mid-March to sometime in April.

Company has more than 200 opening dates for its release of the Bischoff-Diamond indie, "Operation Eichmann," skedded for March 15. Execs feel that continuing publicity on Nazi's trial in Israel will be an added plus for pic now and later.

Airline Smarties Hypo Early-Week: Films Please Copy

Hollywood, March 7.

Segments of exhibition to the contrary, Jerry Bresler contends theatre biz is still a weekend affair and some fresh stratagems are needed to stimulate Monday-through-Thursday attendance. To think otherwise, claims the Columbia producer, is to gainsay reality in the form of weekend vs. weekday grosses.

He thinks, for one, that exhibition could profitably ape the airlines—designate Monday, say, as "Family Night." Other schemes for other days, too, such as a second feature change on one of the four week nights. Even roadshow attractions could get into the act—e.g., full tariff for the father, half for the wife, with kids under 15 cuffed.

"We've got to change the pattern of exhibition," says Bresler. "Instead of an everyday pattern, it's got to be a day-by-day task of getting business, whether it means new customers or getting back the regulars who have come to accept teevee as their new form of entertainment."

The Bresler sound-off also occasioned a rebuke at exhibs who've been crying for more family product. "We're giving them what they want at greater costs, but what are theatremen doing about increasing the return at the boxoffice? Very little to warrant the screaming."

PERSPECTA INVENTOR'S SUIT 100% DEFEAT

Suit asking $120,000,000 in damages, instituted by C. Robert Fine, inventor of the Perspecta directional sound system, against Arthur Loew individually, the Loew's companies, Paramount and Warners, was dismissed in New York Supreme Court yesterday (Tues.). At the same time, a counter-claim against Fine was adjudicated valid by Justice Henry Epstein, who instructed a referee to fix damages.

In the principal action, Fine alleged the defendants defrauded him of royalties and backed away from contractual obligations. Louis Nizer, for the defendants, first moved for a dismissal as concerning Par and WB and this was immediately granted. Nizer then asked for a directed verdict (it was a jury trial) favoring Loew and the Loew's companies. This, too, was granted.

Niver thereupon asked for the counter-claim judgment. Charge in this instance was that Fine opened his own Fine Recording Co. in competition with Loew's Fine Sound Inc. this allegedly being an unfair business practice and contrary to the Fine-Loew's agreement. This also was granted, with the extent of damges to be determined.

Aaran Danzig represented Fine.

Curtis Kenyon Joins Par; Englund His Successor As Writers Guild Prez

Hollywood, March 7

Curtis Kenyon has resigned as prexy of Writers Guild of America, West, to join Paramount as story department head. He checked into new post yesterday.

Ken Englund automatically moves up from 1st vp to prexy, and James Webb moves into prexyship of Guild's screen branch. Duo's automatic promotions expire in May, when Kenyon's two-year term was due to expire.

Bernard Fei s ankled Par story spot in January to join Preminger-Stuart Agency as a partner.

BOB LIPPERT IN N.Y. FOR UPPED-BUDGET OK

Hollywood, March 7.

Robert L. Lippert is in Gotham for confabs with prexy Spyros Skouras on tilts in budgets for producer's slate of 16 features for 20th-Fox.

Filmaker gradually has been upping his pix costs. Most recent Lippert productions were "Battle at Bloody Beach," Audie Murphy starrer costing $585,000; and "The Big Show," Esther Williams-Cliff Robertson dualer, $1,000,000. Latter is most highly budgeted pic Lippert has ever made.

Vogel West, Then O'seas

Metro topper Joseph R Vogel left for the Coast over the weekend for quickie confabs with production chief Sol C. Siegel and other studio execs.

He's due back today (Wed.) and leaves almost immediately for a two-week prowl of the company's offices in Europe and to survey M-G production activities abroad.

TV Panels Pose Pertinent Question: Who 'Speaks For' Picture Industry?

Who are the key men of the motion picture industry as far as the general public is concerned—that is, the men who make the news and speak out on key issues confronting the industry?

Think about it a minute and you'll probably come up with a half a dozen names, none of whom is a top level policy-maker of the stature of—say—Eric Johnston, prexy of the Motion Picture Assn. of America, or company heads such as 20th-Fox's Spyros P. Skouras or Paramount's Barney Balaban.

Instead, that portion of the public interested in something more than the physical health of Elizabeth Taylor or the marital status of Marilyn Monroe, must rely on such men as Otto Preminger, Dore Schary, Arthur L. Mayer, Bosley Crowther, Jerry Wald, Stanley Kramer, and when he has a picture about to go into release) Samuel Goldwyn.

With the exception of Crowther, who is first, last and always, a newspaperman, all these men are indie operators who, highly conscious of the value of publicity, are indefatigible tv panelists, article signers and appearers-in-person generally. And, being indies, they inevitably reflect a highly personal point of view which may not jibe with the public image the MPAA might like to create.

Prem Vs Dory

Last week, for example, it was disclosed that an upcoming NBC-TV debate on film classification ("Nation's Future," April 29) will feature Preminger (pro) and Schary (con). Why, it's asked around the homeoffices, is Schary called upon to represent the MPAA view? This is no reflection on Schary or his abilities; it's just that the producer has been comparatively inactive in Hollywood in recent years ("Lonelyhearts," 1958, and "Sunrise at Campobello," 1960) and, in fact, has been devoting most of his time to the legitimate theatre.

Similarly, on a recent John Crosby tv show which set out to discuss the state of the industry, the panel consisted of Preminger, Crowther, and writers George Axelrod and Ben Hecht. Maybe the real policymakers—Johnston, Skouras, Balaban, etc.—decline to appear, or maybe they just aren't invited. In any case, it's suggested, now may be the time for a more concerted effort to put over the major company point of view, if, indeed, there is any in this era of growing independence.

This general situation was touched upon last Friday (3) by producer Wald in a speech before the U. of Pennsylvania's School of Commerce in Philadelphia. Wald, who describes himself as "a sort of dependent independent producer," in effect represents the link between outright indie producer and the studio contract man, working as he does within the frame of a big studio (20th) but in fairly autonomous fashion. Thus, his point of view might be a little more broad than most.

Said Wald candidly: if there is any top-level, constructive and positive thinking among the major executives on all the important problems which beset the industry, "I certainly am not aware of it."

Lack of coordination and cooperation in the film industry, he said, is reflected in the "tremendous" problems which face the industry. Today, principally censorship, but also in lack of new stars, growing foreign competition, and "the slow diminution of executive and administrative talent through a failure to train new men and new minds."

Thus, even to get the film industry's major problems highlighted in public print, it takes one of the six aforementioned image makers.

Lee Katz, Julien Derode Manage 'Day' Production

Producer Darryl Zanuck has appointed Lee Katz general production manager on 20th-Fox's "The Longest Day," due to start shooting in Europe in August.

Julien Derode will be associate production manager.

National Boxoffice Survey

Biz Turns Spotty; 'Exodus' Champ, 'Alamo' Second, 'Pepe' 3d, 'Impostor' 4th, 'Spartacus' 5th

Influence of Lent and some weaker films are making for a somewhat spotty boxoffice picture in key cities covered by VARIETY in the current stanza. Rain and some snow in different keys also are rated downbeat factors.

"Exodus" (UA) is still champ at the wickets as it was a week ago. Only this session, it is by a much larger margin. "The Alamo" (UA) is soaring to second position by dint of some remarkable showings, via popscale dates, in seven key cities. And its coin total does not include numerous Texas playdates where racking up amazing biz.

"Pepe" (Col), while still a bit uneven, is pushing to third position with a gross of better than $175,000. "Great Impostor" (U), which was coming along big last round, is soaring to fourth position. It's money total does not take in area saturation playdates in Detroit and L. A., where it is amassing a great gross total. Pic is topping "Pillow Talk," "Imitation of Life" and "Operation Petticoat" biz in several keys.

"Spartacus" (U) is capturing fifth position. "World of Suzie Wong" (Par) is finishing sixth. "101 Dalmatians" (BV), which likely will be heard from in the future, is taking seventh spot.

"Misfits" (UA), long high in weekly listings, is winding up eighth. "Ben-Hur" (M-G) is landing ninth place. "Where Boys Are," from same company, is finishing 10th.

"Gorgo" (M-G), comparatively new, is doing well enough to cop 11th spot while "Swiss Family Robinson" (BV) rounds out the Top 12 pix. "Never On Sunday" (Lope), "Go Naked in World" (M-G) "Tunes of Glory" (Lope) and "Ballad of Soldier" (Kings) are the runner-up films in that order.

"Hoodlum Priest" (UA) looms as one of the more promising new pix. It is wow in St. Louis, lively in K.C. and nice in Minneapolis. "Millionairess" (20th), very spotty to date, is okay to lean in most keys currently.

"Cry For Happy" (Col), another newcomer, looks fat in Washington, tall in Pitt and neat in N. Y. "Sanctuary" (20th), fair in N. Y., looms solid in Minneapolis. "Take Giant Step" (20th) is highly disappointing in N. Y.

"Can-Can" 20th), so-so in Toronto, looks nice in Frisco. "Village of Damned" (M-G), not so good in Portland, shapes okay in St. Louis. "Entertainer" (Cont) is hotsy in Chi and good in Washington.

"Grass Is Greener" (U), high on list for some weeks, looms nice in L. A. and good in Frisco. "Make Mine Mink" (Cont) is rated hep in Chi.

"Facts of Life" (UA) still is solid on longrun in N. Y. "Flaming Star" (20th) shapes dull in Cincy.

(Complete Boxoffice Reports on Pages 8-9-10).

SOL SCHWARTZ WEST FOR STUDIO WARM-UP

New Columbia Pictures veepee Sol A. Schwartz flew to the Coast yesterday (Tues.) for a week and possibly two weeks' studio indoctrination as prelude to his taking over some of the production load and eventually succeeding Sam Briskin as studio head.

Col prexy Abe Schneider and veepee Leo Jaffe have extended their Hollywood huddles with Briskin on the new Col production program and suggested Schwartz join them while all are at the studio.

Former president of RKO Theatres will headquarter at the Beverly Hills Hotel and presumably will return to New York, thence go to London for powwows with Col's European production head, Mike Frankovich. Eventually Schwartz will headquarter at the Hollywood studio.

Mrs. Schwartz is with him on this preliminary trip, his first under the aegis of his new affiliation.

Eddie Fisher Services Issue, Ramrod Vs. RKO

Hollywood, March 7.

Ramrod Productions, Inc., yesterday (Mon.) filed breach of contract suit in L. A. Superior Court against RKO General Inc., formerly RKO, seeking damages of $1,400,000. Plaintiff also seeks restraining order against RKO's permitting exhibition of "Bundle of Joy," with Eddie Fisher prior to June 5, 1961, the expiration date of the five-year period specified under a loanout contract dated June 5, 1956.

Ramrod, which cites a 10-year exclusive contract for Fisher's services, dated April 5, 1956, contends "Bundle of Joy" (formerly "Bachelor Mother") has been shown 14 times on tv.

Based on the $100,000 Fisher got for appearing in "Butterfield 8," on Ramrod loanout to Metro, plaintiff estimated his services for the 14 tv showings are worth $1,400,000.

Newcomers to 20th Board

Scheduled to attend the 20th-Fox board meeting today (Wed.) in New York are John Loeb and Milton S. Gould, prospective new directors if board follows through with the proposal to increase membership from 10 to 12.

Loeb, of the brokerage firm of Carl M. Loeb, Rhoades & Co., and attorney Gould, of Gallop, Climenko & Gould, represent substantial group of 20th shareholders.

L. A. to N. Y.

Andy Anderson
Lillian Briggs
Phil Cohan
Vivian Coleman
Bill Danziger
Hillard Elkins
Margaret Ettinger
Gloria Grahame
Eileen Herlie
George Jessel
Harry M. Kalmine
Robert L. Lippert
Abe Margolies
William Morris Jr.
Hugh Reilly
Nicolas Reisini
Marry Ellen Terry

N. Y. to L. A.

John F. Bell
Joe Bigelow
Herman Cohen
John Frankenheimer
Penny Morgan
William Perlberg
Lee Pratt
Dan Seymour
Joseph R. Vogel
Jerry Wald

U. S. to Europe

Kermit Bloomgarden
Reg Connelly
Lew Entin
Henry King
Alfred de Liagre Jr.
Carmel Ross
David Ross
Leon Shamroy
Strong Bros
Henry Weinstein

Europe to U. S.

Sara Arlen
Freddie Carpenter
David Marshall Holtzmann
Vera Vasina-Grosman
Yuli A. Kremlyov
Robert Kronenberg
Goddard Lieberson
Rodney Millington
Izrail V. Nesyev
Konstantin K. Sakva

New York Sound Track

Double bill at the Tivoli theatre on Eighth Ave.: "Oscar Wilde" and "The Battle of The Sexes."

Rumors persist that 20th-Fox soon will be back in the Motion Picture Assn. of America fold. June 8 is the deadline for announced resignation . . . 20th-Fox producer **Henry Weinstein**, director **Henry King** and cameraman **Leon Shamroy** off to Paris to scout locations for "Tender Is The Night," due to start production, with a month's European location work, next month . . . "Girl Scouts, Bluebirds and Brownies" will attend a special performance of "The King and I" at the Rivoli March 25.

Incidental intelligence dept. gleaned by VARIETY columnist **Frank Scully** via **Harry Dugan**, travelog expert ("he sort of succeeded the late Burton Holmes"): that Scottish castle supposedly deeded ex-President Eisenhower for his golfing excursions "is actually only an apartment and is actually owned by a Mr. Kennedy! Latter, too, only keeps a small apartment there; the rest is for public tours, at a fee, to get off the tax bite.

Humanities professor **Robert H. Welker** of Case Institute in Technology has scored a hit with his article, "Rise of The Negro Matinee Idol" which was a streamer first in pic section of VARIETY . . . article has been widely reprinted in various newspapers, both white and Negro, around U. S. and including **Nathan Cohen's** pickup for Toronto Star.

Former WB Continental sales topper **Joe Hummel** doing well, in his Majorca retreat, following a serious operation.

Valentine Davies and **Hal Kanter** joined Metro producer Ted Richmond to collab on script of "Bachelor in Paradise," upcoming **Bob Hope** starrer . . . **William Lundigan** and **Julie Adams** pair up for leads in Columbia Pictures' "Underwater City" . . . Col acquired film rights to **John Rae's** "He Had a Little Gun" . . . tv producer **Arthur Hoffe** signed as Columbia staff producer, effective April 17.

Columbia Pictures' bossman in the Philippines, **Aaron Pines**, who recently married **Everlina Kalaw**, heralds their first "at home for dinner and dancing on March 14 at their new residence, 45A Broadway, Quezon City, P. I.

Freelancer **Lillian Gerard** (hubby is U's **Phil Gerard**) publicizing the "Breathless" run at the Fine Arts. She'd been ad-pubber for the Rugoff & Becker chain before hanging out her own shingle.

European composer **Mario Nascimbene** set to score **Joe Levine's** "Last Days of Sodom and Gomorrah" after he dittoes in Spain for **Sam Bronston's** "El Cid" . . . **Dick Brooks**, Levine's national press rep, back after a south-southwest swing . . . Two **Rene Clair** silents—"Italian Straw Hat" ('27) and "Entr'acte" ('24)—flicker on the Museum of Modern Art screen tomorrow (Thurs.) . . . **Burt Glinn** reveals it in March Esquire: **Otto Preminger** almost didn't get to make "Laura" at 20th-Fox "because the $75 a week secretary of a (studio) supervisor didn't like the script. The assumption is that the supervisor himself couldn't read" . . . Same issue, quoting **Paula Strasberg** on **Marilyn Monroe's** dilatory ways: "What I tell her is, 'You are the one who gets on the screen, not the others who make the movie. You are the star! Only amateurs watch production costs—that already makes a Grade B movie.'"

Metro has received a number of offers for the replica of the H.M.S. Bounty which the company had built in Nova Scotia for the film. Disneyland has been among the bidders. However, M-G plans to tour the seaworthy craft to port cities as a promotional gimmick for the picture . . . **Frank E. Taylor**, producer of "The Misfits," back from a Puerto Rico vacation . . . **Jason Robards Jr.** set for the film version of **F. Scott Fitzgerald's** "Tender Is the Night" . . . Producer **Paul Radin** has acquired the screen rights to **Ursula Torday's** "Young Lucifer." He'll put the property into work after the completion of his first project, "Echo of a Bomb." **Decla Dunning** is writing both screenplays.

Morris Ebenstein, former Warner Bros. copyright attorney, has joined the law firm of Rosen, Seton & Sarbin . . . **Eli Wallach** was guest speaker on **Gideon Bachmann's** WBAI-FM program, "The Film Art," on Sunday (5) . . . **Saul Bass** signed by **Jack Garfein** to create the title background for "Something Wild" . . . "The Last Sunset" set as the new title for Universal's "Day of the Gun" . . . Major film companies and indie distribs again experiencing difficulty in controlling the guests at private screenings. An obnoxious drunk at a recent night screening turned out to be the boy friend of a secretary using her boss' invitation.

George Jessel's upcoming book (Holt, Rinehart & Winston), "Elegy In Manhattan," due in a month or so, will have a sequel, "Elegy In Hollywood." The Coast personalities (**Arbuckle, Jean Harlow, Paul Bern, Sid Grauman, Tom Ince, Hedy Lamarr** et al) will be given the Jessel versification treatment, patterned after Edgar Lee Masters' "Spoon River Anthology." The "Manhattan" elegies deal chiefly with the Broadway personalities.

Mrs. Robert J. O'Donnell, widow of the Texas showman, off on a four-week European swing scouting product for **Al Schwalberg's** Citation Films. She's exhibitor relations director for the distribution outfit . . . Col v.p. **Rube Jackter** vacationing in Acapulco . . . **Douglas Fairbanks Jr.'s** visit to Atlanta on private business coincides with the "anniversary premiere" of "Gone With the Wind," so he's been invited and will attend same March 10 . . . **Victor Saville** in from London for talks at Columbia about his newest production, "Greengage Summer" . . . **George Pal** lined up to produce one for the Metro-Cinerama combo, this being "Wonderful World of Brothers Grimm."

Herbert L. Golden, v.p. in charge of operations at United Artists, in line with the strong upbeat in film company stock prices, notes the vast potential in television abroad. This is an item rarely heard about, being obscured by the immediate concern anent domestic tv. However, the film backlog residuals represented in overseas video obviously will be vast as the medium builds to major proportions in foreign countries.

They're talking about no less than nine top stars for the various segments comprising Metro-Cinerama's "How the West Was Won" . . . **Anthony Quinn** has the "Barabbas" title role.

Jean Seberg costars with **Robert Wagner** in "Sail a Crooked Ship," initial **Philip Barry** production for Columbia Pictures release . . . **Oscar Homolka** into **William Castle'** Col release, "Mr. Sardonicus" . . . **Janet Leigh** and **Shelley Winters** cast in **Richard Zanuck's** "The Chapman Report," for 20th-Fox . . . **Ben Frommer** sold his screenplay, "Bring Me a Warm Body," to indie producer **Edward D. Wood Jr.** . . . **John Frankenheimer** will direct "All Fall Down," **John Houseman** production for Metro scripted by **William Inge**.

Switch this week of **Hy Hollinger** from the VARIETY N. Y. film staff to Telemeter as public relations manager at the homeoffice means **Will Baltin**, member of the exec staff since 1953, has become administrative assistant to the president.

Commented one industry wag on report that 20th-Fox prexy **Spyros P. Skouras** had paid $20,000 for film rights to the late **Nikos Kazantzakis'** "The Odyssey: A Modern Sequel": "He got his money's worth—there's a new plot in every line." Earlier negotiations for the book broke down when Skouras said his advisers were against his purchase of another Greek property. Objectors were evidently persuaded otherwise.

Dick Brandt's Trans-Lux Distributing Corp., which exploited the French "Nude In A White Car" for nice b.o. results last year, hopes for the same with its latest acquisition, the Italo . . . "And The Wild, Wild Women," starring **Anna Magnani** and **Guiletta Masina** . . . **Juliette Greco** takes her one-woman show to the Edinburgh fest this summer . . . **Larry Davee**, Century Projector prexy, a new member of the Motion Picture Pioneers.

STARS: WHY PRODUCERS GROAN

Amusement Stock Quotations

Week Ended Tues. (7)

N. Y. Stock Exchange

1960-61 High	Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
45⅛	23¾	ABC Vending	206	44¼	40	40¾	—3½
52½	25¾	Am Br-Par Th	320	51	44⅛	46	—4⅞
42¼	19½	Ampex	1244	22½	21⅛	22⅛	+ ⅜
45¼	34	CBS	379	39⅞	37¾	38⅛	—1¾
32⅞	14⅝	Col Pix	1670	32⅞	28¼	30⅞	+2⅛
39¾	17⅜	Decca	282	34⅞	33⅝	34	+ ½
49¼	20	Disney	170	39⅝	37⅜	38½	— ⅛
136¼	94	Eastman Kdk	959	119½	110¼	117½	+5½
8½	5⅝	EMI	699	6⅞	6½	6¾	— ⅜
23⅞	11⅜	Glen Alden	1532	15⅝	13⅞	15⅛	+ ⅞
23¾	14	Loew's Thea.	1249	23¾	19½	22¾	+2¾
58	22¼	MCA Inc.	101	55	52	53	—2
55¼	24⅞	Metro GM	657	53⅞	49	52¼	—1¼
66⅞	12⅞	NAFI Corp.	1405	39½	30	39½	+9¼
13	4¾	Nat. Thea.	553	7	6¼	6⅜	+ ⅛
70½	39½	Paramount	421	70⅜	66⅛	68¼	—1¾
38¼	15⅞	Philco	455	22	20½	20⅞	+ ⅛
261¾	163¼	Polaroid	†182	190¼	180½	189	+ ⅜
78⅜	46½	RCA	794	59	56⅞	57⅝	—1¾
15⅞	7½	Republic	284	15	14⅛	14½	— ⅜
18½	12⅝	Rep., pfd.	24	18¼	17¾	17¾	+ ⅛
42⅝	19½	Stanley War.	89	31⅞	29¼	29¼	—2⅜
30⅞	26¼	Storer	23	30⅛	29½	29⅝	..
48⅞	30	20th-Fox	221	47½	45⅜	45¾	—1⅜
38⅜	23⅝	United Artists	329	38½	36½	36⅞	+ ⅛
51⅛	28¼	Univ. Pix	4	46	43½	43½	—4½
85	70½	Univ. pfd.	‡110	84	83¾	83½	—1
64¾	37⅜	Warner Bros.	51	64¾	58⅞	64¼	+5¾
129⅝	89⅛	Zenith	501	123	113½	116⅛	— ⅜

American Stock Exchange

6¾	4½	Allied Artists	199	6⅛	5⅞	6	..
15	10	All'd Art., pfd.	†18	13⅜	12¾	13⅜	+ ⅜
7¼	2⅞	Buckeye Corp.	262	3½	3¼	3⅜	..
14½	8	Cap. City Bdc	206	14½	13	13½	+ ⅛
7½	3⅜	Cinerama Inc.	570	7⅜	6¾	7	—⅛
14¾	9¼	Desilu Prods.	299	15	12⅛	14½	+2⅜
7½	4½	Filmways	45	5⅜	5	5	— ¼
24	7½	MPO Vid.	273	22	19¼	19⅞	— ¾
8⅞	2¼	Nat'l Telefilm	763	4⅛	2⅞	3¾	+ ¾
22⅛	6⅞	Technicolor	1336	22⅛	16¾	21⅝	+4⅛
14½	8⅛	Telepromptor	274	13¼	12¼	12½	+ ⅛
4¾	2	Tele Indus.	318	4½	3⅝	4⅛	..
18⅝	8½	Trans-Lux	8	16	15	15¾	+ ⅛
18½	5½	‡Ctlv B (GAC)	33	16⅝	15¾	15¾	— ¼

* Week Ended Mon. (6).
¶ Actual Volume.
† Ex-dividend.
‡ Listed on Midwest Exchange.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
America Corp.	2¾	3¼	+ ½
Gen Aniline & FA	345	376	+5
Gold Medal Studios	⅛	⅝	
Magna Pictures	2½	2⅞	
Metropolitan Broadcasting	22⅜	24	— ⅛
Movielab	14¾	16	— ¼
Official Films	2¾	3	..
Screen Gems	19½	21¼	+2¼
Sterling Television	2	2½	— ⅛
Wometco Enterprises	6½	7⅜	— ⅛
U. A. Theatres	13¾	14⅞	

(Source: National Assn. of Securities Dealers Inc.)

Ballyhooliganism Touches Pride

Canadians Resent 'Desecration' of Cenotaph As Indian Stunt for 'The Canadian'—Mayor in Jam

Toronto, March 7.

The Six Nations Indians were duped in their laying of a wreath on the Cenotaph and so was Mayor Nathan Phillips in being made an Indian chief, accepting a headdress and being dubbed "Mayor of All the People." According to an uproar from City Council members, they charged that "commercialization of a film" had intruded on City Hall in the Toronto showing of "The Canadian" (20th) which started an engagement here at the Imperial, Canada's largest theatre and flagship of Famous Players. (House seats 3,343.)

With City Council members vehemently claiming that over-zealous exploitation men had "overstepped the bounds of good taste," the Indian chiefs were criticized for their newspaper-camera posing with a wreath—supplied and paid for by the 20th Century-Fox staff—which the Redmen were to place on the Cenotaph, the acceptance of an honorary chieftainship by Mayor Phillips, complete with war-bonnet, and His Worship's promise that a steer would be provided at the Six Nations forthcoming feast.

Shock was expressed by Councillors at "desecration of the Cenotaph" and the war whoops and dancing of the 29 Indian chiefs in which the mayor participated in his City Hall chambers. Several members of City Hall Council snorted that Mayor Phillips will have to buy his own steer and that "the city will not foot the bill." Said Councillor Charles Tidy, a World War II veteran; "Let's hope that the exploitation of a film never happens again at City Hall."

Edgar Norris, city clerk, admitted that no request had come from the Indian chiefs to lay a wreath; that it "had come from the theatre people."

On the publicity backfire of the opening of "The Canadians," filmed in Saskatchewan and dealing with the refuge sought in Canada by the Indian perpetrators of the Custer massacre, Teresa Stratus, Metopera soprano, made an on-stage appearance of her motion picture debut.

U's Quarterly 25c

Board of directors of Universal declared a quarterly dividend of 25c a share on the company's common stock.

Mellon is payable March 29 to shareholders of record at close of trading March 15.

MORTGAGED PIX MAY FLOP--CAPRA

Hollywood, March 7.

While a majority of Hollywood producers have hailed their emancipated status, veteran filmmaker Frank Capra contends there are more disadvantages than advantages in the independent setup.

Capra, now preparing "Pocketful of Miracles," a remake of his own "Lady For a Day," for United Artists release, contends that the present-day "star system must" makes the independent producer-director the "low man on the totem pole." He said he preferred the old studio setup where the producer had access to the company's stable of stars.

"You have to be a little nuts to be an independent producer," Capra declared. The producer-director deplored the current practice whereby actors are used to finance a motion picture. Although acknowledging that actors are entitled to what they can get, Capra said he did not think that the actors remuneration—because of the economics of present-day picture-making — is commensurate with what they bring in at the boxoffice.

"No star in the world or combination of stars," he said, "can carry a bad picture," Capra charged that the indie producer is saddled immediately with an enormous government license to make a picture because of the demands of the stars. "The minute you guarantee an actor $1,000,000," Capra explained "it's equivalent to paying the government $900,000 for a license for the privilege of making a picture." He pointed out that the money had to be borrowed and that interest had to be paid on the loan.

The best solution, in Capra's opinion, would be a system where the star would be guaranteed a small amount and he would gamble on the profits. "That's what an independent producer has to do," he maintained. The producer, he added, is the last one to receive any payoff. The real heavies in the situation, according to Capra, are the financing distributors who insist that star names be used "no matter how good the producer-director." Another drawback of the stars-only system, Capra insisted, was the necessity of having to wait frequently for as much as two years before one of the favored performers is available for a role.

Capra, whose cast for "Pocketful" includes Glenn Ford, Bette Davis, Hope Lange, and Arthur O'Connell, will roll the film on the Paramount lot as soon as Ford winds up his assignment in Metro's "Four Horsemen of the Apoclypse." The new version of Damon Runyon's "Lady For a Day," which Capra made in 1932, was written by Hal Kanter and Capra. The producer-director said that the time period would not be updated and the story would take place in the same depression era of the '30s as the original.

Importers Watch Oscar's '61 Pick; If Sweden's 'Spring' Should Win Rules Change Pressure to Rise

New York importing fraternity is going to be loud and vociferous in saying "We told you so" if Sweden's entry in this year's Oscar derby, "The Virgin Spring," wins the Academy Award as the best foreign language film of the year. The importers, via their Independent Film Importers & Distributors of America, for some time now has been urging the Academy of Motion Picture Arts & Sciences to change—or at least modify—eligibility rules governing the Oscar for best foreign language pic. As things stand now, every country nominates its own entry, from which list the five final nominees are chosen by the Academy.

IFIDA has asked that this group of films be supplemented by also making eligible those foreign language films which have opened in the States during the preceding calendar year.

The importers point out that while theoretically it's possible for a film to win the Oscar which has never been commercially shown in the States, in actuality this has never happened. In fact, in the last two years, the award-winning picture has always been the only one of the five nominees which has been in release here, and thus, think the importers, benefited unfairly (via publicity and word-of-mouth) over the other, lesser known entries.

Last year the French "Black Orpheus" won the Oscar, and the year before that, the French "Mon Oncle" took the prize. In both cases; winner was the only pic among the nominees which had been commercially exhibited.

This being the case, the importers say, why not include in eligibility all the pix which have been opened in the States in the year of competition?

Ingmar Bergman's "Virgin Spring" is the only one of the 1961 nominees to have been commercially shown. This, the importers reason, has given it a distinct advantage over such other promising contenders as France's "La Verite" and Italy's "Kapo," among others. If "Spring" wins, there's certain to be a stepped up drive to get the Oscar rules changed.

Situation, of course, is a touchy one for discussion at present (before the results are known), since "Spring" has been widely hailed as a fine film, and one that could well be expected to be among the top contenders even if it had not been widely released in the States.

A Sturdy Demand

New York office of the Arthur P. Jacobs Co. handouts that Warren Beatty, following "enthusiastic reaction" to early footage of a film he's making in London, has been signed for roles in two more "top properties," and will return to Hollywood at the end of this month to discuss offers with 20th, Paramount, Columbia, Warners, Columbia and Metro.

Universal and Allied Artists weren't mentioned.

Joe Levine Off On Exhib Safari

Joe Levine goes forth to woo the exhibitor chaps again when his "Showmanship Caravan" gets rolling cross-country later this month to promote his three features for Metro release this year—"Morgan the Pirate," "Thief of Baghdad," and "Wonders of Aladdin."

He'll pitch first to New England and mid-Atlantic theatremen at luncheon March 27 in the Waldorf Starlight Room, N. Y. Caravan's contingent will include George Jessel; and from Metro: Robert Mochrie, veep and sales g.m.; Burtus Bishop Jr. and Herman L. Ripp. From Levine's staff: Eddie Solomon, Ed Feldman, Robert Weston and Judson Parker.

Other meetings are down for the Ambassador West, Chicago, April 3; Dinkler-Plaza, Atlanta, the 4th; Statler-Hilton, Dallas, 5th; Beverly Hills Hotel, L. A., 6th; and the Fairmont, San Francisco, the 7th.

"Pirate" and "Baghdad" are slated for summer release, and "Aladdin" for late fall.

Van Heflin to Ceylon With Italian Troupe

New Delhi, Feb. 28.

Van Heflin, Arlene Dahl or Tina Louise and Silvana Pampanini are to be the leads in a $600,000 international production likely to be made on the island of Ceylon, where an advance crew of the Italian producing company has arrived to scout locations. Pic will be called "The Burmese Whip."

"Whip" is also to have a Ceylonese actress and actor as featured players. Some 1,000 Ceylonese are expected to be employed in various capacities in th course of shooting. Projected location is Negombo, 15 miles from the Ceylonese capital city of Colombo.

New Directors Too In-an-Out?

On Furlough From Hollywood Beat, Bob Thomas Blames Directors for Screen's Troubles

Tokyo, March 7.

Here on a Pacific tour that included stops at Hawaii, Tahiti and Hong Kong, Bob Thomas, the Associated Press Hollywood columnist, said, "There's nothing wrong with Hollywood that a new wave won't cure."

He said, "Hollywood needs a new burst of talent—stars, writers, producers, but especially directors, who are the real masters of the film medium," Thomas continued. "Such a flowering came in the '30's with the emergence of Wyler, Stevens, Capra, McCarey, Hawks, Ford, etc. All of them came up from the ranks and knew every aspect of moviemaking."

Thomas added, "The trouble now is that most of the great directors make only epics and create a film only every year or two. The directors who have risen since the war are mostly from tv and the stage. They haven't mastered the medium. They don't even work hard at it. They make a picture a year, then hustle back to the stage or tv instead of sticking around and learning the film craft, which is an entirely different baby than the other two mediums."

Thomas cited contrasts. He said, "Kazan showed his greatness in 'East of Eden' and 'On the Waterfront.' But he isn't willing to devote his full time to the art and hasn't reached his full potential as a film director. On the other hand," Thomas noted, "Fred Zinnemann, no newcomer to films, of course, but a recent member of the top ranks, makes films his life."

MARGOLD LOSES ANEW IN ANTITRUST ACTION

A move to reopen a Dec. 1960 judgment which dismissed for lack of prosecution two antitrust cases against major film companies has been denied by New York Federal Judge Sylvester J. Ryan.

The suits, which charged discrimination by defendants Warner Bros., RKO, 20th-Fox, Skouras Theatres, Columbia, United Artists and Universal, were brought by the Margold Amusement Corp., which operated the Canal Theatre in lower Manhattan, the G&W Operations Corp., which ran the Apollo on Clinton St. (lower eastside).

Margold had asked for triple damages of $180,000, G&W had asked $150,000.

SUES SCAMP MAGAZINE

Invasion of privacy suit has been filed in L.A. Superior Court by actress Sharon Wiley, seeking $150,000 damages for allegedly using her photograph in Scamp magazine of March, 1961 without authorization.

Ronald Vogel, photographer, and Splendid Publications are defendants. Complainant seeks injunction to prevent further unauthorized use of photos.

The Police Dog Story

Routine cops 'n' robbers meller with a fairly novel canine story twist that makes it especially serviceable as kiddie draw.

Hollywood, Feb. 23.

United Artists release of Robert E. Kent production. Stars James Brown, Nora Anders; with Barry Kelley, Milton Frome, Vinton Hayworth, Francis De Sales, Brad Trumbull, Pat McCaffrie, Joe Flynn, Charles Waggenheim, Jack Mann, Ray D. Barwick, Elvin Frazier, Henry Y. Coul, Lawrence E. Weatherwax, George Sawaya, Jerry Todd, Rocco. Directed by Edward L. Cahn. Screenplay, Orville H. Hampton; camera, Maury Gertsman; editor, Arthur Hilton; art director, Serge Krizman; sound, John Kean; assistant director, Herbert S. Greene. Reviewed at Goldwyn Studios, Feb. 23, '61. Running time, 62 MINS.

Norm Edward	James Brown
Terry Dixion	Merry Anders
Bert Dana	Barry Kelley
Todd Wellman	Milton Frome
Commissioner	Vinton Hayworth
Capt. Dietrich	Francis De Sales
Bill Frye	Brad Trumbull
Keith Early	Pat McCaffrie
Collins	Joe Flynn
Firebug	Charles Waggenheim
Mattson	Jack Mann
Royce	Ray D. Barwick
Adams	Elvin Frazier
Davis	Harry Y. Coul
Fallon	Lawrence E. Weatherwax
Driver	George Sawaya
Helper	Jerry Todd
Wolf (dog)	Rocco

Concentrating on the canine element in their story, the Zenith Pictures team of producer Robert E. Kent and director Edward L. Cahn have constructed a serviceable lower-berth item out of an essentially standard, insipid cops 'n' robbers melodrama. For best results, the United Artists release should be programmed in double bills aimed at a moppet audience.

Orville H. Hampton's screenplay dwells at length on the training routine prescribed for rookie contenders of the police K-Nine Corps, then veers into a routine pattern in which policeman and policedog round up a gang of insurance-motivated arsonists. Star of the picture is Rocco (redubbed "Wolf," a handle more befitting a pooch of such heroic proportions), a husky German Shepherd who can growl, arf-arf, hurdle a fence and chew up a trousers leg with the best of 'em. That the dog is more impressive than the two-legged characters in this film can be attributed at least partially to the stiff, mechanical dialog penned by Hampton, delivery of which "Wolf" alone is spared.

James Brown capably essays the role of the rookie cop assigned to train the dog. Romantic interest is dispatched by Merry Anders. Adequate support is contributed by Barry Kelley, Milton Frome, Vinton Hayworth and Francis De Sales. Cahn's direction has a tendency toward repetition, but he has succeeded in minimizing the maudlin aspects that so easily can seep into a picture in which an animal is the hero.

Various crafts are dispatched in an unpretentious, businesslike manner. Among these assists are Maury Gertsman's camera work, Serge Krizman's sets and Arthur Hilton's editing. *Tube.*

Konga
(SPECTAMATION-COLOR)

Fairly exploitable fantasy-spectacle of a familiar nature—the mad scientist and his rebellious monster.

Hollywood, Feb. 24.

American International release of Herman Cohen production. Stars Michael Gough, Margo Johns, Jess Conrad, Claire Gordon. Directed by Jack Lemont. Screenplay, Aben Kandel; Cohen; camera, (Eastman), Desmond Dickinson; editor, Jack Slade; art director, Wilfred Arnold; music, Gerard Schurmann; sound, Ronald Abbott; assistant director, Buddy Booth. Reviewed at Goldwyn Studios, Feb. 24, '61. Running time, 90 MINS.

Dr. Charles Decker	Michael Gough
Margaret	Margo Johns
Bob Kenton	Jess Conrad
Sandra Banks	Claire Gordon
Dean Foster	Austin Trevor
Superintendent Brown	Jack Watson
Professor Pagore	George Pastell
Bob's Mother	Vanda Godsell
Inspector Lawson	Stanley Morgan
Miss Bernesdell	Grace Arnold
Bob's Father	Leonard Sachs
Daniel	Nicholas Bennett
Mary	Kim Tracy
Eric	Rupert Osborne
Janet	Waveney Lee
Comm. Garland	John Welsh

Herman Cohen's production of "Konga" is essentially a combination of three other monster spectacles of the screen. It is akin to "Frankenstein" in theme (mad scientist and superhuman creation), "King Kong" in physique (the oversized gorilla), and "Gorgo" in locale of destruction (London). But "Konga," regrettably, is not quite the equal of any one of the three. American International Pictures will have to bank on the film's intrinsic exploitation qualities to arouse the filmgoing public's curiosity. Lacking the novelty, names and thought-provoking values that spur word-of-mouth, the picture is a logical candidate for the swift saturation method of exhibition.

That the film is as diverting as it is from time to time reflects credit on director John Lemont, who has managed to keep his actors disciplined and concerned; cameraman Desmond Dickinson, whose Eastman-tinted views of plant, animal and human monstrosities are often intriguing; and art director Wilfred Arnold, who has designed some admirably ornate and employable sets and objects for the occasion.

Producer Cohen penned the screenplay in collaboration with Aben Kandel. Basis for the existence of their mutant monster is discovery of a link in the evolutionary barrier between plant and animal life by a botany professor who returns to London after a year in the jungles of Africa. The professor, unfortunately, is mad. Injecting a chimp (Konga) with a phenomenal growth serum extracted from the roots of an ultra-carnivorous plant, he creates a gorilla of super proportions, hypnotizes it and sets it loose on a campaign of murder and destruction.

Film is burdened with verbose, repetitious scientific gobbledegook, but ultimately boils down to the inevitable skyscraper-hopping climax in which the army puts an abrupt end to Konga's messy monkeyshines in the vicinity of Big Ben.

Of additional aid is the fact that the actors are British. Somehow the London tongue lends a certain extra degree of persuasiveness to a fantasy such as this, at least to the American ear.

A process dubbed Specta-Mation is utilized to accomplish the spectacle aspects. Jack Slade's editing is skilled, Gerard Schurmann's score stimulating.

Just why the professor is so unfavorably disposed toward his fellow man is never clear, but Michael Gough plays the part with style and fervor. Margo Johns is earnest as his ill-fated housekeeper. Claire Gordon is a shapely addition to the cast as a student over whom Gough goes romantically wild. *Tube.*

Saint Tropez Blues
(FRENCH-COLOR)

Paris, Feb. 28.

Champs-Elysees release of Jules Borkon production. With Marie Laforet, Fausto Tozzi, Jacques Higelin, Pierre Michael, J. M. Riviere, Monique Just. Written and directed by Marcel Moussy. Camera (Eastmancolor), Pierre Lhomme; editor, Denise Natot; music, Henri Crolla. Previewed in Paris. Running time, 90 MINS.

Anne-Marie	Marie Laforet
Trabu	Fausto Tozzi
Jean-Paul	Jacques Higelin
Francois	J. M. Riviere
Veronique	Monique Just

Film is the first "New Wave" pic by ex-scripter Marcel Moussy. It attempts to treat the freer sex habits of the youth of today in comedy fashion. He is also the first to use color. Located in the Riviera resort of Saint Tropéz, the virginal heroine manages to remain chaste through a myriad of temptations and mild orgies. It is lightly done but meanders somewhat, with flimsy characterizations. This primarily is an exploitation item on its frankness and youthful pranks.

A bookish girl, who is supposed to be home catching up on her studies, goes off to a summer resort with a childhood friend. The friend is a free-wheeling boy and they are soon involved with the free-living art colony of the place. She manages to come out of it intact and realizes she loves the old friend. So they open a nitery together and will presumably live happily ever after.

Director Moussy takes some potshots at the quaint morals of the place but the film rarely settles down to real situation comedies or a true feeling for the problems and escapades of the gilded youth and youth-seeking elders. It has okay acting by a flock of new actors. Marie Laforet is somewhat mannered but Jacques Hegelin denotes a true serio-comic flair as the irrepressible young boy in love. *Mosk.*

Chas. Johnson Heads 683

Hollywood, March 7.

Charles Johnson has been elected prexy for two-year term of Lab Technicians, Local 683, tenure to start May 7.

New panel also includes Bob Robinson, vp; Donald Haggerty, biz rep; Ernie Abell; secretary-treasurer; John Richmond, recording secretary; Ernie Repola, sergeant-at-arms.

The Canadians
(BRITISH—COLOR)

Plodding drama about the Canadian Mounties, competently performed by Robert Ryan and others, but lacking any real dramatic spark. Tepid b.o. prospect.

London, Feb. 28.

20th-Fox production (Herman E. Webber) and release. Stars Robert Ryan, John Dehner, Torin Thatcher; features Teresa Stratas. Directed by Burt Kennedy. Screenplay, Burt Kennedy; camera, Arthur Ibbetson; editor, Douglas Robertson. At Rialto, London. Running time, 85 MINS.

Inspector Gannon	Robert Ryan
Frank Bonne	John Dehner
Master Sergeant McGregor	Torin Thatcher
Contable Springer	Burt Metcalfe
Superintendent Walker	John Sutton
Grey	Jack Creley
Ben	Scott Peters
Billy	Richard Alden
The White Squaw	Teresa Stratas

The first British quota picture to be shot solely in Canada is a plodding, tepid drama about Canada's Mounted Police. It is short on high dramatic notes and on humor. Main virtue of pic is the sweeping Canadian scenery but even this is fuzzily photographed, especially in long shots. Despite a dogged performance by Robert Ryan as one of those Mounties who always gets his man and the introduction of singer Teresa Stratas there is nothing much about this one to give a kick to the boxoffice. This seems a safe booking for undemanding audiences, but that's its limit.

General Custer has been wiped out at Little Big Horn and the Sioux have entered Canada to escape the U.S. Cavalry. Ryan and two men are sent to meet the Injuns and tell them that they will be left in peace so long as they remain peaceful. But the Sioux camp is invaded by an American rancher searching for his stolen horses and his three gunhands. The Indians are massacred and the Americans abduct a white squaw as "proof" that they were rescuing a white woman. Nevertheless, Ryan and his two buddies take in the crooks and set off to take them to the Mounties' post. The audience plods along with the little band until the Indians stampede the villains over a high cliff.

That's about all, it takes a tedious time to happen.

A dull script is played out conscientiously but without much spirit by Ryan and this fellow thesps. The only really dramatic scene is when the Sioux take charge and stampede the horses but even this is patently faked. The Sioux are wasted after a promising start. Ryan, expressionless as his horse, gives a stolid performance as the dedicated Mounty who falls gently for the white squaw. Torin Thatcher and Burt Metcalfe are his two men and such slight humor as there is, brought out by the clash between the hard-bitten sergeant (Torin Thatcher) and the rookie.

John Dehner, Jack Creley, Scott Peters and Richard Alden are the heavies and, though they snarl a great deal, they don't add up to much a menace. Teresa Stratas, making her screen debut, sings a couple of songs charmingly but her acting is strictly minor league. Most disappointing aspect of this pic is the way the wonderful Canadian scenery is often wasted through apparent fuzziness in the lensing. It sometimes has the air of 16m film having been blown up. *Rich.*

Five Guns To Tombstone

Routine lower-berth western. Best fit for the moppet brigades.

Hollywood, Feb. 24.

United Artists release of Robert E. Kent production. With James Brown, John Wilder, Walter Coy, Robert Karnes, Della Sharman, Joe Haworth, Quent Sondergaard, Boyd Morgan, Jon Locke. Directed by Edward L. Cahn. Screenplay, Richard Schayer, Jack De Witt, from story by Arthur Orloff; camera, Maury Gerisman; editor, Bernard Small; art director, Serge Krizman; music, Paul Sawtell, Bert Shefter; sound, Robert Post; assistant director, Herbert S. Greene. Reviewed at Goldwyn Studios, Feb. 24, '61. Running time, 71 MINS.

Billy Wade	James Brown
Ted Wade	John Wilder
Ike Garvey	Walter Coy
Matt Wade	Robert Karnes
Hoke	Joe Haworth
Hank	Quent Sondergaard
Hoagie	Boyd Morgan
Kolloway	Jon Locke
Arlene	Della Sharman

Just about par for the supporting feature course, "Five Guns to Tombstone" will pad a twin-bill adequately wherever filmgoers still prefer two for the price of one, no matter the fluctuation in A-to-B calibre. There is, however, nothing here for the discriminating audience, and that should be kept in mind when pairing decisions are made. Even incurable western buffs will find nothing novel in the way of plot or character in the Zenith Pictures offering, but they may cotton to its sustained flow of action. The United Artists release will spur its most appreciative response from childrens' sections.

Robert E. Kent's modest production features James Brown as a reformed gunslinger framed into renewed lawlessness by his brother, an escaped convict hired for a huge heist on condition his brainy brother participate. Secretly in cahoots with the authorities, Brown plays along with the baddies and ultimately outfoxes and outguns their leader, whose greed proves his undoing.

Scenarists Richard Schayer and Jack De Witt, working over a yarn by Arthur Orloff, obviously haven't fretted over motivational nuances, choosing, understandably so under the circumstances, to stress action elements. Nor has director Edward L. Cahn labored long with explanatory details in his zeal for action. When a gun is fired and a man is killed in a balcony room of a quiet gambling saloon, none of the poker-playing customers even blinks. Apparently they are too intent on their own killings to notice.

Brown gives a reserved portrayal of the hero. John Wilder delivers an earnest delineation of his confused nephew. One of those laughing boy heavies is essayed in assured fashion by Walter Coy. About all that is required of the femme lead is that she be pretty. Della Sharman is just that.

Supporting work is efficient, as are the unostentatious contributions of cameraman Maury Gertsman, editor Bernard Small, art director Serge Krizman and tuners Paul Sawtell and Bert Shefter. *Tube.*

Une Aussi Longue Absence
(Such a Long Absence)
(FRENCH)

Paris, March 7.

Procinex production and release. Stars Alida Valli; features Georges Wilson, Amedee, Blavette, Jacques Harden. Directed by Henri Colpi. Screenplay, Marguerite Duras. Gerard Jarlot; camera, Marcel Weiss; editor, Jasmine Chasney. Previewed in Paris. Running time, 95 MINS.

Therese	Alida Valli
Tramp	Georges Wilson
Trucker	Jacques Harden
Michel	Amedee
Client	Blavette

For his first pic as a director, film editor Henri Colpi ("Hiroshima Mon Amour" was edited by him) won the coveted French critic's prize, the Prix Louis Delluc. Film is a measured, atmospheric tale that tries to reveal the interior needs and aspects of its characters much in the vein of "Hiroshima" which was also written by Marguerite Duras who penned this script. Result is a slow, deliberate comment on a woman's need to find or relive old love, and war's place in this scheme. This appears mainly an arty theatre bet without the depth of its predecessor, "Hiroshima."

A woman (Alida Valli), who runs a cafe, thinks she sees her supposedly dead husband, killed in deportation during the last war, when a new tramp appears in her neighborhood. He turns out to be an amnesiac and she tries everything to try to make him remember only to have him run off.

Miss Valli is heavier than previously but still handsome and displays an interior intensity and poise that are not quite right for the cafe-owner role. But the pic only uses these real surroundings to detail this woman's longing for her first real love and a chance to experience it again.

Director Colpi has managed to build up tension and flow of catching images. Film just lacks the tie with life to make it truly arresting and gave it the tingle of life which it does not quite achieve.

Miss Valli gives her role an inner intensity while Georges Wilson is effective as the man without a memory. The ending is a brilliant tour-de-force as she tries to bring back his past by sitting before a gaudy jukebox on which she has put a classical record he on once liked.

This is a difficult film but one that might be worth the trouble as art and more general tastes seem to swing to the more personalized, literary-type distaff pix. But it needs specialized handling. Technical credits are excellent. *Mosk.*

The Trapp Family
(AUSTRIAN-COLOR)

Sentimental family portrait of the angelically warbling Austrian brood. Too outmoded in style to score in today's market, but clears the boards for 20th's future Trapp musical, "Sound Of Music."

Hollywood, Feb. 28.

Twentieth-Fox release of Wolfgang Reinhardt-UTZ Uterman production. Stars Ruth Leuwerik; with Hans Holt, Josef Meinrad, Maria Holst, Friedrich Dumin, Hilda Von Stolz, Michael Ande, Knut Mahlke, Ursula Wolff, Monika Wolf, Angelika Werth, Ursula Ettrich, Monika Ettrich. Directed by Wolfgang Liebeneiner. Screenplay, Herbert Reinecker, based on book by George Hurdalk and memoirs of Baroness Maria Von Trapp; camera (De Luxe), Werner Krien; editor, Margot von Schlieffen; art directors, Robert Herlth, Gottfried Will; music, Frank Grothe; sound, Hans Endraulat, Martin Mueller; assistant director, Zlata Mehlers. Reviewed at the studio, Feb. 28, '61. Running time, 97 MINS.

"The Trapp Family" is a sweet, old-fashioned picture for sweet, old-fashioned people. Once upon a (more innocent) time, say a quarter of a century ago, the Wolfgang Reinhardt-UTZ Uterman production, lensed in Austria, might have been quite a hit with the filmgoing public. But the screen and its audience are presumably made of sterner, slyer, more perceptive stuff these days.

The domestic fortunes of this film are somewhat partially dependent upon the extent of the reactionary, back-to-peaches-and-cream movement spurred by the boldness of theme and provocation of content that has characterized the screen's most important new efforts. Whether this ideological reaction will translate into an appreciable market in this instance is highly doubtful, especially since the product in question is of foreign vintage, is post-dubbed, bears not a single name (other than "Trapp" itself) that carries any weight at the U. S. boxoffice, and is too long and cumbersome for graceful pairing.

The screenplay, penned by Herbert Reinecker from a book by George Hurdalek, is based on the memoirs of the still-living Baroness Maria Von Trapp, which also formed the basis of the Broadway musical, "The Sound of Music," picture rights to which have been purchased by 20th-Fox which, in quickly releasing this version, thus clears the decks for the major undertaking to come. The story traces the activities of this model Austrian brood from the point at which it is joined by its inspirational force—a devoted young convent novice who undertakes the duties of governess of its seven children, later to become their stepmother—up through its flight from Nazi oppression and overseas to America, where its natural choral gifts enable it to catch on in the touring concert circuit and establish happy residence in Vermont.

The film's uncomprisingly sentimental nature has a tendency to slop over into naivete. A more lovable, less dimensional crop of characters is difficult to envision. On top of that, all of the conflicts are predictable and the pace commandeered by director Wolfgang Liebeneiner and supplemented by editor Margot von Schlieffen is ponderous in tempo, lopsided in emphasis. Sole virtue untarnished by dubbing translation is the choral warbling of the children, a delight to the ear and an assault on the heartstrings. Fact they sing like trained angels first time they raise their voices in concert is questionable, to say the least, but then everything wonderful comes pretty easy in this story.

Ruth Leuwerik, who bears a slight resemblance to Claudette Colbert, plays the novice-come-baroness. The character is not sufficiently developed, so that her charming innocence occasionally borders on the artificial, but on the whole she does a persuasive job. As the baron, Hans Holt cuts a handsome, impressively blank figure as a rather hapless example of obsolete nobility in a compressing society giving way to the commoner. The seven children form an attractive unit, individual personality flashing out only in the singing passages.

Frank Grothe's melodious music is an outstanding aspect. The Robert Herlth-Gottfried Will sets, especially the baron's home, are sturdy and elegant, and are appreciatively regarded through Werner Krien's camera via De Luxe Color. *Tube.*

Walk The Angry Beach

Stark study of lower-depth element on Hollywood fringe in which the glamor capital itself is depicted as the heavy. An earnest, passionate, but undisciplined, rather immature film lacking sufficient b.o. value by arty or general standards.

Hollywood, March 2.

John Patrick Hayes production (no release set). Stars Anthony Vorno, Rue McClanahan. Directed and screenplay by Hayes; camera, Vilis Lapenieks; editor, Esther Poche, Ronald Thorne; music, Bill Marx. Reviewed at General Film Labs, March 2, '61. Running time, 74 MINS.

Tony	Anthony Vorno
Sandy	Rue McClanahan
Nick	Paul Bruce
Ernest	Ernest Macias
Tom	John Barrick
Shakespearean	Leslie Moorhouse
Fitz	Doug Rideout
Patti	Joanne Stewart
Mrs. McVea	Lea Marmer

Hollywood's wilder, more sordid elements are the basis for an undisciplined, emotionally bitter "Expose" in "Walk the Angry Beach." Few will deny the baser instincts of mankind are as much a reality in the film capital as they are anywhere but, in implying that the corrupt nature of the community itself is responsible for the tragic death of his hero, a basically decent but confused young man who lacks the self-control or perception to avoid his own destruction, writer-producer-director John Patrick Hayes is guilty of a distorted perspective that tarnishes a no doubt sincere effort.

Although the very earnestness of Hayes' glum, acid point-of-view and the passion with which he presents his case merit industry and community observation, if only to witness the extent to which Hollywood can be held in low esteem, this film is not going to be a favorite down at the Chamber of Commerce nor is it likely to snare very easily the release commitment it is now without, at least from the major Hollywood distribution points. Way shy of respectable art house calibre, far too offbeat and specialized for popular general run, and entirely too risque in its present state to pass the puritan pressure barrier, it is a doubtful prospect for the current domestic cinemarketplace.

Hayes' angry young picture of Hollywood is pegged on the experiences of a young fellow (Anthony Vorno) who: 1) is abandoned by his wife, 2) fails in his junkyard business, 3) tangles with a prospective employer in his bid for a job, 4) joins a pair of crooks in a waterfront heist, 5) falls in love with a mixed-up peeler (Rue McClanahan) who wants to be an actress, but is a sucker for a bedroom "casting" pitch, 6) dies in her arms after he is knifed by one of the theives.

By refusing to give Hollywood, or mankind for that matter, the benefit of the doubt, preferring instead to poke around in all the dark, corrupt corners of human nature, Hayes' never makes it quite clear just what he is saying or proposing, if anything. It is as director that he seems most gifted—particularly in the course of several discerningly-lensed passages (with the aid of his cameraman, Viles Lapenieks). Editing by Esther Poche and Ronald Thorne has a tendency to be too abrupt and to take too much for granted. Original jazz score by Bill Marx, featuring Bud Shank, adds drive and the proper note of agitation.

Vorno does a compendable job as the hero. Miss McClanahan does exceptionally well as his stripper girl friend. General tone of thespic support is satisfactory. *Tube.*

The Long And The Short And The Tall
(BRITISH)

Gripping war yarn with some standout performances. Lacks women thesps but if public's not now sated by war pix, this one should do well.

London, Feb. 28.

Warner-Pathe release of a Michael Balcon production for Associated-British. Stars Laurence Harvey, Richard Todd, Richard Harris; features David McCallum, Ronald Fraser; John Meillon, John Rees, Kenji Takaki. Directed by Leslie Norman. Screenplay, Wolf Mankowitz, from Willis Hall's play; camera, Edwin Hillier; editor, Gordon Stone; music, Stanley Black. At Corner Theatre, London. Running time, 105 MINS.

Sgt. Mitchem	Richard Todd
Private Bamforth	Laurence Harvey
Corporal Johnstone	Richard Harris
Lance-Corporal Macleish	Ronald Fraser
Private Whitaker	David McCullum
Private Smith	John Meillon
Private Evans	John Rees
Tojo	Kenji Takaki

Director Leslie Norman and scriptwriter Wolf Mankowitz have not been able to resist the temptation to take a great deal of Willis Hall's war play into the open air of the jungle. This is a pity. It loses the sense of pent-in suspense that marked the play so effectively and it also shows up the fact that the Elstree "jungle" is rather phoney. Nothing can detract from the powerful interest of this war yarn, however, for the characters and their sparking are well contrived. Only snag is that there have been many war films and public interest may be satisfied by now. There's reasonably good stellar value in Laurence Harvey and Richard Todd. This measures up as a good boxoffice prospect.

Film depends on characterization rather than on the thinnish plot. It's set in the Far East jungle during the Japanese campaign. A small patrol led by a sergeant (Richard Todd) is cut off. Suddenly "sparks" makes radio contact and jabbering Japanese voices nearby cause them to realize that they're in a spot.

A lone Japanese scout moves into their position and Todd insists that they must get him back to base alive as a source of information. The remainder want to bump him off with the solitary, surprise exception of a loud-mouthed and brash private (Laurence Harvey). The drama of the film comes from the private hatred, misunderstanding and bitterness that each man holds for the other. There are not many highlight physical situations. The pic depends on the dialog which is candid, raw and completely authentic, and also on the conventional but blended characters and their reactions to each other and their plight. There's also an ironic climax.

Standout performance comes from Harvey. It is dramatic license that enables him to behave a way that would undoubtedly have had him up on a charge in a real situation. He is bombastic, amusing and, in scenes with the Jap, remarkably gentle and deserving with sympathy.

The bewildered Jap, subtly played by Kenji Takaki, is another very sound performance.

In fact there is no weak link in the cast. Todd is a dogged, worried sergeant; Richard Harris shapes very good as his righthand man and Ronald Fraser is fine as a dour Scot. David McCallum, John Meillon and John Rees competently make up a cast that is handpicked to put over the author's message.

Edwin Hillier's lensing is okay, as are the other technical credits, except for the too obvious certainty that the film was shot in a studio. But that's a minor moan. Director Leslie Norman has helped to raise an orthodox and rather wordy war adventure to quite a pitch of excitement. *Rich.*

20,000 Lieues Sur La Terre
(20,000 Leagues Across Earth) (FRENCH-RUSSIAN) (COLOR)

Paris, Feb. 21.

UFA release of Procinex-Trident-Gorki production. Stars Tatiana Samoilova; features Jean Gaven, Jean Rochefort, Ludmila Martchenko, Leon Zitrone, Yuri Bielov, Valentin Zoubkov. Directed by Marcel Pagliero. Screenplay, R. M. Arlaud, M. Courmot, Serge Mikhalkov, I. Zorme. Camera (Sovcolor), J. Penzer; I. Rappaport; editor, Victoria Mercanton. At Miramar, Paris. Running time, 90 MINS.

Natacha	Tatiana Samoilova
Macha	Ludmila Martchenko
Leon	Leon Zitrone
Gregoire	Jean Gaven
Pernand	Jean Rochefort
Andre	Yuri Bielov
Nicolas	Valentin Zoubkov

A vague storyline is used as an excuse to work in a lot of documentary footage on Moscow and various other sectors of Russia. This is simple and unassuming but sans any character or newness in approach for any foreign chances except for possible cutting down for filler use or as tv fodder. Too much Russo stuff has hit Yank screens for this to have much curio value either.

A French video crew float around with one looking for an old wartime friend, and also doing programs about the country. Interludes with girls and a story of finding the financee of the interpreter's girl who has run off due to a misunderstanding, also give excuse for some other traveling footage.

Characters are fairly engaging if one dimensional. Some of the scenic values are okay. But the color is drab and pic overlong for its framework. *Mosk.*

Frontier Uprising

Adequate supporting fare for western buffs. Good production values.

Hollywood, Feb. 23.

United Artists release of Robert E. Kent production. Stars James Davis, Nancy Hadley, Ken Mayer. Directed by Edward L. Cahn. Screenplay, Owen Harris, from story by George Bruce; camera, Maury Gertsman; editor, Kenneth Crane; art director, Serge Krizman; music, Paul Sawtell, Bert Shefter; assistant director, Herbert S. Greene. Reviewed at Goldwyn Studios, Feb. 23, '61. Running time, 68 MINS.

Jim Stockton	James Davis
Consuela	Nancy Hadley
Beaver	Ken Mayer
Montalvo	Nestor Paiva
Kilpatrick	Don O'Kelly
Ben Wright	Stuart Randall
Lopez	David Renard
General Torena	John Marshall
Lieutenant Ruiz	Eugene Iglesias
Chief Taztay	Herman Rudin
Commander Kimball	Addison Richards

"Frontier Uprising" rises slightly above lower-berth western standards in terms of physical proportion, but sings slightly below the norm in story and screenplay values. Upshot is secondary fare of appreciable appeal only to the most easygoing of sagebrush enthusiasts. United Artists is releasing the Zenith Pictures offering, produced by Robert E. Kent.

Jim Davis, star of the syndicated tv series, "Rescue 8," stars in this film as a rugged frontier scout embroiled in the early struggle for California among Yanks, Mexicans and the American Indian. Owen Harris has constructed his screenplay (from the story, "Kit Carson," by George Bruce) to allow for several lively battle passages and one novel sequence in which hero and heroine share a common bath, semi-Japanese style, in a partitioned pool, but his attempts to inject whimsy are clumsy and the dialog is creaky. The film is notable for some sweeping panoramic views of craggy desert country captured through Maury Gertsman's lens under Edward L. Cahn's observant direction, an unusually expansive quality for such a modest picture.

Davis plays agreeably and heroically. Nancy Hadley poses prettily for the camera, but that is a shortcoming of her performance. She seems to be posing, more than performing. Able support is chipped in by Ken Mayer, Nestor Paiva, Don O'Kelly, Eugene Iglesias, Stuart Randall, David Renard, John Marshall, Herman Rudin and Addison Richards.

The film benefits from the journeyman efforts of editor Kenneth Crane, art director Serge Krizman and cleffers Paul Sawtell and Bert Shefter. *Tube.*

Five Golden Hours
(BRITISH)

Only spasmodically amusing comedy, with too much weight on Ernie Kovacs' shoulders. Unusually heavy-handed production and direction by Mario Zampi. Useful marquee value, but mainly a misfire.

London, Feb 28.

Columbia and Fabio Jenner release of a Mario Zampi production. Stars Ernie Kovacs, Cyd Charisse, George Sanders. Features Kay Hammond, Dennis Price. Directed by Zampi. Original story and screenplay, Hans Wilhelm; camera, Christopher Challis; editor, Bill Lewthwaite; music, Stanley Black. At Odeon, Marble Arch, London. Running time, 89 MINS.

Aldo Bondi	Ernie Kovacs
Baroness Sandra	Cyd Charisse
Mr. Bing	George Sanders
Martha	Kay Hammond
Raphael	Dennis Price
Rosalie	Cleia Montani
Dr. Alfieri	John Le Mesurier
Father Superior	Finlay Currie
Brother Geronimo	Reginald Beckwith
Beatrice	Avice Landone
Alfredo	Sydney Tafler
Enrico	Martin Benson
1st Lady Guest	Hy Hazel
2nd Lady Guest	Joy Shelton

It's easy to see how the idea of "Five Golden Hours" would appeal to Mario Zampi's impish sense of humor. But something has misfired badly in this comedy which he produced and directed. It is gabby, protracted and largely tedious despite a very sound cast. The names may drag in some customers, but they are likely to be disappointed at the result. Technically the film is okay but Hans Wilhelm's script is not as witty as it may have read and too much onus is flung on the shoulders of Ernie Kovacs, a talented comedian, but one who is more acceptable in smaller doses.

He plays a professional mourner and pallbearer whose racket is to console rich, bereaved widows. This way he lives in considerable comfort. But he really falls for a baroness (Cyd Charisse) despite the fact that she's allegedly penniless. To help her out he persuades three rich widows to lend him money which he claims he can turn into a fortune by playing on the difference in time between Rome and New York—hence the title.

But when the baroness disappears with the loot, he is faced with the problem of explaining to the cheated widows. Kovacs decides to bump them off but when the plan goes haywire, he decides to feign madness. Eventually he marries Miss Charisse, but it seems fairly certain that she has her roving eye on his fortune and that it won't be long before he is attending another funeral, as the principal of the event.

This idea needs a far more nimble touch and wit than it has received. Though the cast works gamely their efforts, with the exception of those of George Sanders, swiftly become tedious. Kovacs tackles the funeral fun and games with huge gusto and earns a few yocks but there is far too much of him.

Sanders is suavely debonair as a fellow inmate of the looney bin while Miss Charisse looks charming as the baroness but has little into which she can get her teeth. Kay Hammond, Clelia Mantania and Avice Landone are the three merry widows.

Some small but telling contributions by Dennis Price, Martin Benson, Hy Hazel, Joy Shelton, John Le Mesurier and Finlay Currie support the principals. But it is the muddled, heavy script that causes the slight joke to go sour. *Rich.*

La Recreation
(FRENCH)

Paris, March 7.

Columbia release of Elite Films production. Stars Jean Seberg, Christian Marquand; features Evelyne Kerr, Francoise Prevost. Directed by Francois Moreuil. Fabien Collin, Screenplay, Daniel Boulanger. Moreuil based on story by Francoise Sagan; camera, Jean Penzer; editor, Rene Le Henaff. At Ermitage, Paris. Running time, 87 MINS.

Kate	Jean Seberg
Philippe	Christian Marquand
Wife	Francoise Prevost
Friend	Evelyne Kerr

Yank actress Jean Seberg stars in her fourth French pic with this, and it is a first directorial effort by Francois Moreuil. It is also a Francoise Sagan original and has a fresh and airy progression and unpretentious tang that could have this worth an arty theatre spotting ab oad with more general usage inherent in it via its entertainment qualities.

Moreuil has been content to let this simple tale amble along via the impetus of its actors which helps give it a feeling for incident and human relations. However, its Saganesque tale of people trying to love, and an older man's brief affair with a young girl is slight overall. It is pleasant but lacks a forthright conception.

Film is thus sketchy. An American teenager, Miss Seberg spies on a sculptor and his wife from her school. She also sees a hit and run driver too and does not know it is the sculptor until she falls for him. She has an affair with him and then leaves him. Pic is not wicked, but somewhat condescending to the bored upper crust it pictures while the hard-headed American girl, in a French boarding school, eagerly finds her first love in this listless group.

But it is well observed, with a racy American style dialog that manages to go over in French. The defensive wisecracks also score. This is a tenuous pic but has flair and impact in spite of its almost amateurish technical approach. This is a help in not insisting on relations and letting them grow and ripen, and then fade away.

Miss Seberg's aspects also fit as her developing love turns her into a female who has learned a lesson. Christian Marquand and Francoise Prevost are properly vapidly charming as the married couple. Moreuil shows a decided feel for situation comedy and may be heard from in the future. It is good natured and even tender but its almost sentimental indulgence of whim and surface feelings does not give it the needed penetration so this calls for the hard sell on its good points. *Mosk.*

Margulies Gets Brevoort

The 2,000-seat Brevoort Theatre in Brooklyn, formerly operated by Loew's Theatres, has been sold to a corporation headed by Alfred Margulies, a local exhibitor. Margulies has taken over the operation and is planning to renovate the house.

Berk & Krumgold, theatre realty specialists, made the deal with the Abbingdon Amus. Corp., a Loew's subsidiary.

The World in My Pocket
(GERMAN)

Munich, March 7.

Constantin-Omnia release of Corona (Alexander Grueter) production. Features Nadja Tiller, Rod Steiger, Peter Van Eyck, Jean Servais, Ian Bannen. Directed by Alvin Rakoff. Screenplay, Frank Harvey, based on novel "The World In My Pocket" by James Hadley Chase; camera, Vaclav Vich. Running time, 90 MINS.

The Marseilles setting and the "Rififi" style treatment alone would have made this hardly more than just another version of the much-used Brink's story. But an ingenious turn to the diabolical-comical lets pic come off as delectable fare with strong b.o. potential.

For in the end it is not the police who are spelling doom to the gangster quintet's excruciating efforts to appropriate the armored truck with the $1,000,000 loot, nor the amateur sleuth (this time, amusingly, a juvenile), nor even the familiar falling out among the robbers. It is an inanimate object, the strongbox on wheels itself, which merely has to employ its own inbuilt defense and safety mechanism to reduce to mincemeat what has been prepared and even executed as a perfect crime.

After its capture it goes right on broadcasting its respective location on every point of the further trip. When this is taken care of by cutting a wire, it just continues refusing to let itself be opened by force of explosives, blowtorches, etc., or to give away more than two of the seven code numbers necessary to handle the dial.

Thus defeated by the quasi-demonic power of a mechanical thing the truck's hijackers are losing their minds. First to crack is the safe-dial specialist with the hypersensitive finger touch, then all others. Their fate is played straight and for all its genuinely tragic effects. However, reminding of the kidnappers in the O. Henry story whom their bad boy victim drives crazy to a point where they die to get rid of him without the least bit of ransom, they are at the same time a screamingly funny lot.

The finish, set in the Southern France counterpart of "High Sierra" (on the surface repeating the end of the Bogart-Lupino film classic of the '40s) makes the most of this tragicomic contrast: seven corpses, two from the "good side," the rest comprising the entire team of evildoers, and an armored truck passing back into the hands of its owners, hardly scratched and with its contents intact.

Excellent performances throughout: Austrian Nadja Tiller is the appealing girl who masterminds the robbery attempt. Rod Steiger, past master in the gangster boss line, reveals quite a few new facets; Jean Servais, French veteran of the "Rififi" series, ex-Hollywood's Peter Van Eyck, now a German star and rightly so; and British Ian Bannen, remarkable young new lover type. Terse, underplaying direction by Alvin Rakoff and Vaclav Vich's outstanding camerawork do much to make this one of the more noteworthy pix of this season. *Jok.*

Les Amours De Paris
(Paris Loves)

Paris, Feb. 28.

Pathe release of Film Matignon production. Stars Dany Cowl, Francois Perier; features Harold Kay, Perrette Pradier, Nicole Courcel, Bernard Verniger. Directed by Jacques Robin, editor, Jacques Lestrangin. At Matignan, Paris. Running time, 100 MINS.

Maurice	Francois Perier
Floris	Dany Cowl
Doctor	Harold Kay
Francoise	Perrette Pradier
Nicole	Nicole Courcel
Jacques	Bernard Verniger

Situation comedy criss-crosses three couples, a cheating married man with a wife who's likewise, a young skirt chaser and a marrying-minded model, and a bumbling, zany couple. All ends happily after many complications, but this does not have the snap for characterization, and the inventiveness to make it of anything but primarily local fodder. Film looms unlikely for foreign marts.

The married man worries only about seeing his wife in the hospital while she has eyes for the doctor; the Don Juan finally marries the girl, and the madcap couple also find romance. Acting is acceptable but without the brightness and necessary sound story to really make their antics funny or beguiling.

New director Jacques Poirenaud seems assured but without the individuality and flair to have all this jell. Technical credits are good. *Mosk.*

L.A. Perking; 'Alamo' Rousing $26,000, 'Sundowners' Big 27G, 'Impostor' 21G, 'Exodus' 20G, 'Ben-Hur' Sharp $18,000

Los Angeles, March 7.

First-runs here are stacking up fairly well this frame, with a pair of incoming bills plus a number of continued hefty holdovers sparking the overall setup. "The Alamo," swinging over from showcasing at the Carthay on hard-ticket, is evincing plenty of strength on continuous-run at Hollywood Paramount where a boffo $26,000 is in prospect.

"Great Impostor" is heading for a good $21,000 in three theatres. "Where Boys Are," in first general release, looks like fair $9,500 in two spots.

"The Sundowners" shapes big $27,000 or close in second session, playing five houses. "World of Suzie Wong" is heading for hefty $10,000 on regular holdover for 12th week at the Chinese.

"Never On Sunday," displaying great stamina and help by Academy nominations, shapes great in 15th round at Fine Arts. "Exodus" heads the hardticket parade with slick $20,000 in 11th Warner Beverly round but "Ben-Hur" is only a step behind with a mighty $18,000 for 67th round at the Egyptian.

Estimates for This Week

Warren's, Wiltern, Hollywood (B&B-SW-FWC) (1,757; 2,344; 756; 90-$1.50)—"Great Impostor" (U) and "Wings of Chance" (U). Good $21,000. Last week, Warren's with Hawaii, "Savage Innocents" (Par), "Blueprint Robbery" (Par) (2d wk), $5,600. Wiltern with Hillstreet, Pix, "Wackiest Ship in Army" (Col), "Sword Sherwood Forest" (Col) (2d wk), $12,900. Hollywood, "Misfits" (UA) (4th wk), "Happy Anniversary" (UA) (reissue), $3,600.

Hollywood Paramount (State) (1,468; $1-$2.40)—"Alamo" (UA) (m.o.). Boffo $26,000. Last week, "Cimarron" (M-G) (10th wk-3 days), $1,300.

State, Vogue (UATC-FWC) (2,404; 810; 90-$1.50)—"Where Boys

(Continued on page 10)

Key City Grosses

Estimated Total Gross

This Week $2,522,700
(Based on 22 cities and 238 theatres, chiefly first runs, including N. Y.)

Last Year $2,332,800
(Based on 23 cities and 243 theatres.)

'Can-Can' Fat 11G, T'ronto; 'Alamo' 6G

Toronto, March 7.

Only newcomer is "Can-Can," not up to expectations but still good at Imperial. Some holdovers showing an increase over the previous week, with big biz.

Leading the city are "The Misfits" in third, "World of Suzie Wong," in fifth, and "Great Impostor" in second. "Spartacus" is rated big in 11th round at Uptown.

Estimates for This Week

Carlton (Rank) (2,318; $1-$1.50)—"Great Impostor" (U) (2d wk). Holding at trim $10,000. Last week, $12,000.

Eglinton (FP) (918; $1.50-$2.50)—"Windjammer" (NT) (11th wk). Good $6,000. Last week, same.

Hollywood (FP) (1,080; $1-$1.25)—"Suzie Wong" (Par) (5th wk). Big $12,000. Last week, $14,000.

Hyland (Rank) (1,357; $1-$1.50)—"Two-Way Stretch" (20th) (10th wk). Fine $5,000. Last week, ditto.

Imperial (FP) (3,343; $1-$1.25)—"Can-Can" (20th). Good $11,000. Last week, "Canadians" (20th), $8,000.

Loew's (Loew) (2,748; $1-$1.50)—"Misfits" (UA) (3d wk). Hefty $12,000. Last week, $14,000.

Tivoli (FP) (935; $1.50-$2.50)—"Alamo" (UA) (17th wk). Okay $6,000 or near. Last week, $6,200.

Towne (Taylor) (693; $1-$1.50)—"Never On Sunday" (Lope) (6th wk). Up to fast $7,000. Last week, $6,500.

University (FP) (1,360; $1.50-$2.75)—"Ben-Hur" (M-G) (64th wk). Lusty $7,500. Last week, $7,000.

Uptown (Loew) (1,304; $1.50-$2.75)—"Spartacus" (U) (11th wk). Big $9,500. Last week, same.

'Pepe' Potent $14,000 In Cincy; 'Star' Light 5G, 'Gorgo' 8½G, 'Suzie' 8G

Cincinnati, March 7.

"Pepe" dominates the Cincy film front currently. Film's strong opening restores the Capitol to major biz status after brief lapse from long hard-ticket policy. In an otherwise spotty session, "Flaming Star" shapes modest in opener at Keith's. "World of Suzie Wong" bids firmly in fourth frame at Albee. "Gorgo" looks okay in second stanza at Palace.

"Alamo" is rebounding in 11th week and "Spartacus" holds okay at same stage.

Estimates for This Week

Albee (RKO) (3,100; $1-$1.50)—"Suzie Wong" (Par) (4th wk). Firm $8,000. Last week, $10,000.

Capitol (SW-Cinerama) (1,400; $1.25-$1.80)—"Pepe" (Col). Strong $14,000 or over. House dark last week.

Esquire Art (Shor) (500; $1.25)—"Never On Sunday" (UA) (7th wk). Good $1,200. Last week, $1,500.

Grand (RKO) (1,300; $1.75-$2.75)—"Spartacus" (U) (11th wk). Okay $7,000. Last week, $7,400.

Guild (Vance) (300; $1.25)—"Man In Cocked Hat" (Indie). Okay $2,400. Last week, "Please Turn Over" (Col) (10th wk), $1,300.

Hyde Park Art (Shor) (500; $1.25)—"Happened In Broad Daylight" (Indie). So-so $1,100. Last week, "Portrait of Sinner" (Indie), $900.

Keith's (Shor) (1,500; 90-$1.25)—"Flaming Star" (20th). NSH $5,000. Last week, "Swiss Family Robinson" (BV) (5th wk), $6,200.

Palace (RKO) (2,600; $1-$1.25)—"Gorgo" (M-G) (2d wk). Oke $8,500. Last week, $13,000.

Twin Drive-In (Shor) (600 cars, west side, 90c)—"Prisoners of Congo" (Indie) and "Amazing Mr. Callaghan" (Indie). Slow $2,500. Last week, "Where Boys Are" (M-G) and "Sergeant Rutledge" (WB) (subsequents), $2,000.

Valley (Wiethe) (1,200; $1.50-$2.50)—"Alamo" (UA) (11th wk). Rebounding in second to last week for okay $5,000 after $3,400 10th, lowest of run. "Exodus" (UA) bows March 22.

'Sinner' Okay $9,000 In Buff.; 'Suzie' Hotsy 15G

Buffalo, March 7.

Trade is offish here currently, with the new films not any great help. Top newcomer looks to be "Portrait of Sinner," which is heading for an okay take at Paramount. "Go Naked in World" looms slow at the Buffalo, also initial week. "Millionairess" is rated dull at Century while "World of Suzie Wong" shapes nifty in fourth round at the Center.

Estimates for This Week

Buffalo (Loew) (3,500; 70-$1) — "Go Naked in World" (M-G) and "Price of Silence" (M-G). Slow $9,000 or less. Last week, "Misfits" (UA) (3d wk), $8,000.

Center (AB-PT) (2,000; 70-$1.25)—"Suzie Wong" (Par) (4th wk). Nifty $15,000 or over. Last week, $18,000.

Century (UATC) (2,700; 70-$1)—"Millionairess" (20th) and "Long Robe" (20th). Dull $7,500. Last week, "Canadians" (20th) and "39 Steps" (Indie), $6,500.

Lafayette (Basil) (3,000; 70-$1)—"Swiss Family Robinson" (BV) (4th wk). Fair $7,000. Last week, $7,500.

Paramount (AB-PT) (3,000; 70-$1)—"Portrait of Sinner" (AI) and "Last Rebel" (AI). Okay $9,000 in 6 days. Last week, "Blueprint Robbery" (Par) and "Foxhole in Cairo" (Par), $6,500 in 6 days.

Teck (Loew) (1,200; 70-$1.25)—"Misfits" (UA) (m.o.). Good $5,000 or near. Last week, "League of Gentlemen" (Kings) (2d wk), $3,000.

Cinema (Martina) (450; 70-$1)—"Carry On Nurse" (Gov) (18th wk). Powerful $3,000. Last week, $2,800.

'Impostor' Boff $12,000, K.C.; 'Priest' Fine 12½G, 'Spartacus' Wham 20G

Kansas City, March 7.

"Great Impostor" adds to wealth of new picture fare here currently and looks sock at Paramount on opener. "Hoodlum Priest" is playing a new combo of drive-ins and hardtops for nice total. String of holdovers is topped by "Spartacus," still wow at the Capri in second. "101 Dalmatians" at Uptown-Granada combo is rated smash. "Ben-Hur" at the Brookside on lower-scale run is good. "Suzie Wong" at the Roxy. "Exodus" at Empire is smooth in 11th week while "World of Suzie Wong" shapes strong in fifth at Roxy.

Estimates for This Week

Brookside (FMS-NT) (800; $1.25-$1.50)—"Ben-Hur" (M-G) (3d wk). Steady $6,000. Last week, same.

Capri (Durwood) (1,260; $1.25-$3)—"Spartacus" (U) (2d wk). Wow $20,000; holds. Last week, opened with new top price policy of $3, showing on hard-ticket, to get $20,000, about all house can hold on 10 shows per week.

Empire (Durwood) (1,280; $1.25-$3)—"Exodus" (UA) (11th wk). Smooth $10,000; stays. Last week, same.

Kimo (Dickinson) (504; 90-$1.25)—"Please Turn Over" (Col) (11th wk). Nifty $1,500. Last week, same.

Paramount (UP) (1,900; 75-$1)—"Great Impostor" (U). Kicking off an area preem, sock $12,000; holds. Last week, "Village of Damned" (M-G), $8,000.

Plaza (FMW-NT) (1,630; $1.25)—"Misfits" (UA) (4th wk). Sturdy $6,300. Last week, $8,500.

Roxy (Durwood) (850; $1-$1.50)—"Suzie Wong" (Par) (5th wk). Strong $9,000. Last week, $9,500.

Shawnee, Leawood Drive-Ins (Dickinson) (1,100 cars; 900 cars; 90c), Heart Drive-in (Wiles, Noah) (1,100 cars; 90c), Isis, Vista (FMW-NT) (1,360; 700; 90c)—"Hoodlum Priest" (UA) and "Frontier Uprising" (UA). Unusual hook-up of ozoners and hardtops. Fine $12,500. Last week, sub-runs.

Uptown, Granada (FMW-NT) (2,043, 1,217; $1-$1.25)—"101 Dalmatians" (BV) (2d wk). Sock $20,000, biggest second stanza in years. Last week, $29,000, biggest opener on record at house.

'Alamo' Whopping $30,000 in Denver

Denver, March 7.

Film biz is soaring here this stanza, with "The Alamo" easily outstanding at Paramount. Playing at regular prices on first-run, this is rated sensational with $30,000 expected opening week. Some $4,000 and $5,000 days will make this possible. "Gorgo" looks fancy at the Denver.

"Great Impostor" shapes hep in third round at Centre. "World of Suzie Wong" looms good in fourth at Orpheum, being cut out of one day because of fire at theatre. "Spartacus" is rated strong in seventh frame at Aladdin.

Estimates for This Week

Aladdin (Fox) (900; $1.25-$2.50)—"Spartacus" (U) (7th wk). Strong $7,200. Last week, $7,500.

Centre (Fox) (1,270; $1-$1.45)—"Great Impostor" (U) (3d wk). Hep $9,000. Last week, $10,000.

Denham (Indie) (800; $1.25-$2.50)—"Ben-Hur" (M-G) (47th wk). Steady $7,000. Last week, $7,500.

Denver (Fox) (2,432; $1-$1.25)—"Gorgo" (M-G) and "Passport to China" (Indie). Fancy $15,000. Last week, "Circle of Deception" (20th) and "Sons and Lovers" (20th) (rerun) $6,300.

Esquire (Fox) (600; $1) — "Millionairess" (20th) (2d wk). Nice $2,400. Last week, $3,500.

Orpheum (RKO) (2,690; $1-$1.25)—"World of Suzie Wong" (Par) (4th wk). Good $9,000. Last week, $13,500.

Paramount (Indie) (2,100; 90-$1.25)—"Alamo" (UA). Mighty $30,000, biggest here in many months. Last week, "Gold Seven Saints" (WB) and "Tiger Bay" (Indie), $10,500.

Towne (Indie) (600; $1-$1.45)—"Swiss Family Robinson" (BV) (11th wk). Fine $5,000. Last week, $5,500.

'Alamo' Biggest in Balto, Great 16G; 'Impostor' Loud $11,000, 'Exodus' 6G

Baltimore, March 7.

Biggest news here is "The Alamo," which looks great at the New in first round. On the credit side, too, are "Gorgo," good in second week at the Hipp. "World of Suzie Wong" in 11th frame at the Charles.

"Spartacus" is holding nicely in seventh session at the Town and "Never on Sunday" is steady in 16th frame at the Playhouse. "Great Imposter" is rated hot in first at the Stanton. "Exodus" continues good in 12th week at the Mayfair where weekend biz is still capacity.

Estimates for This Week

Aurora (Rappaport) (367; 90-$1.50)—"Mouse That Roared" (Col) and "I'm All Right, Jack" (Col) (reruns). Fair $2,000. Last week, "Porgy and Bess" (Col) (rerun) (3d wk), $1,200.

Charles (Fruchtman) (500; 90-$1.80)—"Suzie Wong" (Par) (11th wk). Good $6,500 after $6,000 in 10th week.

Cinema (Schwaber) (460; 90-$1.50)—"Ivan Terrible" (Janus). Slow $1,500. Last week, "Virgin Spring" (Janus) (5th wk), $1,400.

Five West (Schwaber) (460; 90-$1.50)—"Tunes of Glory" (Lope) (11th wk). Warm $1,200 after $1,500 in previous week.

Hippodrome (Rappaport) (2,300; 90-$1.50)—"Gorgo" (M-G) (2d wk). Fair $5,000 after $14,000 opener.

Little (Rappaport) (300; 90-$1.50)—"Please Turn Over" (Col) (8th wk). Steady $2,000 after same in seventh.

Mayfair (Fruchtman) (750; $2-$2.50)—"Exodus" (UA) (12th wk). Holding at oke $6,000.

New (Fruchtman) (1,600; 90-$1.50)—"The Alamo" (UA). Great $16,000. Last week, "Swiss Family Robinson" (BV) (6th wk), $7,000.

Playhouse (Schwaber) (460; 90-$1.50)—"Never On Sunday" (Lope) (16th wk). Steady $2,000 after same in 15th week.

Stanton (Fruchtman) (2,800; 90-$1.50)—"Great Imposter" (U). Hep $11,000. Last week, "Misfits" (UA) (4th wk), $6,000.

Town (Rappaport) (1,125; $1.50-$2.50)—"Spartacus" (U) (7th wk). Nice $7,000 after $9,000 in sixth.

Broadway Grosses

Estimated Total Gross

This Week $526,300
(Based on 29 theatres)

Last Year $430,000
(Based on 26 theatres)

'Naked' NSH 15G, Philly; Wayne 11G

Philadelphia, March 7.

Heavy action Saturday at wickets despite some slowdown from rain is spelling fine trade here currently. Bulk of strength is coming from longruns with lone important newcomer not amounting to much. This is "Go Naked in World," modest on initialer at Fox. "The Alamo" shapes very big in third at Stanton while "Pepe" is rated trim in third at Stanley.

"Where Boys Are" still is happy in fifth at the Viking. "Swiss Family Robinson" looks lofty in sixth at the Midtown. "Spartacus" continues big in 17th stanza at Goldman.

Estimates for This Week

Arcadia (S&S) (536; 99-$1.80)—"Suzie Wong" (Par) (11th wk). Lively $8,500. Last week, $10,000.

Boyd (SW) (1,563; $2-$2.75) — "Exodus" (UA) (5th wk). Mighty $24,500. Last week, $28,500.

Fox (Milgrim) (2,200; 99-$1.80)—"Go Naked in World" (M-G). Modest $15,000 or less. Last week, "Gorgo" (M-G) (3d wk), $8,000.

Goldman (Goldman) (1,200; $2-$2.75)—"Spartacus" (U) (17th wk). Big $9,000. Last week, $9,200.

Midtown (Goldman) (1,000; 99-$1.80)—"Swiss Family Robinson" (BV) (6th wk). Tidy $7,500. Last week, $11,000.

Randolph (Goldman) (2,500; 99-$1.80)—"Misfits" (UA) (5th wk). So-so $7,000. Last week, $10,000.

Stanley (SW) (2,500; 99-$1.80)—"Pepe" (Col) (3d wk). Trim $18,000. Last week, $23,000.

Stanton (SW) (1,483; 99-$1.80)—"Alamo" (UA) (3d wk). Socko $11,000 or over for Wayne starrer. Last week, $13,000.

Studio (Goldberg) (483; 99-$1.80) "Goddess of Love" (20th) and "Forbidden Paradise" (Indie). Lush $6,300. Last week, "Big Combo" (AA) and "Herod Great" (AA), $2,000 in 4 days.

Trans-Lux (T-L) (500; 99-$1.80)—"Never On Sunday" (Lope) (15th wk). Lofty $6,000. Last week, $5,000.

Viking (Sley) (1,000; 99-$1.80)—"Where Boys Are" (M-G) (5th wk). Happy $8,700. Last week, $9,000.

World (R&B-Pather) (449; 99-$1.80)—"Ballad of Soldier" (Kings) (3d wk). Nice $4,000. Last week, $5,000.

'Priest' Terrif $22,000, St. Loo; 'Village' 9½G

St. Louis, March 7.

Big news here this stanza is launching of "Hoodlum Priest" at the State, with a wham session in prospect. Special interest is being shown in this opus since filmed mainly in St. Louis, with hundreds of local folks in extra roles. Also bright is "Village of Damned," okay in first week at Loew's Mid-City. "World of Suzie Wong" still is sock in fourth stanza at the Fox while "Spartacus" is rated big in 11th frame at Esquire.

Estimates for This Week

Ambassador (Arthur) (2,970; 60-90)—"Giant" (WB) (reissue). Good $10,000. Last week, "Millionairess" (20th) and "Ferry Hong Kong" (20th), $5,500.

Apollo Art (Grace) (700; 90-$1.25)—"Never on Sunday" (Lope) (5th wk). Oke $1,000. Last week, $1,000.

Esquire (Schuchart-Levin) (1,800; $1.25-$2.50)—"Spartacus" (U) (11th wk). Big $8,000. Last week, $8,300.

Fox (Arthur) (5,000; 60-90)—"Suzie Wong" (Par) (4th wk). Sock $14,000. Last week, $16,000.

Loew's Mid-City (Loew) (1,160; 60-90) — "Village of Damned" (M-G). Okay $9,500. Last week,

(Continued on page 10)

'Pepe' Great at $22,000, Cleve.; 'Gorgo' Fast 20G, 'Impostor' Okay 8G, 2d

Cleveland, March 7.

Some new, strong product and fairly good holdovers are making for a healthy lineup at first-runs here this session. Out in front is "Pepe," with excellent returns at the Allen. "Gorgo" also is very sturdy on opening frame at State. "Great Imposter" shapes okay in second at the Hipp while "Virgin Spring" looks strong at arty Heights Art.

Estimates for This Week

Allen (SW) (2,862; $1.25-$1.80)—"Pepe" (Col). Excellent $22,000. Last week, "Black Sunday" (AI) (2d wk), $10,500.

Continental Art (Art Theatre Guild) (800; $1.25) — "Carry On Nurse" (Gov) (m.o.) (11th wk). Nice $1,800, for house's longest run pic which did seven laps previously at Heights Art. Last week, $2,100.

Heights Art (Art Theatre Guild) (925; $1.25)—"Virgin Spring" (Janus). Strong $5,700. Last week, "Never On Sunday" (Lope) (10th wk), $2,700.

Hippodrome (Eastern Hipp) (3,700; $1-$1.50)—"Great Impostor" (U) (2d wk). Okay $8,000. Last week, $11,000.

Ohio (Loew's) (2,700; $1-$1.65) — "Suzie Wong" (Par) (m.o.) (11th wk). Okay $7,000. Last week, $7,500.

Palace (Silk & Helpern) (1,550; $1.25-$2.75) — "Spartacus" (11th wk). Fairish $7,800. Last week, $5,000.

State (Loew) (3,700; $1-$1.50)—"Gorgo" (M-G). Fat $20,000. Last week, "Circle of Deception" (20th), $7,500.

Stillman (Loew) (2,700; $1-$1.50)—"Subterraneans" (M-G) and "Key Witness" (M-G). Slim $6,500. Last week, "Go Naked in World" (M-G) (2d wk), $5,000.

H.O.s Hamper Chi; 'Psycho' Okay 7G, 'Mink' Hotsy 7G, 'Exodus' Smash 25G, 'Alamo' Torrid 17G, 5th, 'Pepe' $38,000

Chicago, March 7.

With no openers at big houses this round, the Loop is maintaining a nice tone with holdover product. Monroe has the sole new bill, reissue combo of "400 Blows" and "Hiroshima, Mon Amour," which looks okay.

"Psycho," on reissue, is doing okay in second stanza at Esquire while "Make Mine Mink" is brisk at the Cinema, also second. "Pepe" holds its fast pace in third session at the Chicago .

"Where Boys Are" looks lively in fourth Oriental frame while "101 Dalmatians" is still neat at State-Lake, also in fourth. World's "Entertainer" is bright in fourth week.

"Alamo" is rated strong in fifth move over session on grind at Roosevelt. "Misfits" shapes solid in fifth United Artists week. "World of Suzie Wong" is shaping big in 11th frame at the Woods.

On hard-ticket, "Exodus" again is near capacity in 12th Cinestage round. "Spartacus" looms lusty for 21st week at McVickers while "Ben-Hur" looks strong in its 63d Todd stanza.

Estimates for This Week

Carnegie (Telem't) (495; $1.80)—"Rikisha-man" (Fave) (5th wk). Okay $3,900. Last week, $4,800.

Chicago (B&K) (3,900; 90-$1.80)—"Pepe" (Col) (3d wk). Big $38,000. Last week, $43,000.

Cinema (Stern) (500; $1.50) — "Make Mine Mink" (Cont) (2d wk). Hefty $7,000. Last week, $6,500.

Cinestage (Todd) (1,038; $1.75-$3.50)—"Exodus" (UA) (12th wk). Near capacity $25,000. Last week, $27,000.

Esquire (H&E Balaban) (1,350; $1.25-$1.80)—"Psycho" (Par) (reissue) (2d wk). Okay $7,000. Last week, $8,500.

Loop (Telem't) (606; 90-$1.80)—"Nature's Paradise" (Falcon) (7th wk). Lean $5,300. Last week, $6,800.

McVickers (JL&S) (1,580; $1.49-$3.50)—"Spartacus" (U) (21st wk). Solid $14,000 or close. Last week, $14,500.

Monroe (Jovan) (1,000; 65-90) — "Hiroshima, Mon Amour" (Indie) and "400 Blows" (Indie). Perky $5,000. Last week, "Desert Attack" (Indie) and "Sniper's Ridge" (Indie), $5,500.

Oriental (Indie) (3,400; 90-$1.80)—"Where Boys Are" (M-G) (4th wk). Lively $20,000. Last week, $24,500.

Roosevelt (B&K) (1,400; 90-$1.80)—"Alamo" (UA) (5th wk). Fine

(Continued on page 10)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Impostor' Boffo $10,000, Omaha Ace

Omaha, March 7.

Biz is uneven at the downtown first-runs this week but "Great Impostor" opened socko at the Orpheum. "Go Naked in World" is nice at the State. "World of Suzie Wong," moved over from Orpheum to the Omaha for fourth downtown stanza, stays slick.

Estimates for This Week

Cooper (Cooper) (687; $1.55-$2.20) — "Cinerama" (Cinerama) (3d wk). Shapes fair $5,000. Last week, $8,000.

Omaha (Tristates) (2,066; $1-$1.25)—"Suzie Wong" (Par) (m.o.). Okay $5,500 for fourth downtown week. Last week, "Can-Can" (20th) (reissue), $6,000 at 75-$1 scale.

Orpheum (Tristates) (2,877; 75-$1)—"Great Impostor" (U). Socko $10,000 looms. Last week, "Suzie Wong" (Par) (3d wk), $7,500 at $1.25 top.

State (Cooper) (743; $1) — "Go Naked in World" (M-G). Fine $6,000. Last week, "Village of Damned" (M-G), $5,000.

'PEPE' SMASH $27,000, FRISCO; 'EXODUS' 20G

San Francisco, March 7.

Local first-runs are okay currently, with "Pepe" shaping smash in initial round at St. Francis. "Exodus" is rated dandy in fourth frame at Alexandria. "Go Naked in World" looks dull in opener at Warfield. "Grass Is Greener" still is good in 5-day third round at Golden Gate. "Savage Innocents" is only fair at Paramount in first stanza.

Estimates for This Week

Golden Gate (RKO) (2,859; $1.25-$1.50)—"Grass Is Greener" (U) and "Shakedown" (U) (3d wk). Good $9,000 in 5 days. Last week, $13,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Can-Can" (20th) and "Crazy For Love" (20th) (2d wk). Nice $10,000 in 6 days. Last week, $13,000.

Warfield (Loew) (2,656; $1.25-$1.50) — "Go Naked In World" (M-G) and "Operation Bottleneck" (UA). NSH $9,000. Last week, "Misfits" (UA) (4th wk), $9,500.

Paramount (Par) (2,646; $1.25-$1.50)—"Savage Innocents" (Par) and "Passport To China" (Par). Fair $10,000. Last week, "Black Sunday" (Indie) and "Little Shop" (Indie), $21,000 in 9 days.

St. Francis (Par) (1,400; $1-$1.50)—"Pepe" (Col). Smash $27,000. Last week, "Auntie Mame" (WB) and "No Time For Sergeants" (WB) (reissues), $8,500.

Orpheum (Cinerama, Inc.) (1,456; $1.75-$2.65)—"Seven Wonders Of World" (Cinerama) (reissue) (10th wk). Okay $11,000. Last week, $15,200.

United Artists (No. Coast) (1,151; $1.75-$3.50)—"Spartacus" (U) (11th wk). Good $14,000. Last week, 14,500.

Stagedoor (A-R) (440; $1.25-$1.50)—"Tunes Of Glory" (Lope) (8th wk). Oke $1,800 in 4 days. Last week, $3,600.

Vogue (S. F. Theatres) (364; $1.50)—"Virgin Spring" (Janus) (11th wk) and "Seventh Seal" (Janus) (reissue). Good $2,600. Last week, $2,900.

Coronet (United California) (1,250; $1.50-$3.50) — "Ben-Hur" (M-G) (63d wk). Nice $11,000. Last week, $12,000.

Alexandria (United California) (1,610; $1.49-$3.50)—"Exodus" (UA) (4th wk). Handy $20,000. Last week, $21,000.

Pitt Hot; 'Gorgo' Great 16G, 'Cry' Happy 8½G, 'Impostor' Smash 10G, 3

Pittsburgh, March 7.

Wickets are whirling rapidly again at all Pitt first-runs, as three new entries, "Gorgo" at Penn, "Cry for Happy" at the Gateway and "Upstairs and Downstairs" at Squirrel Hill all shape boffo. "Great Impostor" looms sock in third at Fulton. "World of Suzie Wong" at Stanley still is torrid.

"Spartacus" remains firm in 10th session at Nixon. "Alamo" wound up strongly in ninth round at the Warner. "Exodus" supplants it tomorrow (Wed.).

Estimates for This Week

Fulton (Shea) (1,635; $1-$1.50)—"Great Impostor" (U) (3d wk). Still sock at $10,000. Last week, $11,200.

Gateway (Associated) (2,100; $1-$1.50)—"Cry for Happy" (Col). Neat $8,500. Last week, "Can-Can" (20th) (3d wk), $5,100.

Nixon (Rubin) (1,760; $1.50-$2.75)—"Spartacus" (U) (10th wk). Hardy $7,500. Last week, $7,700.

Penn (UATC) (3,300; $1-$1.50)—"Gorgo" (M-G). Boffo $16,000 or near. Last week, "Misfits" (UA) (4th wk), $9,700.

Squirrel Hill (SW) (834; $1.25)—"Upstairs and Downstairs" (20th). Excellent $4,200. Last week, "General Della Rovere" (Cont) (3d wk), $2,000.

Stanley (SW) (3,700; $1-$1.50)—"Suzie Wong" (Par) (3d wk). Exciting $15,500. Last week, $14,200.

Warner (SW) (1,516; $1.25-$1.80)—"Exodus" (UA). Opens tomorrow (Wed.). Last week, "Alamo" (UA) (9th wk-9 days), good $9,000.

'Boys' Robust $21,000 In Hub; 'Circle' Slight 9G, 'Impostor' Wow 19G, 3d

Boston, March 7.

Trade continues at high levels set when the kids were out of school with good weather and no storms to disrupt biz. There's little new product. "Where Boys Are" is rated fast at Orpheum in first. "Circle of Deception," also new, is very light at Paramount.

Holdovers are getting the real coin with "Great Impostor" still great in third round at Memorial. "Pepe" is holding strongly in third at the Gary. "101 Dalmatians" is big in third at the Met. "Tunes of Glory" is showing big strength in 11th week at Beacon Hill. "Ballad of Soldier" looks torrid at Kenmore in sixth session.

Estimates for This Week

Astor (B&Q) (1,170; $1.90-$3)—"Spartacus" (U) (19th wk). Good $7,000. Last week, $8,000.

Beacon Hill (Sack) (678; $1.50)—"Tunes of Glory" (Lope) (11th wk). Stout $7,000. Last week, $8,000.

Boston (Cinerama, Inc.) (1,354; $1.20-$2.65)—"Seven Wonders of World" (Cinerama) (reissue) (2d wk). Fine $15,000. Last week, $17,000.

Capri (Sack) (900; $1.80-$2.20)—"Ben-Hur" (M-G) (m.o.) (11th wk). Good $8,000. Last week, $11,000.

Exeter (Indie) (1,376; 90-$1.50)—"Two-Way Stretch" (Indie) (2d wk). Peppy $7,800. Last week, $9,100.

Gary (Sack) (1,277; $1.25-$2.50)—"Pepe" (Col) (3d wk). Nice $12,500. Last week, $14,000.

Kenmore (Indie) (700; $1.50)—"Ballad of Soldier" (Union) (6th wk). Corking $6,500. Last week, $7,300.

Memorial (RKO) (3,000; 90-$1.49)—"Great Impostor" (U) and "Desert Attack" (20th) (3d wk).

(Continued on page 10)

'Naked' Nice 9G, Det.; 'Fever' 17G, 'Exodus' $25,000

Detroit, March 7.

Only two newcomers, both strong, combined with hotsy holdovers and longruns, add up to another great grossing week for first-runs here. New and good are "Fever in Blood" at Palms and "Go Naked in World" at the Adams. "Exodus" continues sensational at Mercury in the fourth week.

"Swiss Family Ribinson" is big in fourth session at the Michigan. "Gorgo" is okay in second stanza at Fox. "World of Suzie Wong" is still sturdy in 11th round at Grand Circus. "Spartacus" is strong in 18th week at Madison. "Ben-Hur" stays fast in 55th stanza at United Artists.

Estimates for This Week

Fox (Woodmont Corp) (5,041); 75-$1.49)—"Gorgo" (M-G) and "Key Witness" (M-G) (2d wk). Oke $18,000. Last week, $31,000.

Michigan (United Detroit) (4,000; $1.25-$1.49)—"Swiss Family Robinson" (BV) (4th wk). Great $18,000. Last week, $21,000.

Palms (UD) (2,961; $1.25-$1.49)—"Fever in Blood" (WB) and "Herod the Great" (AA). Fine $17,000 or near. Last week, "Misfits" (UA), $17,000 in fourth week.

Madison (UD) (1,408; $1.50-$3)—"Spartacus" (U) (18th wk). Nice $10,000. Last week, $11,000.

Grand Circus (UD) (1,400; $1.25-$1.65)—"Suzie Wong" (Par) (11th wk). Sturdy $15,000. Last week, same.

Adams (Balaban) (1,700; $1.25-$1.50) — "Go Naked in World" (M-G). Hotsy $9,000. Last week, "Where Boys Are" (M-G) (5th wk), $6,000.

United Artists (UA) (1,667; $1.25-$3)—"Ben-Hur" (M-G) (55th wk). Big $10,500. Last Week, $10,400.

Music Hall (Cinerama, Inc.) (1,208; $1.20-$2.65)—"Seven Wonders of World" (Cinerama) (reissue) (10th wk). Strong $12,000. Last week, $11,300.

Trans-Lux Krim (Trans-Lux) (1,000; $1.49-$1.65)—"Millionaire's" (20th) (2d wk). Okay $4,500. Last week, $6,000.

Mercury (UM) (1,465; $1.50-$3)—"Exodus" (UA) (4th wk). Wham $25,000. Last week, $24,100.

Despite New Pix, B'way Mild; 'Cry' Lusty 31G, 'Step' Light 12G; 'Facts' Sturdy 32G, 4th, 'Misfits' 23G, 5th

Despite four new entrants, biz tone is quite moderate this round at Broadway deluxers. Several rainy days, with snowfall in the suburbs, are being blamed for sagging trade although Lent and some weak product appear to be just as responsible for the offish trend.

"Cry For Happy" looks to get a neat $31,000, day-dating at the Forum and arty Trans-Lux 52d Street. Best showing is being made at the former. "Love and Frenchwoman" hit big $17,500 opening stanza at the arty Paris.

"Take Giant Step" is heading for a light $12,000 in initial round at the Victoria, and may not be around long. It was rushed in when "Circle of Deception" faded in second week. "Modligliani" garnered a fine $8,500 opening frame at the arty Baronet.

"Cimarron" with stageshow looks to dip to mild $103,000 in third session at the Music Hall, but will stay another. "101 Dalmatians" is holding with fancy $23,000 in fourth session at the Palace.

"Facts of Life" is heading for a sturdy $22,000 in current (4th) week at the Astor, and big $10,000 in same week at arty Beekman. "Swiss Family Robinson" looks to get hep $9,000 or close in 11th frame at the Embassy.

"Sanctuary" likely will garner tepid $22,000 in second stanza at Paramount and a fair $6,000 in same week at arty Trans-Lux 85th Street. "The Misfits" is winding its fifth-final session at the Capitol with an okay $23,000. "Go Naked in World" replaces today (Wed.).

Many hard-ticket pix are offish currently. "Pepe" is standout example, with fairish $16,000 probable in 11th week at Criterion. Also, "Exodus" is dipping slightly from its capacity status which has prevailed since opening week at the Warner. It looks like $49,000 for 12th round, still wow. "Spartacus," however, is holding almost even with last week with a good $18,500 expected in 22d session at the DeMille.

Estimates for This Week

Astor (City Inv.) (1,094; 75-$2)—"Facts of Life" (UA) (4th wk). Present round ending tomorrow (Thurs.) is heading for sturdy $22,000 or near after $29,000 for third week. Stays.

Capitol (Loew) (4,820; $1-$2.50)—"Go Naked in World" (M-G). Opens today (Wed.). Last week, "Misfits" (UA) (5th wk). Okay $23,000 after $35,000 for fourth.

Criterion (Moss) (1,520; $1.50-$3.50)—"Pepe" (Col) (12th wk). The 11th session ending last night (Tues.) was fairish $16,000 on 9 shows after $25,000 for 10 shows in 10th week. Continues.

DeMille (Reade) (1,463; $1.50-$3.50)—"Spartacus" (U) (22d wk). This round ending today (Wed.) looks like good $18,500 after $19,000 for 21st week. Stays on.

Embassy (Guild—Enterprises) (500; $1.25-$2)—"Swiss Family Robinson" (BV) (11th wk). This round ending tomorrow (Thurs.) likely will hit hep $9,000 or near after $10,500 in 10th week. "Shadows" (BL) is due in March 21.

Palace (RKO) (1,642; 90-$2.50)—"101 Dalamatians" (BV) (4th wk). This session winding up tomorrow (Thurs.) looks to hit sock $23,000 after $29,000 for third week. Stays on until "Great Impostor" (U) opens March 29.

Forum (Moss) (813; 90-$1.80)—"Cry For Happy" (Col). Initial week ending tomorrow (Thurs.) is heading for neat $22,000. Ho'ds. In ahead, "Wackiest Ship" (Col) (3d wk-9 days), $19,000.

Paramount (AB-PT) (3,665; $1-$2)—"Sanctuary" (20th) (3d wk). Second stanza completed Monday (6) was mild $22,000 after $30,000 for initial week. Stays on until "All Hands on Deck" (20th) opens March 24.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75)—"Cimarron" (M-G) with stageshow (3d wk). This round ending today (Wed.) looks to hold with $103,000. Second was $110,000. Stays one more week, with "Absent-Minded Professor" (BV) and Easter stageshow due to open March 16.

Rivoli (UAT) (1,545; $1.50-$3.50)—"Alamo" (UA) (20th wk). The 19th stanza ended last night (Tues.) was $14,000 after $15,000 in 18th week. "King and I" (20th) opens hard-ticket run here March 23.

State (Loew) (1,900; $1.50-$3.50)—"Ben-Hur" (M-G) (67th wk). This session ending today (Wed.) is heading for nice $25,500 on 11 shows after $24,500 in 66th week (10 shows). Continues.

Victoria (City Inv.) (1,003; 50-$2)—"Take Giant Step" (UA). First week winding tomorrow (Thurs.) is heading for light $12,000 or less. In ahead, "Circle of Deception" (20th) (2d wk), $9,500.

Warner (SW) (1,813; $1.50-$3.50)—"Exodus" (UA) (12th wk). This round ending tomorrow (Thurs.) looks like wow $49,000 or near. Last week, $53,000. Some matinees have not been selling out, and this is bringing down the weekly total. However, this is still terrific biz, with applications for seats still coming on dates late this fall.

First-Run Arties

Baronet (Reade) (430; $1.25-$2)—"Modigliani" (Cont) (2d wk). Initial session completed Monday (6) was fine $8,500. In ahead, "Make Mine Mink" (Cont) (11th wk-8 days), $6,400, and for an excellent extended-run.

Fine Arts (Davis) (468; 90-$1.80)—"Breathless" (FAW) (5th wk). Fourth week finished Monday (6) was great $14,200 after $18,300 for third round.

55th St. Playhouse (Moss) (253; ($1.25-$2) — "Don Quixote" (M-G) (7th wk). Current round ending tomorrow (Thurs.) looks to hit big $7,500 after $8,500 in sixth.

Beekman (R&B) (590; $1.20-$1.75)—"Facts of Life" (UA) (4th wk). This stanza ending tomorrow (Thurs.) looks to hit rousing $10,000 after $13,000 in third. Stays on.

Fifth Ave. Cinema (R&B) (250; $1.25-$1.80) — "Virgin Spring"

(Continued on page 10)

'Cry' Happy $14,000 In D.C.; 'Entertainer' Good 7G, 'Alamo' Boff 14G

Washington, March 7.

Mainstem trade shapes thinner this round than last with some holdovers losing their legs. Initialers offer the most hope. Best of latter is "Cry for Happy" which looks neat on opener at Capitol. "Question 7" is rated okay at Playhouse.

"Entertainer" at MacArthur looks good on first. "Great Imposter" is nice in second. "Exodus" is great at Uptown in second. "Alamo" is holding boff in its second pop-price round at Palace.

Estimates for This Week

Ambassador - Metropolitan (SW) (1,490; 1,000; 90-$1.49) — "Great Impostor" (U) (2d wk). Fine $12,000. Last week, $15,000.

Capitol (Loew) (3,426; 90-$1.49)—"Cry for Happy" (Col). Fat $14,000. Last week, "Gorgo" (M-G), $10,000.

Keith's (RKO) (1,850; $1-$1.49)—"Misfits" (UA) (5th wk). Sturdy $10,000. Last week, $14,000.

MacArthur (K-B) (900; $1.25) — "Entertainer" (Cont). Good $7,000 or near. Last week, "Virgin Spring" (Janus) (3d wk), $3,700.

Ontario (K-B) (1,240; $1-$1.49)—"Tunes of Glory" (Lope) (3d wk). Brisk $6,500. Last week, $8,300.

Palace (Loew) (2,390; $1-$1.49)—"Alamo" (UA) (2d wk). Boff $14,000 after $20,500 opener.

Playhouse (T-L) (458; $1-$1.49)—"Question 7" (Indie). Oke $6,100. Last week, "Wild One" (Col) and "Pal Joey" (Col) (reissues) (2d wk), $1,300 for final 6 days.

Plaza (T-L) (276; $1-$1.80) — "European Nights" (Indie) (4th wk). So-so $2,900. Last week, $3,400.

Town (King) (800; $1.25-$1.49)—"Suzie Wong" (Par) (11th wk). Steady $6,000, same as last round.

Trans-Lux (T-L) (600; $1.49-$2)—"Pepe" (Col) (3d wk). Hot $10,000. Last week, $12,000.

Uptown (SW) (1,300; $1.25-$2.25)—"Exodus" (UA) (2d wk). Socko $27,000. Last week, $26,200.

Warner (SW) (1,440; $1.49-$2.25)—"Spartacus" (U) (7th wk). Bang-up $14,000. Last week, $15,000.

Mpls. Up; 'Imposter' Lush $12,000, 'Boys' Boff 9½G, 'Priest' Lofty 9G

Minneapolis, March 7.

Boxoffice rebound continues here this chapter despite three big blizzards. Four big newcomers, all off to big starts, are "Great Impostor" at Orpheum, "Where Boys Are" at Gopher, "Sanctuary" at World and "Hoodlum Priest" at Lyric.

Tops among the holdovers is "Exodus," boffo in sixth round at Academy. It's the fifth week for "Suzie Wong" still neat at State. First-run suburban pleaser is "Tunes of Glory," sweet in third session at St. Louis Park.

Estimates for This Week

Academy (Mann) (947; $1.75-$2.65)—"Exodus" (UA) (6th wk). Holding at fat $15,000, same as last week.

Century (Cinerama, Inc.) (1,150; $1.75-$2.65)—"Cinerama Holiday" (Cinerama) (reissue) (11th wk). Healthy $7,000. Last week, $8,200.

Gopher (Berger) (1,000; $1-$1.25) —"Where Boys Are" (M-G). Boffo $9,500. Last week, "Swiss Family Robinson" (BV) (10th wk), $6,500 with $1.50 top.

Lyric (Par) (1,000; $1-$1.25)—"Hoodlum Priest" (UA). Star Don Murray's appearance at preem is helping push this to rousing $9,000 or near. Last week, "Look in Any Window" (AA), $7,000 at 85-$1 scale.

Orpheum (Mann) (2,800; $1-$1.25) —"Great Impostor" (U). Solid $12,000. Last week, "Misfits" (UA) (4th wk), $7,000 in 9 days.

St. Louis Park (Field) (1,000; $1.25)—"Tunes of Glory" (Lope) (3d wk). Hefty $5,000. Last week, $6,500.

State (Par) (2,200; $1-$1.50)—"Suzie Wong" (Par) (5th wk). Strong $8,000. Last week, $11,000.

Suburban World (Mann) (800; $1.25)—"Millionairess" (20th) (3d wk). Lean $2,000. Last week, $3,500. "Make Mine Mink" (Cont) opens Friday (10).

Uptown (Field) (1,000; $1.25)—"Swiss Family Robinson" (BV) (2d run). Day-dating with eight other nabe houses following 10-week loop run. Soft $2,600. Last week, "Can-Can" (20th) (2d run) (2d wk), $3,500.

World (Mann) (400; $3-$5.50) —"Sanctuary" (20th). Okay $6,000. Last week, "Ballad of Soldier" (Union) (2d wk), $5,500.

BOSTON

(Continued from page 9)

Whopping $19,000. Last week, $25,000.

Metropolitan (NET) (4,357; 70-$1.10) —"101 Dalmatians" (BV) (3d wk). Big $12,000 in 6 days. Last week, $22,500.

Orpheum (Loew) (2,900; 90-$1.50) —"Where Boys Are" (M-G). Fancy $21,000. Last week, "Misfits" (UA) (4th wk), $10,000.

New Fenway (Indie) (1,350; 90-$1.50)—"Letters From Windmill" (Indie) and "Gentleman in Room 6" (Indie). Okay $4,800. Last week, "World of Apu" (Indie) (4th wk), $3,400.

Paramount (NET) (2,357; 70-$1.10) — "Circle of Deception" (20th) and "For Love of Mike" (20th). Very light $9,000. Last week, "Goliath and Dragon" (AI) and "Half Pint" (Indie), $15,000.

Pilgrim (ATC) (1,900; 60-$1.10) —"Giant" (WB) rerun). Oke $8,000. Last week, "Underworld U. S. A." (Col) and "Passport to China" (Col), $6,500.

Saxon (Sack) (1,100; $1.50-$3)—"Exodus" (UA) (11th wk). Very big $20,000. Last week, $39,000 via two extra shows.

State (Trans-Lux) (730; 75-$1.25) —"Disgraced" (Indie) and "Fever Heat" (Indie) (2d wk). Perky $4,100. Last week, $5,200.

ST. LOUIS

(Continued from page 8)

"Swiss Family Robinson" (BV) (5th wk), $8,000.

State (Loew) (3,600; 60-90 — "Hoodlum Priest" (UA). Whopping $22,000. Last week, "Misfits" (UA) (4th wk), $10,000.

Pageant (Arthur) (1,000; 60-90) —"Ben-Hur" (M-G) (11th wk). Oke $2,000. Last week, $1,500.

St. Louis (Arthur) (3,800; 60-90) —"Goliath and Dragon" (AI) and "Wild Ride" (Indie) (2d wk). Down to $6,000. Last week, $7,500.

Shady Oak (Arthur) (760; 60-90) —"Please Turn Over" (Col) (6th wk). Good $1,500. Last week, $1,000.

'Exodus' Fast $11,000, Port.; 'Village' 5½G, 2d

Portland, Ore., March 7.

City is bogged down with holdovers, which are failing to hold up too well this session. Even "Spartacus" in fifth frame at Broadway is offish. "Exodus," in seventh session at Music Box, looks lively. Lone newcomer, "Millionairess" shapes lean at Orpheum. Only fair takings shape for "The Misfits" at Paramount in second round.

Estimates for This Week

Broadway (Parker) (983; $1.50-$3)—"Spartacus" (U) (5th wk). Moderate $7,000 or close. Last week, $9,700.

Fox (Evergreen) (1,600; $1-$1.49) —"Village of Damned" (M-G) and "Legions of Nile" (20th) (2d wk). So-so $5,500. Last week, $9,600.

Music Box (Hamrick) (640; $1.50-$3)—"Exodus" (UA) (7th wk). Bright $11,000. Last week, $11,800.

Orpheum (Evergreen) (1,536; $1-$1.49)—"Millionairess" (20th) and "Ferry To Hong Kong" (20th). Lean $5,000. Last week, "Circle of Deception" (20th) and "Hunters" (20th), $4,400.

Paramount (Port-Par) (3,400; $1-$1.50)—"Misfits" (UA) and "Frontier Uprising" (UA) (2d wk). Fair $6,000. Last week, $8,200.

'Boys' Rugged 13G, Prov.; 'Suzie' 11G

Providence, March 7.

Newcomer "Where Boys Are" at Loew's State looks stout here currently. All holdovers are still strong. Strand's fourth of "World of Suzie Wong" looms sock. Majestic's third of "101 Dalmatians" is rated big. Fourth week of "Alamo" is hot at Elmwood. RKO Albee's third of "Great Impostor" still is trim.

Estimates for This Week

Albee (RKO) (2,200; 65-$1.25)—"Great Impostor" (U) (3d wk). Trim $5,500. Second was $10,500.

Elmwood (Snyder) (724; $1.25-$1.75)—"Alamo" (UA) (4th wk). Hot $6,000. Third was $8,000.

Majestic (SW) (2,200; 75-90)—"101 Dalmatians" (BV) (3d wk). Big $8,000. Second was $15,000.

State (Loew) (3,200; 65-90)—"Where Boys Are" (M-G) and "Price of Silence" (M-G). Perky $13,000. Last week, "Misfits" (UA) (4th wk), $5,500.

Strand (National Realty) (2,200; $1.25-$1.50)—"Suzie Wong" (Par) (4th wk). Socko $11,000. Third was $17,000.

BROADWAY

(Continued from page 9)

(Janus) (m.o.) (4th wk). This stanza winding tomorrow (Thurs.) is heading for nice $5,000 after $6,000 for third week. Holding again.

Normandie (T-L) (592; $1.25-$1.80)—"Hand in Hand" (Col) (5th wk). Fourth week finished Sunday (5) was lively $6,600 after $8,000 in third. "All in Night's Work" (Par) due in March 22.

Little Carnegie (L. Carnegie) (520; $1.25-$2)—"Tunes of Glory" (Lope) (12th wk). The 11th week ended Monday (6) was socko $13,000 after $14,000 for 10th round.

Guild (Guild) (450; $1-$1.75 — "Two-Way Stretch" (BL) (7th wk). Sixth session finished Sunday (5) was robust $11,000 after $11,500 for fifth week.

Murray Hill (R&B) (565; 95-$1.80)—"Ballad of Soldier" (Kings) (11th wk). The 10th round ended Monday (6) was noisy $9,000 after $10,000 in ninth.

Paris (Pathe Cinema) (568; 90-$1.80)—"Love and Frenchwoman" (Kings) (2d wk). First stanza ended Sunday (5) was big $17,500. In ahead, "General Della Rovere" (Cont) (14th wk), $7,500.

Plaza (Lopert) (525; $1.50-$2)—"Never On Sunday" (Lope) (21st wk). The 20th week completed Monday (6) was great $18,500 after $18,200 for 19th round. The 20th week's total was the biggest here since Xmas time, the numerous Academy nominations accounting for spurt.

68th St. Playhouse (Brecker) (370; 90-$1.65) — "Millionairess" (20th) (4th wk). Current frame ending tomorrow (Thurs.) looks like okay $5,500 after $7,400 in third week. "Days of Thrills and Laughter" (20th) opens March 23.

Sutton (R&B) (561; 95-$1.80)—"League of Gentlemen" (Kings) (7th wk). Sixth round ended Monday (6) was smooth $11,000 after $13,000 for fifth week.

Trans-Lux 52d St. (T-L) (540; $1-$1.50) — "Cry For Happy" (Col). First stanza winding up tomorrow (Thurs.) looks to hit good $9,000. Holding.

Trans-Lux 85th St. (T-L) (550; $1.25-$2)—"Sanctuary" (20th) (3d wk). First holdover session ended Monday (6) was fair $6,000 after $11,000 on initial week.

World (Perfecto) (390; 90-$1.50) —"Male and Female" (Mishkin) (3d wk). This stanza ending tomorrow (Thurs.) looks to get great $15,000 after $17,000 for last week, a record for a second stanza here. Stays on indef.

LOS ANGELES

(Continued from page 8)

Are" (M-G) (1st general release) and "Man Without Star" (U) (reissue). Fair $9,500. Last week, State, "Hondo" (WB), "Mr. Roberts" (WB), (reissues), $2,500. Vogue, "Angry Silence" (Indie) (4th wk), $1,400.

Hawaii (G&S) (1,106; 90-$1.50)—"Psycho" (Par) and "Vertigo (Par) (reissues). Slender $3,500.

Los Angeles (FWC) (2,019; 90-$1.50) — "Can-Can" (20th) and "Don't Bother to Knock" (20th) (reissues) (2d wk). Soft $4,000. Last week, $7,900.

Orpheum, Baldwin, Iris, Loyola, El Rey (Metropolitan-State-FWC) (2,213; 1,800; 825; 1,298; 861; 90-$1.50) — "Sundowners" (WB) and "Four Desperate Men" (Indie), "Sunrise at Campobello" (WB) (reissue) (El Rey) (2d wk). Big $27,000 or near. Last week, $36,800.

Crest (State) (750; $2)—"Man With Green Carnation" (Breg) (2d wk). Dim $2,000. Last week, $2,500.

Four Star (UATC) (868; 90-$1.50) —"Hand in Hand" (Col) (3d wk). Busy $5,200. Last week, $6,700.

Beverly (State) (1,150; $1.49-$2.40)—"Grass Is Greener" (U) (4th wk). Nice $6,000. Last week, $9,000.

Hillstreet, Pix (Metropolitan-Prin) (2,752; 759; 90-$1.50) — "Wackiest Ship" (Col) and "Sword of Sherwood Forest" (Col) (3d wk). Thin $6,000.

Music Hall (Ros) (720; $1.85-$2.25)—"Ballad of Soldier" (Kings) (5th wk). Hefty $6,800. Last week, $7,000.

Warner Beverly (SW) (1,316; $1.50-$3.50) — "Pepe" (Col) (10th wk). Okay $13,500. Last week, $14,000.

Fox Wilshire (FWC) (1,990; $1.80-$3.50)—"Exodus" (UA) (11th wk). Slick $20,000. Last week, $19,700.

Chinese (FWC) (1,408; $2-$2.40) —"Suzie Wong" (Par) (12th wk). Lush $10,000. Last week, $11,200.

Fine Arts (FWC) (631; $2-$2.40) —"Never On Sunday" (Lope) (15th wk). Sock $9,000. Last week, $8,200.

Warner Hollywood (Cinerama Inc.) (1,389; $1.20-$2.65)—"This Is Cinerama" (Cinerama) (reissue). Started 19th week Sunday (5) after fine $11,000 last week.

Pantages (RKO) (1,513; $1.80-$3.50)—"Spartacus" (U) (20th wk). Hotsy $15,000 or over. Last week, $15,200.

Egyptian (UATC) (1,392; $1.25-$3.50) — "Ben-Hur" (M-G) (67th wk). Perky $18,000. Last week, $19,000.

CHICAGO

(Continued from page 9)

$17,000 or near. Last week, $20,000.

State-Lake (B&K) (2,400; 90-$1.80)—"101 Dalmatians" (BV) (4th wk). Big $18,000 or close. Last week, $20,000.

Surf (H&E Balaban) (685; $1.80) — "Never On Sunday" (Lope) (m.o.) (5th wk). Frisky $6,000. Last week, $6,700.

Todd (Todd) (1,089; $1.75-$3.50) — "Ben-Hur" (M-G) (63d wk). Strong $18,500. Last week, $19,000.

United Artists (B&K) (1,700; 90-$1.80) — "Misfits" (UA) (5th wk). Nice $14,000. Last week, $18,000.

Woods (Essaness) (1,200; 90-$1.80 — "Suzie Wong" (Par) (11th wk). Good $13,000. Last week, $15,000.

World (Teitel) (606; 90-$1.80) — "Entertainer" (Cont) (4th wk). Hep $4,300. Last week, $4,600.

CHI ARTER FIRST-RUNNING

Chicago, Feb. 28.

Cinema Theatre, an arty on the Near North Side here, is currently a firstrun policy with "Make Mine Mink" (Continental). House, operated by Henry and Dick Stern, is a 500-seater.

"Mink," with a $1.50 top, is a projected $6,000 grosser the first week.

'MISFITS' BIG $11,000, L'VILLE; 'FAMILY' 5G, 7

Louisville, March 7.

Moderate takes are the rule this week. There was slight upturn in biz after last weekend's heavy snowfall, which had first-runs closing early. "Misfits" in second at United Artists still is strong being ahead of opening week by a big margin. The Brown, with "Upstairs and Downstairs" is only okay. "Swiss Family Robinson" in seventh at the Ohio is okay. Rialto wound up with "Goliath and Dragon" on Sunday (5), closing for installation of equipment to reopen with "Cinerama" March 28. Seating capacity of big house will be reduced to 1,100.

Estimates for This Week

Brown (Fourth Avenue) (1,100; 75-$1)—"Upstairs and Downstairs" (20th) and "Male War Bride" (20th) (reissue). Oke $4,500. Last week, "Gigi" (M-G), same.

Kentucky (Switow) (900; 75-$1)—"Suzie Wong" (Par) (5th wk). Moderate $4,000 after fourth week's $5,000.

Mary Anderson (People's) (900; 75-$1)—"Auntie Mame" (WB) and "No Time For Sergeants" (WB) (reissues). Fair $4,500. Last week, "Carthage in Flames" (Col) and "Sword of Sherwood Forest" (Col), $3,500.

Ohio (Settos) (900; 75-$1.25)—"Swiss Family Robinson" (BV) (7th wk). Okay $5,000 or near after last week's $4,000.

Rialto (Fourth Avenue) (3,000; 60-$1)—"Goliath and Dragon" (AI) (2d wk). Light $3,000 in 4 days. Last week, $6,000.

United Artists (UA) (3,000; 75-$1.25)—"Misfits" (UA) (2d wk). Big $11,000 after opener's $8,000.

Membership Okay, 3-1, Screen Actors Hike

Hollywood, March 7.

Membership dues of the Screen Actors Guild will be hiked following a 3-1 majority vote by the members, per prexy George Chandler.

Out of 6,049 ballots cast in a nationwide mail referendum, 4,459 supported the dues revision, while 1,590 were against. Voting response was amongst the largest in guild history.

"The dues revision now ratified is but the second since the Guild became the collective bargaining agent for motion picture actors 24 years ago," Chandler said.

"Even with this raise, which for most members amounts to between 50 and 75 cents monthly, the Guild dues are still amongst the lowest of any union," he said.

The Guild Board of Directors requested the raise to meet a growing financial deficit and to put the Guild operations on a pay-as-you-go basis, Chandler said.

District Manager's Prize: Silver Lifetime Oakley

Kansas City, March 7.

Silver lifetime pass, signifying 25 years of service with Fox Midwest division of National Theatres, was presented to Leon Robertson, city district manager, by Fred Souttar, supervising district manager.

Event had double significance, for it was Souttar who was city manager at Hutchinson, Kansas, when Robertson got his first job in theatre business as house manager of the Royal Theatre of the M. B. Shanberg Midland Theatres circuit in 1926.

It was in 1936 that Robertson joined Fox Midwest circuit as assistant city manager at Springfield, Mo. His present district includes Kansas City and nearby area towns. Award was made at an inter-office affair Feb. 27.

TEXAS DRIVE-IN PATS

(1) Personality of Year and (2) Booker of Year

Dallas, March 7.

Albert H. Reynolds, veepee and general manager of Claude Ezell & Associates, was named "the outstanding personality in the Texas drive-in industry in 1960" and was presented the third annual John H. Hardin award.

Reynolds was recent chairman of the Texas Drive-In Theatre Owners Assn. convention. He is a director of the organization and was elected second veepee for 1961.

Lee Sherron of Allied Artists was named "Booker of the Year" at the TDITOA conclave.

Cinerama Action Awaits Plot Tales

Hollywood, March 7.

Cinerama will become active again in all major U.S. and foreign cities where it had been operating. This is thanks to Metro's first release in the three-split screen late next year. Initialer of studio's four-pix deal in process will be "How the West Was Won" (tentative title), with "The Wonderful World of the Brothers Grimm," a George Pal production, to follow. "West" rolls in May, and "Grimm" later in year.

Hardticket policy will obtain on new product, as heretofore, Nicolas Reisini, Cinerama prexy, stated before his return to Gotham last week.

In majority of instances the same theatre where the five original Cinerama travelogs bowed will revive deep-curved wall-to-wall screen. Due to lack of product, equipment was removed in all but 15 U.S. houses now exhibiting kingsized screen shows. Identical policy is to hold for foreign situations.

In addition to Denver, new installations to open this month will take place in Santiago, Chile, and specially-built house in Johannesburg, S. Africa, until 57 total is reached.

All major cities in U.S. where Cinerama played will be alerted to re-install process in time to prep for necessary campaigns locally. Plan is to finish one Cinerama pic every six months for two years under Metro setup. In many instances Cinerama itself will operate theatres; elsewhere, on profit-sharing arrangements.

See Parental Dilemma When Saturday Matinee Pictures Ill-Matched

Albany, March 7.

Exhibitors should pay special attention to insure that both pictures in a Saturday afternoon double bill contain Legion of Decency A-1 (unobjectionable for general patronage) ratings. Recommendation is made in an editorial in The Evangelist, Catholic Diocesan Weekly.

If there is anything worse than two "objectionable" features billed together on Saturday afternoon, says the weekly, it's one acceptable picture duelled with one that is unacceptable. Conscientious parents, who check their children's film fare, thus must explain why the kids cannot attend the program, no matter how fine one of the pictures may be.

Editorial concludes: "If more parents exercised vigilance and let their requirements for worthwhile movies be known to theatre managers, doubtlessly the effort would be made to reserve Saturday afternoon, at least, for 'A-all-the-way' pictures."

850 RETIREES UPPED $95 TO $120 MONTHLY

Hollywood, March 7.

Starting April 1, about 850 industry retirees will receive increases in monthly pension checks from $95 to $120, conforming to recent approval of the tilt at negotiations between International Alliance of Theatrical Stage Employes for Hollywood's basic union crafts, films and television, and Assn. of Motion Picture Producers. Qualified workers who retire after April 1 also get the boost.

Details of provisions concerning vesting interest starting at 35 and a $500 insurance policy for retirees, likewise adopted at contract meetings have been referred to the Benefits Committee to work out.

Since the Pension Plan was set up Oct. 26, 1953, more than $23,000,000 has accrued in the fund from employe and employer contributions. Of this amount, approximately $75,000 was paid qualified retired workers last year, the first in which pension payments were made.

Ted Leonard, Paramount attorney and Pension Plan chairman, revealed the payments, past and future.

H'WOOD'S 'SOAP OPERA' KING

'Anne Frank' No 'Nuremberg' Parallel; Kramer Plots Hard Ducat Kickoff

Hollywood, March 7.

Can a non-spectacle film dealing with a serious subject (moral principle) succeed as a hardticket offering? Stanley Kramer, currently filming "Judgment at Nuremberg" for United Artists release, is convinced it can and is backing his conviction by setting "Judgment" for six reserved-seat engagements between Dec. 19 and 22.

Combined with a cast that includes Spencer Tracy, Burt Lancaster, Richard Widmark, Marlene Dietrich, Maxmillian Schell, Montgomery Clift and Judy Garland, Kramer feels the picture has the drama, size, and explosive quality to sustain hardticket handling.

The failure of "The Diary of Anne Frank" as a roadshow attraction and the hard sailing experienced by a number of more likely hardticket candidates does not disturb the producer-director. The six dates—New York, Los Angeles, Chicago, Philadelphia, Washington, and San Francisco—are in the nature of a test, Kramer acknowledges. "It's our intent to go hardticket," he said, "but I wouldn't want to book 45 theatres now."

Following the world premiere in Berlin on Dec. 14, the picture will open at the RKO Palace in N. Y. on Dec. 19 and the RKO Pantages in L.A. on Dec. 22. Theatre bookings for the four other cities are expected to be concluded shortly.

Sees Big Advance

Kramer believes that "Judgment" will not only rack up a tremendous advance from the benefit audiences that gave Otto Preminger's "Exodus" a record advance but will also attract less sectarian groups. He believes he has an excellent chance to top the "Exodus" advance. Moreover, he is convinced of the public interest in the subject matter, as evidenced by the conflict over Berlin, the upcoming Eichmann trial in Israel, and the success of William L. Shirer's "The Decline and Fall of the Third Reich."

Kramer is following the pattern established by Preminger with the setting of his opening date almost on the date that he began shooting. The establishment of a target date, according to Kramer, serves as a tremendous psychological drive for everybody connected with the picture.

Don't Say 'Message'

Kramer, although known for providing "thinking entertainment" (he abhors the terminology of "message picture"), does not consider himself a crusader. He does not feel that his films cause people to act, but he hopes that it makes them think or at least become aware. The object, he said, is to build a platform and deal in a provocative subject. There is no attempt, he added, to sway people, but the picture may start a chain of thoughts. "The source of the thought process may not be known to the viewer," he said.

Kramer, who has directed his own pictures in the past few years, plans to turn several properties over to other directors and serve only as the producer. The only reason for this move, he said, is that he is anxious to complete a number of projects and if he were to direct them all, it would take several years before he got around to them. Kramer's current deal with United Artists calls for four pictures, two of which he is required to direct.

Following "Judgment," he has scheduled "The Child is Waiting," which like "Judgment" is based on a teleplay by Abby Mann. Mann, who wrote the "Judgment" screenplay, is also scripting "Child," which deals with the problems of retarded children. "Child" will be helmed by a director still to be chosen, with Kramer serving as producer. As his next producer-director effort, Kramer will turn to comedy with William Rose's "Something a Little Less Serious." Also on his slate are "Glorious Brothers" which Richard Fleischer will direct, and "Destiny's Tot," an original by Lee Pogostin.

Furlough Fun

Honolulu, March 7.

Consolidated circuit assembled a double bill, aimed at serviceman trade, for its downtown Liberty. Coupled were "Wackiest Ship in the Army" (Col) and "Onionhead" (WB), latter comedy pertaining to the Coast Guard.

It's the old busman's holiday psychology.

'Wong' Potential May Go $8-9-Mil

Ray Stark's production of "World of Suzie Wong," distributed by Paramount, in the early stages of release was projected as a $5-$6,000,000 grosser. The projection, within Par, is now up to $8-$9,000,000.

For purposes of evaluating the potential, Par had been comparing "Suzie" grosses with "Country Girl." Latter wound up with $7,000,000 in domestic rentals. Comparisons are now being made with "Psycho."

That "Suzie" has struck it rich could hardly come as much surprise to tradesters. Another boxoffice power is Walt Disney's "Swiss Family Robinson," which is in about the same fiscal stratosphere as "Suzie."

Particularly significant is that these two pictures, widely apart in theme, have gotten in the tall coin immediately post-holiday. The wide circulation and public penetration came after Christmas and New Year's—a period the trade traditionally has regarded as b.o. slumber time. (This year the weather was hardly an ally, either).

Another important trade angle is that with "Suzie" Par has obtained more playing time and more rentals in theatres smaller than those tenanted by "Girl" in many areas. Detroit's Michigan Theatre, 4,000 seats, grossed $82,000 in a four-week "Girl" run, whereas the same city's Grand Circus Theatre, about 2,000 seats, grossed $120,000 in the first eight weeks of an indefinite "Suzie" run. Keith's Theatre, Syracuse, with 2,600 seats, grossed $24,000 in a two-week "Girl" run. Par played "Suzie" at the Shopping Town Theatre, same city, 1,009 seats, the gross was $50,000 for seven weeks, and the rental for "Suzie" was twice that chalked up by "Girl."

This reflects the pattern around many parts of the country. The longer runs at the lower-overhead exhibition outlets, at least in the case of "Suzie" as compared with "Girl," are paying off better than the shorter engagements at the bigger showcases, so far as pertaining to rentals.

There have been cases where a distributor, playing a picture day and date on Broadway and Manhattan's east side, has drawn the lion's share of the rental from the off-Broadway small site. Loew's Theatres has blueprinted plans for additional exhibition properties and it's emphasized they're so far less ambitious in size than the gingerbread palaces that went up in the Marcus Loew era.

Irving Sochin New Chief For Times Corp. Sales

Irving Sochin, who recently resigned from Continental Distributing Corp., has been appointed sales head of Times Film Corp.

Prior to joining Continental, Sochin was sales director for Rank Film Distributors of America, and before that, he headed a special picture division for Universal. At one time he was also short subjects sales manager for U.

LOVE & GLAMOR FOR ROSS HUNTER

Producer Ross Hunter is a Hollywood anachronism. In an era dominated by the so-called adult pictures, Hunter has emerged as one of the industry's top money-makers with the type of films that are usually associated with the pre-tv period.

By today's standards, he operates with a modest budget, averaging about $1,500,000 a picture. But there's nothing modest about the payoff. His four most recent pictures were all financial blockbusters. "Imitation of Life" tallied $8,000,000 worldwide, "Pillow Talk" $11,000,000, "Portrait in Black" $8,000,000, and "Midnight Lace" $7,500,000.

With two earlier entries—"Battle Hymn" and "Tammy and the Bachelor"—Hunter has a record of six hits in a row, an enviable record for any producer.

One irony of Hunter's success is that it has been achieved in the face of critical brickbats. Reviewers frequently refer to the young producer's offerings as soap operas, but he prefers to call them love stories. Hunter's technique is deliberate and simple. The pattern has become so marked and identified with the producer that his supporters refer to it as the "Hunter touch."

Drowned In Glamor

Hunter operates on the theory that the mass audience of housewives, shop girls, secretaries, etc. and their male counterparts are not interested in messages, juvenile delinquency, and slice of life stories. He feeds them tasteful escapism drowned in opulence. His basic ingredients are a careful blending of story material and star selection, but bolstered by glamorous clothes and exquisite surroundings.

"The more opulent you get, the more the public wants to see the picture," he contends. A good part of Hunter's budgets are spent on the visual. He believes that the film patron wants to get away from his own drab surroundings for a few hours and enjoy a world he or she would like to be part of.

Hunter is the first to admit that he's doing nothing new. But he has the field to himself, since few, if any, other Hollywood producers have dared to gamble on what they consider an obsolete technique. A serious student of the film, Hunter has made a careful study of pictures of the past which have proved great successes. He frequently screens the pictures of Irving Thalberg and Louis B. Mayer.

Meets Theatremen

Hunter's personal tours with his pictures has made him a favorite of exhibitors and the fact that his pix also make money adds to this kinship. The relationship he has established with theatremen has resulted in unsolicited buildups of the Hunter name on marquees and in advertising.

"Naturally I would like the critics to say nice things about my pictures, but we know that does not assure good boxoffice," he says. "I'm only out to please the public." The producer capsules his aim as attempting to present "what Hollywood means to people ouside of Hollywood."

Formerly a staff producer at Universal, Hunter now operates out of U under the Ross Hunter Productions banner. His upcoming schedule is one of the busiest in Hollywood. He plans to make between three and four pictures annually.

Also on Hunter's slate is the film version of "The Chalk Garden," the locale of which will be moved from England to Carmel and San Francisco; "In the Wrong Room," "Elephant Hill," "Next Time We Love," modern version of the James Stewart-Margaret Sullavan starrer; "The Thrill Girl," "And Yet So Far," "Leitzel and Cordona," "Peter and Catherine" and "If a Man Answers." Hunter expects to complete this lineup in a two-year period.

Lopert's Beef: Misnomer to Call Day-Date Eastsiders 'Arties'

Charge It at B.O.?

Hollywood, March 7.

Columbia Pictures is readying a film project on the Diner's Club, a comedy based on credit card operation. Deal has been closed with Al Bloomingdale, prexy of DC, whereby his outfit will provide full cooperation.

Various titles, including "Diner's Club Man," have already been registered with MPAA Title Bureau. Idea is to follow pattern of "The Fuller Brush Man," Red Skelton funfest turned out in 1950.

Connecticut's 22 Bills on Film Biz

Connecticut exhibitors are stiffening against a flock of bills in the state legislature seen aimed at hampering the theatremen. State unit of Theatre Owners of America reports the measures, some 22 in number, range from censorship to driver licensing restrictions which would hinder ozone attendance. Another bill would up the minimum wage to $1.25.

In the censorship area, one measure would permit pre-censoring (per the Chicago system) in New Britain; another would create a commission to determine if the state's obscenity laws need patching as to "indecent magazines, obscene literature, and lewd pictures." Exhibs, naturally, fear that "pictures" could be construed to motion pix.

Bills effecting drive-ins include prohibition of 18-year-olds driving after dusk or before dawn unless accompanied by an adult, and one that would raise the minimum age for a driver's license from 16 to 17.

Hard Ducats Softening In Downtown Chicago

Chicago, March 7.

That the hardticket business here has reached a point of diminishing returns is reflected in the darkening of two roadshow houses as of March 19. The McVickers ends a 23 week run of "Spartacus" as of that date, representing only a fair stay for the picture. The Palace has been dark since mid-January, when "Alamo" ended a 12-week run.

As perhaps an index to the growing hardticket resistance here is the sharp upturn in the "Alamo" gate after it switched to grind policy in a moveover from the Palace to the Roosevelt. Now, more than ever, it begins to appear that the picture makes the hard ticket, and not vice versa. There's no knowing how "Pepe" might have fared on a two shows per night basis, but evidently no one's complaining about its steady grosses on the grind at the Balaban & Katz flagship, the Chicago. B&K has been a constant opponent to the roadshowing of films.

The brighter side of the Chi hardticket situation is represented by "Ben-Hur," which continues to play to solid biz in its 63d week at the Todd, and by "Exodus," which is marking its 12th week at or near capacity at the Cinestage.

Despite the apparent softening of the hardticket, both the McVickers and the Palace are looking for new roadshow product, and trade conjecture is that either would take on the rerun of "This Is Cinerama" if they can get together with the distributor on price.

"The Alamo" (UA) on Sunday (5) ended at San Antonio's Woodlawn Theatre 20 weeks of playing time. More than 150,000 patrons attended its 225 performances.

The "art theatre" and the "art picture" have become extinct in American film trade terminology, or should so become. This is the opinion of Ilya Lopert, who has been a producer, distributor and exhibitor and is now aligned with United Artists as European production coordinator. Lopert, who was one of first in the field of United States presentations of art product (he imported "Mayerling" before World War II), notes that theatres which had been devoted to avant garde product have swung over to commercial entries just as houses which played conventional pictures are now taking on foreign-language imports.

Manhattan's Plaza Theatre, an arty from way back, has played "The Apartment" day and date with the Astor on Broadway. The Plaza, consequently, says Lopert could hardly be termed an art theatre. Current in other Gotham spots which had been considered art: "Facts of Life" at the Beekman, "Millionairess" at the 68th Street Playhouse, "Wackiest Ship in the Army" at the Trans-Lux 52d Street, "Sanctuary" at the Trans-Lux 85th Street. Plaza now has "Never On Sunday."

Gourmets That Were

Time was, Lopert continued, when a picture done by a "master appealed only to the gourmet"; it was ahead of its time for the general audience. Now the public will buy Bergman, Cocteau, etc.

The real art picture of today, as the term was meant to convey years back, is one such as "World of Apu." But the theatres which were to be art theatres can't sustain themselves with this kind of picture. Lopert sees such entries eventually being confined to Cinema 16, to name one outlet, or going out like cultural one-shots via such an organization as Columbia Concerts.

Economics make for a factor, of course. Lopert points out that when he took over the 55th Street Playhouse in 1946 a weekly gross of $3,000, considering rental at 30%, was a smash success. Hardly so any more. The Little Carnegie used to have a weekly overhead of $1,400; now it's $4,200. A film such as "Apu" is not geared for this kind of fiscal atmosphere.

Theatres around the country more and more are booking pictures regardless of French, Italian, etc., origin. They're booking them because they are commercially sound. Such houses may be called "class theatres," said Lopert, who insists that the true art theatre has become a part of history.

Bettered Outlook For Savarese License Bill To Evade Rocky Vote

Albany, March 7.

N.Y. State Assembly is scheduled to vote Wed. (8) on the Savarese film license fees bill. Supported by the Motion Picture Assn. of America, Independent Motion Picture Distributors, Metropolitan Motion Picture Theatres Assn. and Independent Theatre Owners Assn. as well as the Commerce & Industry Assn. of New York, it would increase the rate collected by the State Education Department's Division of Motion Pictures from $3 to $3.50 for each 1,000 feet of original film licensed. However, the measure would decrease the charge on prints from $2 a thousand feet to $3 for the "entire copy," and "in addition $1 for each thousand feet or fraction thereof."

A memorandum filed by Commerce and Industry Association stated the new fee schedule had been discussed with and had been approved by the State Budget Division. This is expected to clear the way for signature by Governor Nelson A. Rockefeller, if—as seems likely—the Assembly and Senate vote adoption.

Both Houses passed the Savarese-Marchi bill last year, but the Governor vetoed it.

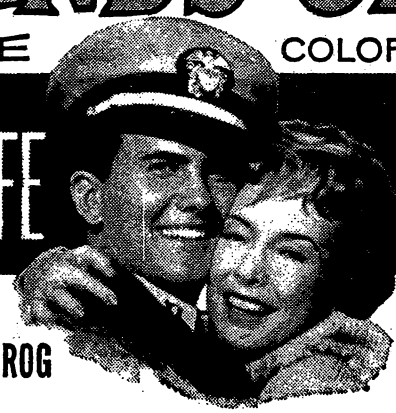
Celebrate Easter with PAT BOONE!

PAT BOONE

ALL HANDS ON DECK

CINEMASCOPE COLOR by DE LUXE

co-starring BUDDY HACKETT ★ DENNIS O'KEEFE ★ BARBARA EDEN



Produced by OSCAR BRODNEY

Directed by NORMAN TAUROG

Screenplay by JAY SOMMERS

GANGWAY for the biggest Easter Parade to Your Box-Office!

Can Diane Baker Overcome Biography?

[HAUNTED BY HER 20TH-FOX PUBLICITY]

Diane is not pretty—there is too much character in her face for that."

"Diane loved the beach . . . She rowed in the surf, speared fish, dived from the rocks when the tide was in . . ."

"The turning point in Diane's young life came when she spent a summer at Asilomar, the YWCA camp near Monterey . . . Diane was named head of Inspirational Talks at Asilomar."

"Diane's favorite subject was English and when she wasn't hitting homers she was reading Homer."

"She also entertained herself by writing philosophical essays."

"Diane Baker . . . is on her way. Most people who know her think she'll never stop climbing."

And, it should be added, most reporters who meet her know that she'll never stop squirming until 20th-Fox throws away the official studio biography from which the choice quotes above were lifted.

In New York last week, Miss Baker, en route from Athens, where she just finished "Lion of Sparta," to Hollywood, talked about the problems of a young actress, not the least of which is living down the kind of nonsense already cited.

Her bio notwithstanding, Miss Baker is pretty, and being the kind of girl who dives from rocks (when the tide is in), she obviously is intelligent, as well as intensely concerned with her acting career which has been spent entirely at 20th-Fox. With four years of her seven-year contract still to go, Miss Baker isn't getting high-hat about roles. She says quite candidly that she's ready to play almost anything they assign her.

Point made by Miss Baker, and which she thinks escapes other "new faces" starting film careers, is that she has to go along with "the system," play the roles given her in the hope that while she's gaining practical experience and building a name and personality, she will eventually get a chance to do challenging and worthwhile roles. As she sees it, she'll never become a film star by *not* appearing in films, as she suggests may be the reasoning of some of her contemporaries who have turned down numerous scripts as being beneath their talents.

"Lion of Sparta," an ancient Greek (as opposed to Roman) spectacle, is Miss Baker's sixth picture, her earlier films being "The Diary of Anne Frank," "The Best of Everything," "Journey to the Center of the Earth," "Wizard of Bagdad" and "Tess of the Storm Country." While in New York last week she was due to get her first look at "Tess," and was anticipating the screening with some anxiety since the pic was shot in 10 days. "It's not the easiest way in which to work," she commented with some understatement. "Wizard of Bagdad," by comparison, seemed a gigantic epic. Principal photography took 15 days.

Actress now feels that her "cooperative attitude" is beginning to pay off. She's high on "Lion of Sparta," suggesting that it has a good deal more content than the ordinary run-of-the-spec. She also reported that her two-and-one-half-month location in Greece had been uneventful (stomach-wise) and stimulating (culture-wise). The "Sparta" company, she thought, had definitely benefitted from the experience gained by 20th's "It Happened in Athens" troupe, which had had some problems with food and general sanitary conditions. Without sounding as if she were polishing a well-known apple, she said she liked Greece so much she hopes to go back this summer.

In the meantime she has returned to the coast studio. While awaiting a new role, she'll probably continue to study her profession (acting) with a private tutor, leaving the philisophical essays to the studio publicists.

Warth Case to Top Ohio Court; Found Guilty On Showing 'The Lovers'

Columbus, March 7.

Allan S. Warth, former manager of the Art Theatre, Dayton, has appealed to the Ohio Supreme Court his conviction on a charge of showing an "obscene" film, namely French-made, Zenith-distributed "The Lovers." In the lower courts, the manager testified U. S. Customs, had declared the film was not "obscene." He was convicted in Dayton Municipal Court, fined $1,000, and sentenced to 30 days on the Correctional Farm. However, the farm sentence and $500 of the fine was suspended.

An appellate court affirmed the conviction, and Warth took the case to the high court. He said the appeal was timed so that the Supreme Court could consider his case and a similar case by the manager of the Cleveland Heights Art Theatre, involving the same film.

Par's Potential $200,000 From Encyclopedia Pubs

Paramount has entered a deal with Encyclopedia Britannica for distribution of all its theatrical product in 16m form. Through the years various distributors have tapped the 16m market, releasing through EB, but Par until now remained aloof.

It's believed this new outlet for Par will net the company around $200,000 annually.

Water Is Where You Can Find It, At Loew's State

The hardticket film, already under attack by small exhibitors and a segment of the public, is receiving indirect brickbats on another score. The complaint is that the theatres presenting the reserved seat films are overpricing the concessions items, particularly the soft drinks.

VARIETY reader Paul Caster relates a recent experience at Loew's State, N.Y., where he attended a performance of "Ben-Hur."

"Some two and half hours after the film starts unreeling, there is an intermission," he notes. "The desert scenes guarantee a thirsty group of people heading for the lobby. In that lobby are two vending machines which offer soft drinks that can be had in most theatres for 10c, and in some theatres for 15c. The machines in the lobby of the State dispense the same drinks for no less than 25c. I presume the thinking is that if I'll part with a $3 for a ticket, I can afford the doubled price for the drinks. I can, but won't. So I looked about for a water cooler. There is no such item on the main floor.

"I searched about, then finally interrupted a group of usherettes—they were having an animated discussion which continued throughout the rest of the film—and asked where the water is being offered. Upstairs. Nestled snugly in an obscure corner, badly illuminated and carefully inconspicuous. It was Monday night, and the weather in New York was abominable. The house was less than half full. Still there was a line of some 20 people waiting to get at the water fountain. I can only imagine how big the line is when the 1,900 seats are all occupied."

Caster adds that he is serving notice on all Manhattan theatres running advanced admission films that he will only see the big pictures "if and when they are offered at popular prices in local theatres where the price of candy and soft drinks remain reasonably inflated."

Metro Nippon Cartoon

Hollywood, March 7.

Metro has acquired global release rights (exclusive of Nippon) to a cartoon feature produced in Japan by Toei, tabbed "The Magic Boy." It's company's first such direct acquisition of a Japanese film.

Deal reportedly entails a flat $100,000.

Greatest Art of Century–Films–Ignored At Linc Center; Is N.Y. 'Avant Garde'?

The lack of provision for any film facilities—film workshops or even a theatre devoted to film showings — in New York City's forthcoming Lincoln Center for the Performing Arts is nothing short of "shocking" in the opinion of Robert Rossen.

In New York Friday (3), the Academy Award-winning writer-director-producer termed the oversight also another typical example of how New York has consistently lost out on its chances for becoming the centre for serious film-making activity in this country. Despite all the talk about how the city welcomes filmmakers and will go out of its way to aid local production, experience tells a largely different story, Rossen said.

Latter point was in reference to some of his experience with official Red Tape in prepping the shooting of his latest pic, "The Hustler," entirely in New York. Since actual production only got underway Monday (6), he was reluctant to be specific on these problems, preferring to say that they were rather symptomatic of the overall attitude toward films, both in civic and cultural circles.

Where's Hicksville?

New York, says Rossen, is "about as avant garde as Keokuk."

In Britain, London is the center of all the arts, including films. The same is true of Paris for France, of Rome for Italy, and, at least in pre-war days, of Berlin for Germany. Since Hollywood has lost its geographic dominance as the center of U. S. filmmaking activity, the time is now ripe to focus film interest on New York, which is already the center of interest for all the other arts. And, make no mistake about it, says Rossen, the film medium is the true art form of our times.

Rossen is a born New Yorker who despite extended tours of duty in Hollywood and overseas, continues to make his home here. He points out that other Hollywood folk, either tired of the preposterous citrus fruit, caste systems or incestuous business deals which breed in southern California, have been taking up New York residence in increasing numbers in recent years. Idea, of course, is that New York is the most exciting and stimulating city on earth.

Need For Exchange

This being the case, Rossen says he wishes there were some place where he and such contemporaries as Joseph Mankiewicz, Elia Kazan, and other similarly endowed cliff dwellers could meet and talk, not among themselves, but with the young people who are interested in learning about the film medium. Such a place might have been provided by Lincoln Center, he thinks.

Rossen also carefully points out that he isn't making high-falutin' talk. He thinks that he, as a serious filmmaker who regards his craft with great respect, needs this contact with the younger generation if he's going to continue to grow as an artist. Quite obviously, he continues, many of these kids are going to tell him (Rossen) that he's full of (euphemistically speaking) outdated nonsense, and he's quite prepared to say that a lot of "new wave" ideas may be lighter than air.

This kind of disagreement is all to the good, though, he feels, and ultimately a greater contact between the old and the new can spell nothing but good for all concerned.

Rossen says that he's willing to go on the record as being ready to give time and effort to some kind of film center—for seminars, classes and showings—in the city. He's also willing to try and drum up the cooepration of Kazan, Mankiewicz, et al. in the project.

UPCOMING SCHEDULE OF CORP. MEETINGS

As it does about this time every year, the calendar is becoming crowded with the scheduling of stockholder meetings. And with the way stock prices have risen at most of the film companies, investors are not likely to do too much howling.

Decca meets April 11, CBS April 19, National Theatres & Television, April 11, RCA May 2, Universal April 11, and Zenith April 25.

HENRY MILLER LEGITER UNREELING 'DOLCE VITA'

Indicative of both the dearth of profitable legit properties around and the high interest in controversial "Dolce Vita" itself is the revelation that the Italo pic has been booked into Gilbert Miller's legit Henry Miller Theatre in New York for a hardticket, 10-shows-a-week run starting April 19.

Miller reportedly guaranteed Astor Pictures, distrib of the film, in excess of $100,000. Deal was set with Astor toppers Franklin F. Bruder and Everett Crosby. Engagement is described as a "limited preview run."

It also marks a couple of "firsts." It's the first time the 946-seat Henry Miller has ever played a motion picture, and it's the first time a subtitled foreign language film has gotten the hardticket 10-a-week treatment.

Film will be dubbed eventually for general release, but will get the prestige, subtitled treatment in Boston, where it opens at Ben Sack's Gary theatre April 26, and later in San Francisco, Chicago and Los Angeles.

Director Federico Fellini is due in for the New York opening.

J. B. Gordon Consultant For Meridian, Toronto

Hollywood, March 7.

James B. Gordon, for 30 years with 20th-Fox and Oscar-winner for special effects on "Journey to the Center of the Earth" last year, has been appointed consulting cinematographer by Meridian Films Ltd. of Toronto, Ontario, on company's upcoming theatrical special, "The Mask," a Taylor-Hoffman production.

Gordon, who heads for Toronto this week to pick up assignment, left 20th last year.

700 at Show-a-Rama

Kansas City, March 7.

Near-700 attendance is foreshadowed for the Show-O-Rama exhibitor gathering opening here today (Tues.) at the Hotel Continental. Theatre Owner of America affiliate is staging this idea market for the fourth year. Delegates from 17 states are present.

Opening luncheon speaker today will be Mike Simmons, ex-Metro, now of Gulf States Theatres on "Frontiers of 1961."

Major themes this time: Censorship, tollvision, ticket stimulation, smalltown merchandising, concessions.

Pickman Chides Snap Judging Of 'Great' or 'Flop'

Offering his first public speech since becoming Paramount's domestic distribution v.p., Jerry Pickman is eschewing plugs for his own company's product, instead is asking for an overhaul of industry practices. He wants a departure from the traditional buy-sell patterns, insisting that the status quo must go.

Pickman is scheduled to speak today (Wed.) before the Show-A-Rama convention in Kansas City. Advance indications are that he'll ask for a new kind of flexibility in the marketing of theatrical product on the part of both distributor and exhibitor.

It's Pickman's contention that each picture should be treated as an individual enterprise, perhaps opening on the usual firstrun basis, or skipping firstrun and going multiple-run, and/or with possible changes in non-modern clearances and availabilities.

Exec wants to get away from the bromide about the good picture making money and the bad one meaning sudden death at the box-office. He feels this is a negative approach, representing indifference, complacency and lack of imbeing conducted on all 11 Electro-Vision houses his chain acquired last Fall, with a view to bringing any and all up to date with the latest type of equipment and decoration.

(Continued on page 15)

Extras: Responsibilities, Benefits

Hollywood, March 7.

In a newsletter to members, Screen Extras Guild warned of strict adherence to rules relating to reporting on time for work and possible suspension for failure to show without notifying employer and without reasonable excuse.

Additionally, letter points out various facets of health and welfare benefits effective April 1, to be elaborated in a special booklet listing all details and sent to members shortly.

Full coverage of 70 days hospitalization, insurance against death and dismemberment, liberal allowance toward surgical expense and coverage of about 80% of almost all other medical expenses are provided for under new agreement reached at recent IATSE, basic unions and AMPP negotiations.

Extras must earn $1,000 for covered producers in initial eligibility period July 1 to Dec. 24, 1960 to be eligible for benefits on April 1 this year. Those who do not come within this scope, can become eligible July 1, 1961, or Oct. 1, 1961, or Jan. 1, 1962 or April 1, 1962 if $1,000 is earned in 12 month period ending three months before eligibility begins.

Life insurance plan provides $2,000 policy, payable on death of member while he or she is eligible. If member becomes permanently disabled during eligibility period before 60, insurance policy coverage will continue regardless of future earnings and without payment of premium.

Accidental death at work in or out of studio provides for an added $2,000. Same applies for loss of any two limbs or eyes as result of accident; half for loss of one limb or eye.

A maximum of $500 surgical expense also is included.

Hospitalization services without cost for 70 days provide if member is readmitted within three months of previous hospital stay, 70 day proviso covers both periods. If more than three months intervenes between discharge and readmission, another full 70 days hospitalization is available.

If a member takes private room, reimbursement will be $15 a day for maximum 70 days.

First $100 under medical benefit plan in calendar year must be met by member. Thereafter 80% will be paid by insurance company—to limit of $5,000 per individual during life. If good health is established after no more than $1,000 has been paid under benefit, full $5,000 lifetime maximum is reinstated.

Bob Benjamin Chairs UN Committee for Kennedy

Washington, March 7.

President John F. Kennedy Monday (6) named Robert S. Benjamin, United Artists board chief, national chairman of the U.S. Committee for the United Nations. It works for increased grass roots support for the U.N.

"At no time," Kennedy said, "has there been a greater need for an effective mobilization of all sources of support for the United Nations."

7 ACADEMY AWARD NOMINATIONS!
THE ALAMO
7
BEST PICTURE
BEST SUPPORTING ACTOR
BEST MOTION PICTURE SCORE
BEST SONG
BEST SOUND
BEST CINEMATOGRAPHY (COLOR)
BEST EDITING
STARRING JOHN WAYNE / RICHARD WIDMARK / LAURENCE HARVEY / CO-STARRING FRANKIE AVALON
PATRICK WAYNE / LINDA CRISTAL / JOAN O'BRIEN / CHILL WILLS / JOSEPH CALLEIA / AND GUEST STAR RICHARD BOONE / TECHNICOLOR®
produced and directed by JOHN WAYNE / original screenplay by JAMES EDWARD GRANT / music composed and conducted by DIMITRI TIOMKIN / A BATJAC PRODUCTION
THRU UA

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year.....2
This Date, Last Year.....1

"EL CID"
(Samuel Bronston Prod. with D.E.A.R. Films for Allied Artists and J. Arthur Rank)
(Shooting in Spain)
Prod.—Samuel Bronston
Dir.—Anthony Mann
Charlton Heston, Sophia Loren, Raf Vallone, Robb Tarman, Michael Hordern, Genevieve Page, John Fraser, Gary Raymond, Frank Thrigh, Christopher Rhodes, Ralph Truman, Michael Hordern, Hurd Hatfield.
(Started Nov. 10)

AMERICAN INT'L

Starts, This Year.....3
This Date, Last Year.....2

"JOURNEY TO THE SEVENTH PLANET"
(Shooting in Copenhagen)
Prod.-Dir.—Sidney Pink
John Agar, Greta Thyssen, Anne Smyrner, Cal Ottosen
(Started Jan. 24)

"ATLANTIC ATTACK"
(American International)
(Shooting in Spain)
Prods.—Richard Bernstein, Gustaf Unger
Dir.—Charles H. as Broderick Crawford
(Started Feb. 15)

COLUMBIA

Starts, This Year.....2
This Date, Last Year.....4

"THE HELLIONS"
(Irving Allen, Ltd.)
(Shooting in S. Africa)
Prod.—Harold Huth
Dir.—Kenneth Annakin
Richard Todd, Lionel Jeffries, Anne Aubrey, James Booth
(Started Feb. 15)

WALT DISNEY

Starts, This Year..... 0
This Date, Last Year..... 0

METRO

Starts, This Year..... 1
This Date, Last Year.....2

"FOUR HORSEMEN OF THE APOCALYPSE"
(Julian Blaustein Prod.)
Prod.—Julian Blaustein
Dir.—Vincente Minelli
Glenn Ford, Ingrid Thulin, Charles Boyer, Lee J. Cobb, Paul Henreid, Paul Lukas, Karl Boehm, Yvette Mimieux
(Started Oct. 17)

"MUTINY ON THE BOUNTY"
(Arcola Prod.)
Prod.—Aaron Rosenberg
Dir.—Sir Carol Reed
Marlon Brando, Trevor Howard, Hugh Griffith, Frank Silvera, Tarita, Richard Haydn, Richard Harris, Tom Seely, Duncan Lamont, Keith McConnell, Ashley Cowan, Chips Rafferty, Percy Herbert, Ed Byrne, Noel Purcell, Gordon Jackson
(Started Nov. 29)

"ADA"
(Avon Prod.)
Prod.—Lawrence Weingarten
Dir.—Daniel Mann
Susan Hayward, Dean Martin, Ralph Meeker, Wilfrid Hyde White, Martin Balsam, Frank Maxwell
(Started Jan. 9)

PARAMOUNT

Starts, This Year.....2
This Date, Last Year.....6

"HATARI"
(Shooting in Africa)
Prod.-Dir.—Howard Hawks
Assoc. Prod.—Paul Helmick
John Wayne, Gerard Blain, Red Buttons, Valentin De Vargas, Elsa Martinelli, Michele Girardon, Bruce Cabot, Hardy Kruger
(Started Oct. 10)

"MY GEISHA"
(Sachiko Prod.)
(Shooting in Japan)
Prod.—Steve Parker
Dir.—Jack Cardiff
Shirley MacLaine, Yves Montand, Edward G. Robinson, Robert Cummings, Yoko Tani, Alex Gerry
(Started Jan. 16)

"DEADLOCK"
Prods.—Edmond O'Brien, Stanley Frazen
Assoc. Prod.—Sam Waxman
Dir.—Edmond O'Brien
Jeffrey Hunter, David Janssen, Stella Stevens
(Started Feb. 20)

20th CENTURY-FOX

Starts, This Year.....5
This Date, Last Year.....7

"CLEOPATRA"
(Suspended Shooting)
Prod.—Walter Wanger
Dir.—Joseph L. Mankiewicz
Elizabeth Taylor, Stephen Boyd, Peter Finch, Harry Andrews, Elizabeth Welch, Francis DeWolff, William Devlin, Ronald Adams
(Started Sept. 15)

"THE BATTLE OF BLOODY BEACH"
(API)
Dir.—Herbert Coleman
Prod.—Richard Malbaum
Audie Murphy, Gary Crosby, Dolores Michaels, Alejandro Rey, Barry Atwater, Dale Ishimoto, Miriam Colon, Pilar Seurat, Kevin Brodie
(Started Jan. 17)

"VOYAGE TO THE BOTTOM OF THE SEA"
(Irwin Allen Prod.)
Prod.-Dir.—Irwin Allen
Walter Pidgeon, Joan Fontaine, Barbara Eden, Peter Lorre, Robert Sterling, Frankie Avalon, Michael Ansara, Regis Toomey, Henry Daniell, Howard McNear
(Started Jan. 25)

"MARINES, LET'S GO"
(Shooting in Japan)
Prod.-Dir.—Raoul Walsh
David Hedison, Tom Tryon, Linda Hutchins, David Brandon, Bill Leeka, Barbara Stuart, Tom Reese, Adoree Evans, Steve Baylor, Roy Jensen, Vince Williams, Peter Miller, Hideo Imamura
(Started Feb. 13)

UNITED ARTISTS

Starts, This Year.....5
This Date, Last Year.....7

"BIRDMAN OF ALCATRAZ"
(Harold Hecht Prod. for UA Release)
(Suspended Until April)
Prod.—Harold Hecht
Dir.—Charles Crichton
Burt Lancaster, Karl Malden, Thelma Ritter, Betty Field, Neville Brand, Hugh Marlowe, Frank Richards, Telly Savalas, Crehan Denton, Leo Penn, Dick Dennis
(Started Nov. 7)

"THE YOUNG DOCTORS"
(Dresel-Millar-Turman Prod. for UA)
(Shooting in New York)
Prods.—Stuart Millar, Lawrence Turman
Dir.—Phil Karlson
Frederic March, Ben Gazzara, Dick Clark, Ina Balin, Eddie Albert
(Started Jan. 9)

"ONCE A THIEF"
(Hartford Prod. for UA)
(Shooting in Madrid)
Prod.—James Hill
Dir.—George Marshall
Rex Harrison, Rita Hayworth, Joseph Wiseman
(Started Feb. 20)

"JUDGMENT AT NUREMBERG"
(Stanley Kramer Prods.)
(For UA Release)
Prod.-Dir.—Stanley Kramer
Spencer Tracy, Burt Lancaster, Richard Widmark, Marlene Dietrich, Maximilian Schell, Judy Garland, Montgomery Clift, William Shatner, Alan Baxter, Joseph Bernard, Ray Teal, Hans Conried, John Wengraf, Martin Brandt, Werner Kleperer, Torben Meyer, Kenneth MacKenna, Ed Binns
(Started Feb. 22)

UNIVERSAL

Starts, This Year..... 2
This Date, Last Year.....1

"LOVER, COME BACK"
(U-I Picts.-Rob Hall-Arwin)
Prods.—Robert Arthur, Stanley Shapiro, Martin Melcher
Dir.—Delbert Mann
Rock Hudson, Doris Day, Tony Randall, Edie Adams, Jack Oakie, Jack Kruschen, Ann B. Davis, Ward Ramsey
(Started Jan. 5)

WARNER BROS.

Starts, This Year.....3
This Date, Last Year..... 2

"THE ROMAN SPRING OF MRS. STONE"
(Shooting in London)
Prod.—Louis de Rochemont
Dir.—Joe Quintero
Vivien Leigh, Warren Beatty, Lotte Lenya, Corale Brown, Jeremy Spenser, Jill St. John
(Started Dec. 6)

"SAMAR"
(Pondrey Prod.)
(Shooting in Manila)
Prod.-Dir.—George Montgomery
George Montgomery, Gilbert Roland, Ziva Rodann, Johnny Desmond, Joan O'Brien
(Started Jan. 4)

"FORMOSA"
(Shooting in Formosa)
Prod.—Robert Fellows
Dir.—Richard Thorpe
Robert Taylor
(Started Feb. 20)

"THE MARAUDERS"
(United States Prod.)
(Shooting in Philippines)
Prod.—Milton Sperling
Dir.—Samuel Fuller
Jeff Chandler, Ty Hardin, Will Hutchins, Peter Brown, Andrew Duggan
(Started Feb. 21)

INDEPENDENT

Starts, This Year.....12
This Date, Last Year..... 0

"THE WONDERS OF ALADDIN"
(Embassy Picts. Intl.-Lux Films)
(Shooting in Tunisia)
Prod.—Joseph E. Levine
Dir.—Harry Levin
Donald O'Connor, Noelle Adam, Vittorio De Sica, Michelle Mercier
(Started Dec. 18)

"LAST DAYS OF SODOM AND GOMARRAH"
(Embassy Picts.—Titanus)
(Shooting in Morocco)
Prod.—Joseph E. Levine
Dir.—Robert Aldrich
Stewart Granger, Pier Angeli, Rossana Podesta, Stanley Baker
(Started Jan. 12)

BRITAIN

ANGLO AMAL

Starts, This Year.....2
This Date, Last Year.....2

"DENTIST ON THE JOB"
(Bertram Ostrer Prods.)
Prod.—Bertram Ostrer
Dir.—Pennington Richards
Bob Monkhouse, Kenneth Connor, Shirley Eaton, Eric Barker
(Started Jan. 30 at Shepperton)

"THE UNSEEN"
(Independent Artists Studios)
Prods.—Julian Wyntle and Leslie Parkyn
Dir.—Vernon Sewell
Jane Hylton, Peter Dyneley, Nanette Newman, Maurice Kaufman, Colin Gordon
(Started Jan. 30 at Beaconsfield)

COLUMBIA

Starts, This Year.....2
This Date, Last Year.....3

"WATCH IT SAILOR"
(Hammer Film Prods.)
Prod.—Maurice Cowan
Dir.—Wolf Rilla
Dennis Price, Liz Fraser, Irene Handl
(Started Jan. 30 at Bray)

"THE HELLIONS"
(Irving Allen Limited)
Prod.—Harold Huth
Dir.—Ken Annakin
Richard Todd, Anne Aubrey, James Booth, Lionel Jeffries, Marty Wilde
(Started Feb. 15 in South Africa)

METRO

Starts, This Year.....2
This Date, Last Year.....0

"MEET MISS MARPLE"
Prod.—George Brown
Dir.—George Pollock
Margaret Rutherford, James Robertson Justice, Arthur Kennedy, Muriel Pavlow
(Started Jan. 30)

"A MATTER OF WHO"
(Foray Prods.)
Prod.—Walter Shenson, Milton Holmes
Dir.—Don Chaffey
Terry-Thomas, Sonja Ziemann, Alex Nicol
(Started Jan. 9 at MGM, Elstree)

RANK

Starts, This Year.....2
This Date, Last Year.....3

"WHISTLE DOWN THE WIND"
(Beaver Films)
Prod.—Richard Attenborough
Dir.—Bryan Forbes
Hayley Mills, Alan Bates, Bernard Lee
(Started Feb. 13 at Pinewood)

"FLAME IN THE STREETS"
Prod.—Roy Baker
Dir.—Roy Baker
John Mills, Sylvia Syms, Brenda de Banzie
(Started Dec. 5 at Pinewood)

"VICTIM"
(Allied Film Makers)
Prod.—Michael Relph
Dir.—Basil Dearden
Dirk Bogarde, Sylvia Syms, Donald Churchill, Peter McEnery
(Started Feb. 6 at Pinewood)

20TH-FOX

Starts, This Year.....1
This Date, Last Year.....1

"CLEOPATRA"
Prod.—Walter Wanger
Dir.—Joseph L. Mankiewicz
Elizabeth Taylor, Peter Finch, Stephen Boyd
(Started Sept. 5. Production suspended. Expected to re-start late March at Pinewood)

"MR. TOPAZE"
(Dimitri de Grunwald Prods.)
Prod.—Pierre Rouve
Dir.—Peter Sellers
Peter Sellers, Nadia Gray, Herbert Lom, Leo McKern
(Started Nov. 7 at MGM, Elstree)

"THE INNOCENTS"
(Archilles Film)
Prod.—Jack Clayton
Dir.—Jack Clayton
Deborah Kerr, Megs Jenkins
(Started Feb. 6 at Shepperton)

UNIFILMS

Starts, This Year.....1
No Company Last Year

"CROSSTRAP"
(Newberry Clyne Associates in association with Avon Films)
Prod.—George Mills
Dir.—Bob Hartford-Davis
Laurence Payne, Jill Adams, Zena Marshall, Gary Cockrell, Bill Nagy
(Started Feb. 6 at Twickenham)

WARNER-PATHE

Starts, This Year.....1
This Date, Last Year.....2

"THE ROMAN SPRING OF MRS. STONE"
Prod.—Louis de Rochemont
Dir.—Jose Quintero
Vivien Leigh, Warren Beatty, Jeremy Spenser
(Started Dec. 5 at ABPC, Elstree)

INDEPENDENT

"LOLITA"
(AA Prodns.)
Prod.—James B. Harris
Dir.—Stanley Kubrick
James Mason, Shelley Winters, Peter Sellers, Sue Lyon
(Started Nov. 28 at ABPC, Elstree)

New York As A 'Location' Burg; More As To Police Helpfulness

By VINCENT CANBY

As Leonard Bernstein has already pointed out: "New York, New York is a helluva town." Also: "The Bronx is up and the Battery's down."

These two observations—one a subjective opinion and the other a fact of geography—are now as familiar to citizens of Mozambique as those of Murray Hill, mostly because of the ever-growing number of films made in and around Manhattan.

The Big Town, largely ignored as a location by filmmakers in the fat, pre-World War II days, has been utilized more and more frequently in recent years, both by Hollywood-based producers and indies, the shoe string variety as well as to whom budget is of no grave concern.

Lotsa Street Scenes

The city and it banlieue are prominently featured in such upcoming major productions as the film adaptation of Bernstein's legit musical "West Side Story," the Carrol Baker-Jack Garfein "Something Wild," the Fredric March-Ben Gazzara starrer "Young Doctors." It also plays a major role in John Cassavetes highly praised "Shadows," and is the background for numerous other low budget indie films such as Shirley Clarke's "The Connection," Little Movies' upcoming "29-4 and Falling," Wilson Ashley's "Deadfall," and Rick Carrier's "The Strangers."

At the moment, Robert Rossen is prepping start of his "The Hustler," in New York. City's charms are such that even French "new waver" Jean-Luc Godard ("Breathless") is contemplating a N.Y.-based epic.

Phenomenon of New York as a film star was discussed last week by a young New York jack-of-many-film trades, Ernie Pintoff, whose fame heretofore has rested on some funny and stylish animated cartoons, particularly "The Interview" and "The Violinist" (nominated for an Oscar last year).

Pintoff, whose Pintoff Productions has for several years been profitably turning out commercial films, has just finished his first live-action production, "The Shoes," a 30-minute serio-comic featurette starring Buddy Hackett and shot entirely on location in The Bronx and Manhattan. The city itself, of course, plays a prominent part.

Great, But Tempermental

New York according to Pintoff, is a "natural" performer, but also rather tempermental and, for a producer working on a limited budget, more expensive than one would think. Quite frankly, says Pintoff, who wrote, directed, produced and will also score the film (with Norman Paris), he might have been able to cut corners shooting outside and away from New York and its union supervision. As it was, he wanted New York and so he cooperated unionwise, which upped his budget considerably.

There were also the problems met when shooting exteriors in well-travelled byways of The Bronx. City cooperated fully, he said, promising him police help in keeping the curious back and away from the camera eye. However, he found that in actual practice the city's finest tended to lose interest in his project unless some *pourboires* were strategically circulated. This was no immense budget item, he admits, but it did add to the overall cost and to general confusion. There were also many takes ruined when, in shooting street scenes with a partially hidden camera, star Buddy Hackett was recognized by passers-by.

As a result, the 30-minute featurette took three weeks to shoot, which, comparably speaking is about as long as it took for William Wyler to make "Ben-Hur"

His "Shoes" experience has simply whetted Pintoff's appetite and producer now is making plans for a full-length feature, which he describes as a sort of "Black Orpheus" in New York. It would be a love story dealing with the city's Puerto Ricans.

Why this infatuation with New York?

For one reason, he's in New York. If that sound like simple opportunism, Pintoff goes on to talk about the "variety" and "movement" of the city, which is obviously grist for the cinematic mill. He's not convinced that pictures took a long step forward when they learned how to talk ("The Shoes" has only about five minutes of dialog), and what better place to capture visual excitement than in the biggest city in the world? In this there is "actuality," and "reality," which is, in effect, a reaction against the photographed stage play which most films resemble, whether or not they are based on legit properties.

This, he suggests, is one of the reasons for the increasing use of New York, as well as of any real location, as opposed to the old studio method of filming. By extension of this reasoning, this is also why location-shot films are usually better, or at least, more interesting, than the old studio product. When the camera gets outside, it begins to "see," often it sees things which never could have been planned in advance, and, as a result, its dependence on the soundtrack or "talk" is lessened.

Brenda Lee, 16, Cast

Hollywood, March 7.

Brenda Lee, 16-year-old rock 'n' roll singer, has been term-pacted by 20th-Fox and assigned to Robert L. Lippert's "Two Little Bears" for her first film spot. Studio is skedded to go to court this week for approval of contract with a minor.

"Bears" stars Eddie Albert, and will be produced for Lippert by George W. George, directed by Randall Wood.

First El Monte Hardtop In 25 Years Surveyed

Los Angeles, March 7.

In an expansion of theatre interests, Fred Stein Enterprises and its subsidiary, Statewide Theatres, are making an extensive survey in City of El Monte for construction of a 1,200-seat deluxe hardtop house incorporating 70m equipment and having parking facilities. Project, to cost in neighborhood of $350,000, will be the first hardtop erected to El Monte in 25 years.

Proposed operation will be the second in area east of L.A. skedded for construction in near future. Site of a new Statewide theatre in West Covina has already been approved and work is slated to get underway shortly along the same lines as the El Monte project, with cost in same neighborhood.

Stein last year remodelled the Crest, former Fox West Coast house in San Bernardino, to tune of $100,000, opening in June, and also completely refurbished the Studio Theatre in same city, at a cost of $60,000 for a Christmas Day, 1960, preem. Company currently is entirely redoing the Roxy in Glendale at a remodelling cost of $75,000.

Stein yesterday stated he is completely committed to the concept of remodelling and refurbishing his theatres, to make houses as attractive and enticing as possible to woo the public. Surveys also are

Pickman

Continued from page 13

agination on the part of production, distribution and exhibition.

Just about every picture has a chance if it's properly evaluated and best manner of presentation is determined by the exhib and the distrib working jointly. In Pickman's opinion the maximum results are achieved on specific pictures released under specific circumstances in specific market areas

In a statesmanlike approach Pickman acknowledged that Par cannot grow unless its exhib customers also grow. Each side has its problems, mutual problems, he noted, and called for suggestions and changes which can be mutually beneficially.

Pickman is addressing himself to all theatres, and not just big-money cricuits. The new order—the departure from the status quo in marketing practices—"pertains to all our customers," from New York's Radio City Music Hall down to the pint-sized Eastman Theatre in Des Moines.

As for the state of business, the man from Par is bullish. He said all exhibs he's talked to are in the mood for remodeling or expansion, the b.o. is going fine and the lineups from Par as well as other companies promise a continuing upbeat.

international film, TV film and documentary market

a new outstanding success of the **MILAN TRADE FAIR**

"ideal setup in which to conduct picture business" — VARIETY

The Spring meeting from 12 to 28 April coincides with Milan Trade Fair, the world's greatest display of sample goods and products.

The Autumn meeting takes place in mid-October.

Hundreds of full-length, TV and documentary films of scientific, cultural tourist and publicity interest are shown by producers of international importance to buyers and renters of films coming from all parts of the world.

Eight projection studios, numerous discussion rooms, a polyglot secretariat and international telephone exchange, telex installations and all the most modern technical equipment provide this undertaking with the best possible means to promote contacts and business transactions in the world of cinema and film production.

Include a visit to the "International film, TV film and documentary market" in your Spring trip to Europe.

Exhibitors and distributors: entry fee Lit. 10,000 (§ 16).

Producers: entry fee Lit. 10,000 (§ 16) without limit to number of films presented.

Applications to participate should reach MIFED a fortnight before opening date on 12 April.

Information from:

Largo Domodossola, 1
Milano (Italy)

MIFED

'Breathless' Called Very 'Sick'

Editor Henry Hart's criticism of the French-made "Breathless" in Films in Review adds: "The publicity says it has to do with 'two young people whose anti-social course is, perhaps, their way of facing up to the perplexing circumstances of our times.' That is a sinister declaration. It means that "Breathless" upholds and promotes the idea, that theft, murder and amoral nihilism are legitimate reactions to contemporary society."

Hart adds, "Any society which abets such propaganda is doomed."

Juliet Prowse: 'I'll Do a Marilyn'; Fights for Own Makeup, Sec'y On Hawaiian Location for Wallis

Hollywood, March 7.

Juliet Prowse has served notice on Hal Wallis; Paramount and 20th-Fox she won't appear in Wallis' "Blue Hawaii," opposite Elvis Presley, unless her demands are met by Wallis and Paramount. Demands "definitely are not monetary," said actress, through her agents, Goldstone-Tobias, which reported beef is three-pronged.

Points on which Wallis and Paramount have refused to accede, agency spokesman reported, include actress' request for her 20th-Fox makeup man, Roy Stork, for picture; passage expenses for her secretary to Hawaiian location; change in billings clause in contract.

"If I have to go to New York, as Marilyn Monroe did, I will do it," actress declared through her reps. "My advisors have informed me new name on a picture will bring money into boxoffice both here, abroad, they feel—and I agree—my demands are not out of order." Actress also blasted 20th-Fox, where she's under seven-year contract for "failing to protect" her in negotiations with Wallis. She declared that 20th, "which used to build and protect stars, now is interested only in the money it can achieve from loaning out its contract players."

Secret Out: Universal Stays on AMPP Roll

Hollywood, March 7.

Universal ended its defection from the Assn. of Motion Picture Producers last Nov. 1, it became known yesterday. Company since then has participated in all of the Assn's activities except those of the labor division.

Universal served notice of intention to withdraw in November, 1959, but under the AMPP's six months notification requirement it remained a member until May 1, 1960.

No formal explanation was ever advanced for the withdrawal. Unofficially it was ascribed to fact that after sale of the lot to MCA-Revue, Universal no longer had responsibilities of studio ownership. It was pointed out at the time that United Artists, which also does not own studio property, never belonged to AMPP, the Hollywood branch of the Motion Picture Assn. of America.

Universal retained its membership in the parent MPAA and also in latter's affiliate, the Motion Picture Export Assn. United Artists also is a member of the last two.

Italo-Pakistani Pact

Washington, March 7.

Government of Pakistan and National Assn. of Italian Motion Picture Industries (ANICA) inked a three-year agreement on import of Italian product last month, according to U.S. Commerce Dept.

Agreement provides for importation of no more than 30 Italian features on a rental basis by the end of the current fiscal year next June 30. Provision is also made for production of films in Pakistan in collaboration with Pakistani nationals.

Permits for the 30 Italian films will be reserved exclusively for Pakistani distributors. Remittances of earnings from the films will be freely allowed within the 180,000-rupee limit. Earnings over this amount will be blocked, but can be used for Italian-Pakistani coproduction in Pakistan.

'DEFENDS 'ABOLITION'

Its Distortions, Not Material, Argues Wilkes

Minneapolis, March 7.

Lloyd Wilkes, chairman of Project Awake, local anti-red group, says that his organization will continue to show the film "Operation Abolition" despite crjticism of the Fulton Lewis 3d film by the National Council of Churches and others.

While admitting the film has some "technical errors," Wilkes asserts most viewers don't consider these distortions material ones. He adds that his group points out both the pros and cons of the film whenever they show it.

Noting that between 50,000 and 75,000 Minnesotans have seen "Operation Abolition," Wilkes claims that "at least 90% of the church groups have backed us and encouraged us to continue showing it."

WESTERNERS TO N.Y. FOR METRO ENTHUSER

Hollywood, March 7.

Western division sales manager William J. Devaney will head Metro's Los Angeles, Seattle, San Francisco and Portland contingent winging to Gotham today (Mon.) for two-day sales seshes starting tomorrow at Astor Hotel.

Joseph R. Vogel, prexy, is slated to greet more than 100 delegates from country at opening sesh tomorrow. Robert Mochrie, sales veepee, will conduct pow pivoting on new product and discussion of sales policies for "Ben-Hur," Sam Bronston's "King of Kings" and touch on "How the West Was Won" Tent, title, maiden Cinerama plotted release of four to be produced for Metro in two year period.

In addition to Devaney, Thomas Aspell, branch manager and assistant Charles Geary will represent Los Angeles; Sam Davis, Seattle, Sam Gardner, San Francisco; and Duke Douvlyn, Portland.

Mochrie summoned division and branch managers for the sessions, which are being attended by Vogel, v.p.-treasurer Robert H. O'Brien, v.p.-general counsel Ben Melniker and other Gotham execs.

Conclave serves to spotlight the fact that M-G has several significant productions in the hopper, including the reissue of Selznick's "Gone With the Wind," the continuing "Ben-Hur," the newly-released "Cimarron."

Vogel has just concluded a series of Manhattan meetings devoted exclusively to "Kings." Clark Ramsay, studio ad manager, and Ralph Wheelwright, coordinator of global promotion on the picture, came in from the Coast for these get-togethers.

M. P. COUNCIL SPEAKERS

Johnston, Emerling, Frisch, Pleshette Lined Up

Motion Picture Assn. of America prexy Eric Johnston will speak at the opening session of the seventh annual conference of the Federation of Motion Picture Councils in New York March 16-17.

First day's program also will include a panel discussion featuring three exhibs. Ernest Emerling, Loew's Theatres veep; Eugene Pleshette, managing director of the Brooklyn Paramount; and Emanuel Frisch, chairman of the American Congress of Exhibitors and Randforce Amusement Co. treasurer.

'CLASSIFICATION' ODDS

Can Marano Bill Pass N.Y. State Senate?

Albany, March 7.

Will the Marano film designation bill, which passed the Assembly by an almost eight-to-one majority, clear the Senate hurdle? Or will it fail to do so, as proved the case with last year's Younglove film classification act.

This question received varying answers, after a 125-17 vote was registered in the Lower House.

Assemblyman Luigi R. Marano, Brooklyn Republican, expressed hope that the Senate would pass the measure. Another informed source "did not know."

The time element should work to the advantage of the designation bill, although this is not necessarily so. The Marano act was received by the Senate on March 2, whereas the Younglove bill came to that House on last March 24—as adjournment was approaching. It was referred to the Senate Rules Committee, which did not take affirmative action.

The Senate Education Committee, to which the Marano act was referred, had favorably reported the companion Duffy bill of 1960. Advanced to third reading, it was "starred" while awaiting arrival of the Assembly measure. However, the latter went to Senate Rules, instead.

HEAD PENNSY CENSOR NOW FILM CO. EXEC

Peter T. Dana has resigned as chairman of Pennsylvania Board of Film Censors to become eastern sales manager of Pathe-America. Budd Rogers, P-A prexy, long has known Dana, who once was a sales exec with Universal, stationed in Pittsburgh.

He went on the censor panel when it was revived by Penna. Gov. David Lawrence 18 months ago, shortly after leaving Universal.

'Pleasure of Company' To Be Sneaked in Chicago

Chicago, March 7.

Paramounteers Bill Perlberg, George Seaton, Jerry Pickman and Howard Minsky come to town tomorrow (Wed.) for four days to try out new sneak preview techniques for their upcoming "The Pleasure of His Company."

It's understood, but not confirmed, that Par will show a rough cut of the pic in two nabe theatres and study reactions for editing purposes. Simultaneous showings are also expected to experiment with new promotional techniques, with either theatre using: (1) no advertising, (2) cast and credit ads only, or, (3) name of pic only. Gates will then be compared to serve as a guide for future midwest sneakers.

Stormy February, But Biz Strong; 'Misfits,' 'Exodus' Nip-and-Tuck; 'Family Robinson' Lures Moppets

By MIKE WEAR

VARIETY's *regular weekly boxoffice reports are summarized each month, retrospectively. Based on an average of 24 key situations, the source data constitute an adequate sampling of current releases but are not, of course, fully "definitive." An index of relative grossing strength in the U. S.-Canada market, this monthly reprise does not pretend to express total rentals.*

The significant fact about first-run film business in February was the ability of the product in release to make such a strong showing in the face of the raging elements. One snowstrom after another plus the coldest weather of the year provided a severe test for top pictures, and the showings were remarkable against such handicaps. The severest winter in 80-odd years sloughed normal operations two different times along the heavygrossing Atlantic seaboard. True, exhibitors were favored by two holidays, with Lincoln's Birthday more of a biz-getter than usual because falling on Sunday, with a Monday celebration, making for a three-day weekend holiday period in some key cities covered by VARIETY. Washington's Birthday, per usual, proved the same prize winter holiday it always has been.

The race for top laurels was a close one between "Exodus" (UA) and "The Misfits," also from United Artists. "Misfits" nosed out the other pic principally because running so far ahead in actual coin total and because it amassed such large grosses although only out in release three weeks during February. The Clark Gable-Marilyn Monroe starrer grossed nearly $1,100,000 in keys covered by VARIETY.

"Exodus," which took second spot, promises to take over No. 1 position in monthly ratings just as soon as it obtains more playdates. Until late in the month, it was playing in only eight key cities.

"Swiss Family Robinson" (BV) is finishing a stunning third as compared with seventh spot in January. This Disney opus, which has proved astonishing even to the most optimistic exhibs, actually wound up on top one week in February.

"World of Suzie Wong" (Par), which was sixth a month ago, is capturing fourth position by dint of some fresh, strong dates. "Spartacus" (U), which was first in January, is winding in fifth position.

"Where Boys Are" (M-G), which was 10th in January, is pushing up to sixth place. "Ben-Hur" (M-G), long champ in monthly surveys, is finishing seventh inasmuch as it now has completed its first-run, hard-ticket engagements in a number of top key cities.

"The Alamo" (UA) is getting a jab in the arm via additional popscale, grind runs, and climbing to eighth spot as compared with 11th in January. "Wackiest Ship in Army" (Col) is holding in ninth position, same as a month ago, thereby indicating its nice staying power.

"Grass Is Greener" (U), third in January, is winding up 10th. "Never On Sunday" (Lope), a newcomer, is capturing 11th money while "Can Can" (20th) rounds out the Top 12 pix. Last-named is figuring in the list because now out on some additional regular scale runs.

"Tunes of Glory" (Lope), "Virgin Spring" (Janus) and "Please Turn Over" (Col) are the runner-up pix in that order.

Promising New Entries

Several new pix, launched near the end of the month, show promise. "Great Impostor" (U) looks to be heard from plenty in the future judging from its first few engagements started near the end of February. It was rated mighty in Pittsburgh, sock in Providence, smash in Denver and wow in Boston. "Cimarron" (M-G), another newie, has been somewhat spotty to date but wound up its first week at the N.Y. Music Hall with a nice total. It also was sock on first round in K.C. However, in many other openings it has been fair to mild.

"Pepe" (Col), another new entrant, did not show much until the final week in February, largely because only on release in a few spots until then. However in this final session it did well enough to cop fifth place in the weekly ratings. "101 Dalmatians" (BV), which has done next to smash so far, hints considerable future potential. "Circle of Deception" (20th) mainly has ranged from mild to good on initial playdates.

"Gorgo" (M-G) was sock the first two weeks in Philly. "Look in Any Window" (AA), another newie, was rated okay in Detroit but bad in Louisville. "Black Sunday" (AI) came through with a lively first week in Cleveland, its first big engagement. "Goliath and Dragon," from same company, was good in K.C.

"Savage Innocents" (Par), also new, was light in St Louis and mild in L.A. "Go Naked in World" (M-G), another newcomer, was drab in L.A. and Balto and fair in Portland and good in Cleveland.

"Marriage-Go-Round" (20th) did well enough to finish as a runner-up pic one week. "Ballad of Soldier" (Union), a newcomer, wound up 11th another week. "Gold of 7 Saints" (WB), mostly disappointing so far, managed to wind up 12th in another session.

February's Faves

1. "Misfits" (UA).
2. "Exodus" (UA).
3. "Family Robinson" (BV).
4. "Suzie Wong" (Par).
5. "Spartacus" (U).
6. "Where Boys Are" (M-G).
7. "Ben-Hur" (M-G).
8. "The Alamo" (UA).
9. "Wackiest Ship" (Col).
10. "Grass Is Greener" (U).
11. "Never On Sunday" (Lope).
12. "Can-Can" (20th).

Phoney Women's Federation

'Spartacus' Hoax Used Imaginary Cleveland Group—Motive Behind Gag Mystifies

Jan. 18 issue of VARIETY carried a story from Cleveland on "Spartacus" having been named best picture of 1960 by the Great Lakes Federation of Women's Clubs at a meeting in Cleveland. Question now arises: Who or what is the Great Lakes Federation of Women's Clubs?

DAILY VARIETY, which is published in Hollywood, ran an ad on Feb 13 reproducing an exchange of letters between columnist Hedda Hopper and Mrs. E. Lee Ozbirn, president of the General Federation of Women's Clubs.

Miss Hopper called to Mrs. Ozbirn's attention a story in the Hollywood Citizen-News on Jan. 19 which had "Spartacus" having been selected as best by "The Federated Women's Clubs of America." Miss Hopper added her opinion that "Spartacus" was one of the worst pictures I've ever seen" and noted that the script was written by Dalton Trumbo (ed note, this being a name not loved by rightists).

Mrs. Ozbirn wrote back to Miss Hopper, saying the General Federation of Women's Clubs never endorsed "Spartacus" and, indeed, Mrs. Ozbirn concurs with Miss Hopper's opinion of the picture. Further, Mrs. Ozbirn never heard of the "Federated Women's Clubs of America."

To repeat, the VARIETY story referred to the Great Lakes Federation of Women's Clubs, while the Citizen-News spoke of the Federated Women's Clubs of America.

Now comes Universal, distributor of "Spartacus," with a letter to VARIETY setting forth its position. Jeff Livingston, U's exec coordinator of sales and advertising, states: "Our investigations indicate there is no such organization as the Federated Women's Clubs of America or the Great Lakes Federation of Women's Clubs. Apparently you and we are the victims of a phoney release."

Livingston said David Lipton, U's ad-pub chief, had asked to pursue the matter. It has been "an upsetting one for the company."

Pathe-American's Western Sales Chieftain—Bateman

Hollywood, March 7

Francis Bateman, distribution exec, has been appointed by prexy Budd Rogers to post of western division sales manager of Pathe-America Distributing Co., Inc. Rogers last week set Peter T. Dana as eastern sales manager.

Bateman, who will headquarter in Hollywood at company's Coast offices, previously was western division sales manager for Republic Pictures from 1936 through 1956, except for three-year absence between 1947-50 when he served as general sales manager for Screen Guild.

Exhib Strives for Good Will But In Fort Lee, N. J., They Hate Better

Mal Warshaw, the hard-pressed Fort Lee, N.J., art house operator, is determined to gain acceptance in the community despite the constant harassment of a local Catholic priest.

A recent effort by the theatre operator to run a special young people's film series on Saturday matinee with the cooperation of the local school board ran into difficulty. Warshaw believes that the Fort Lee superintendent of schools failed to give his okay because of the fear of offending the local Catholic community. However, the school superintendent, Lewis F. Cole, is quoted in local papers as saying that the Fort Lee schools are not participating because of the commercial aspects of the program.

As a result, Warshaw is offering the entire Saturday matinee series free to both children and adults. In a letter to Cole, the theare operator said: "The aim of this program is simply to provide our younger citizens with rewarding, enriching, as well as entertaining motion picture entertainment. It is our hope that his kind of series will become a regular part of the activity of the theatre with the added participation of the Fort Lee school system as well as others in our area.

"While it is true that the Grant-Lee is a commercial enterprise, it is equally true that this particular program was not conceived for profit alone. It is a pointed effort on our part to work with the community in building a positive program of motion picture recreation."

Calling attention to the superintendent's comments on the commercial aspects, Warshaw said he is offering the balance of the Fine Film Series for Young People "as a service to the community." Stressing that the commercial aspect had been removed, Warshaw invited the school topper, the faculty and the students of the Fort Lee schools to attend the program as his guests.

Everett N. Crosby Productions Inc. has been authorized to conduct a motion picture and television business in New York. Capital stock is 200 shares, no par value. George F. Foley was filing attorney at Albany.

99-YEAR SENTENCE

18-Year-Old Negro Killed Theatre Owner

Austin, Tex., March 7.

An all-white jury Thurs. (2) sentenced Wesley Simpkins to 99 years in prison after the 18-year-old Negro admitted his guilt in the slaying of theatre owner Sam Lucchese Sr. Simpkins was one of three East Austin teenagers accused of the shooting last Dec. 4 of the owner of the Harlem Theatre, a Negro theatre. Trials of the other two have not been set.

Lucchese was found in his car at the rear of the theatre with $519.90 near his body. Most of the money was in a paper sack.

Blumenfeld Uses MPAA Ratings But to 'Classify'

An ever-growing group of exhibitors continues to press for film classification on its own.

Abe Blumenfeld, a veep of Theatre Owners of America as well as head of Blumenfeld Theatres, the large California circuit, has instituted his own classification system in all Blumenfeld houses.

Blumenfeld newspaper ads and lobby posters now carry symbols designating the film as either "suitable for entire family," "suitable for adults and teenagers" or for "adults only."

Blumenfeld's classification system is not likely to endear him to the Motion Picture Assn. of America. He bases his classifications on the MPAA's Green Sheet. The MPAA is not only against classification (except at the parental level) but also against the use of the Green Sheet ratings unless they are accompanied by the full Green sheet review of the pic, which explains the ratings given.

Green Sheet ratings have also been used to classify films in Memphis, much to the MPAA's chagrin.

Up-Rank Marty Blau

Martin Blau has been promoted from assistant publicity manager of Columbia's domestic publicity department to international publicity and promotion manager of Columbia International.

This is in line with Col's integration of world-wide promotional activities, according to Jonas Rosenfield Jr., ad-pub v.p.

'Millionairess,' 353-Seater: One-Day $1,115 Record For Atlanta's Fine Arts

Atlanta, March 7.

Despite torrential rains that practically washed out the opening and held the boxoffice take to $788.10, a new three-day record was set by 20th-Fox's "The Millionairess" at 353-seat Fine Arts Cinema. Saturday's (Feb. 24) mark hit a one-day record at $1,115.24, which, coupled with Sunday receipts ($829.18) brought three-day total to $2,733.22 for Sophia Loren-Peter Sellers starrer.

John and Ruth Carter, owners & operators of Fine Arts, kicked off "Millionairess" with an invitational screening (in which 20th-Fox and Citizens Jewelry Co. participated) at which time finalists in Miss Atlanta Pageant were introduced for first time. Tiein gimmick was that girls in pageant were wearing $1,000,000 worth of diamonds from gem firm's collection.

Another 20th-Fox pic, "The Mouse That Roared," did so well at Fine Arts that for some time thereafter Carters referred to their compact little nabe spot as "The House of the Mouse" in their advertising.

SCRANTON LIKES 'WONG'; MAY GO 7 WEEKS

Scranton, Pa., March 7.

What happens after Metro's "Ben-Hur" leaves town?

Many a theatre man has been asking himself that question. Delighted with the grosses for the Biblical spectacle, he still wonders, "What next?"

Ben Rosenberg, Penn-Paramount president, believes he found the answer for the newly-renovated Center Theatre here. After a record-breaking 17 weeks with "Ben-Hur," he shifted to a popular price policy with "World of Suzie Wong."

Bolstered by turnaway weekend crowds, grosses have been exceptional for this territory and pic is in its fifth week, may go one or two more.

Kennedy's 'It's Parents Responsibility' Cited, With Others, Agin' Censoring

Dallas, March 7.

Criminologists and sociological authorities support President John F. Kennedy's apparent skepticism regarding the value of censorship, according to the Council of Motion Picture Organizations of Texas.

At his televised press conference of Feb. 1, the President made it plain that he believed the parent, not the Government, was responsible for protecting young people from any depiction of crime and violence in films, tv and radio.

Kennedy had said "we can't put the problem on Mr. Hoover (J. Edgar Hoover, head of the FBI) or on the White House or on the Congress. It rests with the families involved — with the parents involved. But we can do something about the living conditions and the atmosphere in which these children grow up, and we are going to do something about it."

Kyle Rorex of COMPO reported these following statements made by Doctor E. J. MacNamara, dean of the New York Institute of Criminology; and Paul W. Tappan, professor of sociology at New York U. and former chairman of the United States Board of Parole.

MacNamara: "A criminal personality is not going to be developed by a motion picture. We must read more, see more, think more—that's a big problem for America."

Tappan: "The evidence is clear that the causes of law violations are to be found deeply rooted in the family and the neighborhood where the child is trained, not in the movie theatre where he may be entertained. The causes lie in the values and in the relationship that the child experiences among his close associates in direct personal relationships."

Actor Leo Carrillo off California State Park Commission after 12 years.

48 DAYS ON ROAD

Skip Regan Hinterlanding For The Filmgroup's Pair

Los Angeles, March 7.

Skip Regan, distribution vp for The Filmgroup, leaves Friday (10) on a 48-day tour of key cities on two pix to be released by the Roger Corman outfit. Duo include Corman's own "Atlas," and "Pirate of the Blackhawk," acquired for U. S. release.

Trek kicks off March 13 in New Orleans, at meeting of Southern division distribs and exhibs.

The Foggy Dew Afflicts Geishas 'Seeing' America

Boston, March 7.

How a 13-city tour by Columbia's "Cry For Happy," skedded for deluxe flights with Miko Taka, two geishas, Teruko and Somezuru and 19 pieces of luggage, including five and one-half pound wigs and a tea service for slaking the thirst of the press, turned into a "bus and truck" show, was recounted by Mack St. John, local publicist of Columbia Pictures. He's "Papa-san" to his fledglings.

Trials and tribulations were caused by conked out airlines, various strikes, gathering fog and whatnot. Result was a sort "Gulliver's Travels" (another Columbia picture) it is coyly suggested. Starting out on Tuesday (14) with the party slicked up and smiling, they made Dallas, San Antonio, Houston and Chicago okay. The trouble started in Chicago — they nabbed the last plane out for Detroit, arriving six hours late and were grounded. St. John corraled an auto, piled in Miss Taka and the two geishas, in costume, plus the 19-pieces of luggage and motored from Detroit to Cleveland.

From Cleveland to Pittsburgh, there was more trouble.

The plane couldn't land at Pittsburgh because of bad weather and flew back to Cleveland with the St. John's show, which by this time wasn't "for happy." They had to hire another car and make the long jump over the road. By this time, the geishas were weary, and ill, not used to American food and longing for their own country.

They got out of Pittsburgh, bound for Boston, on Thursday (23) on a two engine plane, not affected by the strike, but it didn't get them to Boston. They got grounded in Providence by fog, and St. John and the Japanese girls had to take a Greyhound bus to get to Boston at 1:30 a.m. morning of the skedded press conference.

During the "ups and downs" of St. John's four from Hollywood of 13 cities in 18 days, which turned out longer because of the plane upsets, the publicity chief learned to speak some halting Japanese, eat raw fish, but still doesn't like it, while indoctrinating the geishas, who don't like American food, with the exception of hamburgers, to eat U.S. chow.

To top everything, following the Boston confab, at which press and former Japanese ambassador greeted the group, fog cancelled the skedded Boston-New York flight, and St. John hied out to hire a limo for the next leg of the trip. From New York, the group makes Washington and ends the tour at San Francisco, March 3. The geishas fly right on to Kyoto and home. The picture goes into the Keith Memorial, Boston, March 15.

St. John, son of the novelist, Adela Rogers St. John, gagged that press on the tour has been "for happy," but the trip was not.

★

Best Wishes

On Your

Academy Award Nomination

SHIRLEY JONES

For Her Role in

"ELMER GANTRY"

•

SAL MINEO

For His Role in

"EXODUS"

Solters, O'Rourke & Sabinson

Publicity

★

JUDSON HALL

165 W. 57th Street

AVAILABLE

For

Daytime Rehearsals

or 16mm Film Showing

Tv-Theatrical Reasonable Rates

CALL

Mr. Trapp

CI 7-6900

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center • Ci 6-4600
EDNA FERBER'S
CIMARRON
starring GLENN FORD • MARIA SCHELL
ANNE BAXTER • ARTHUR O'CONNELL
Russ Tamblyn • Mercedes McCambridge
From M-G-M in CinemaScope and METROCOLOR
ON THE GREAT STAGE: "LIGHTS UP!"

We Are Interested in Buying Motion Picture Films for the

FAR EAST and SOUTHEAST ASIA

Payments in U.S. Currency

BOX V-2113, VARIETY, 154 WEST 46TH STREET, NEW YORK 36

Toronto Toll Specials A-Coming

'The Consul' Mighty at $1.50—Carol Channing Direct-From-B'way and Others

By ROBERT McSTAY

Toronto, March 7.

Paramount's Telemeter system of tollvision operating here experimentally under Trans - Canada Telemeter, is opening a further phase of its programming on March 16 with a week's run of the Gian-Carlo Menotti stage opera, "The Consul" with Patricia Neway. It will be fed to the suburban subscribers here nightly for a week at $1.50 toll charge.

On April 2 Carol Channing's "Show Girl," six-person intimate revue now at the Eugene O'Neill Theatre in Manhattan will become the first direct-from-Broadway offering into metered homes. Following specials will be off-Broadway "Hedda Gabler" with Anne Meacham week of April 4 and a taped "Evening with Edith Piaf in Paris" on May 4.

Les Winik, veepee in charge of programming, and Jean Dalrymple, with title as executive producer of Telemeter play, were in Toronto in connection with details of the auxiliary programming for Etobicoke's 6,000 subscribers. Duo represented International Telemeter Co., a division of Paramount Pictures Corp.

Eugene Fitzgibbons, prexy of Trans-Canada Telemeter, has disclosed that only about 100 subscription boxes had been yanked because of homeowners' refusal to pay 75c a week for film or sports rights. He pointed out that, of some 6,000 subscribers in Etobicoke, a western suburb of Toronto, defectors seemed little interested in films at home and "wanted the hard-to-get coin box as a status symbol."

With a heavy waiting list, those willing to pay $5 for the installation of the Telemeter attachment, plus the 75c weekly minimal cost, was so large that such installations had been "snapped up."

There's no monthly service charge for a subscriber but it is necessary for the latter to purchase a weekly 75c worth of programming during the month. "Obviously if the subscriber was not interested in using the equipment, Trans-Canada Telemeter could not afford to leave it inactive." Minimum usage was $39 a year and that "Telemeter preferred to give the equipment to someone who wants it rather than leave it idle."

National Ballet of Canada has been approached by Telemeter, ditto the Tyrone Guthrie producer of "H.M.S. Pinafore," but that both bookings had been snaffled by the regular television showings over Canadian Broadcasting Corp.

Fitzgibbons stressed that the four contracted Telemeter specials now set would run full-length, than encores would be left in "Show Girl," and that performances would not be marred by the insertion of commercials.

Winik also explained that these four productions will form the nucleus of a "library" when the International Telemeter Co. extends its operations in the U. S.

WEINBERG TO VANCOUVER

For 4th Annual Film Fest In Canadian City

Maryan G. Talbot, executive secretary of the Vancouver International Film Festival, has returned to her British Columbia base after seeing distributors and film critics in New York with an eye to selecting an international jury for this year's (4th annual) shindig. Again it will be a two-week affair, July 10-22, with 28 countries participating.

There will be a film critics' jury in addition to the international jury which, incidentally, will include one from the Far East (probably from India or Japan), one member of course from Canada.

Herman G. Weinberg (New York) will be one of the American jurors.

Edna Ferber Rips 'Cimarron'

Edna Ferber, longtime novelist and sometime collaborator with George S. Kaufman on various stage plays, has lashed out in the N. Y. Times against the Anthony Mann-directed, Metro remake of her book "Cimarron." Miss Ferber declares that the pan of the picture by Bosley Crowther in the Times "was too mild."

Quoting the novelist to the newspaper:

"My own emotions in this case doubtless are aggravated by the frustration which tortures me. I can't do anything about this picture. I didn't even know that a second picturization of my novel 'Cimarron' was being made. I received from this second picture of my novel not one single penny in payment. I can't even do anything to stop the motion-picture company from using my name in advertising so slanted that it gives the effect of my having written the picture. I am not carping because I receive nothing from the profits of this picture. In 1929 writers who sold their books or plays to the motion-picture companies did so under contracts which now are considered absurd.

"I do care about the form and treatment and content of this present picture entitled 'Cimarron.' I do care about the publicity which conveys the false impression that I had anything to do with the writing or the presentation of this picture. One large black-lettered advertisement read: 'The words are those of the Pulitzer Prize winning novelist Edna Ferber.' This is a good deal like being forced to stand by helpless while your daughter is being ravished and sold into slavery.

"I shan't go into the anachronisms in dialogue; the selection of a foreign-born actress with a slight foreign accent to play the part of the American-born bride; the repetition; the bewildering lack of sequence. Owing to a contretemps I did see 'Cimarron' on the screen in Arizona four weeks ago. This old gray head turned almost black during those two (or was it three?) hours!."

RKO THEATRES BRIEF DIVISION MGRS. IN N.Y.

RKO Theatres division managers were in for a N.Y. homeoffice powwow yesterday and today (Wed.) to set bookings through summer and discuss operations generally.

Harry Mandel, prez of the chain, presided. Top-tier execs on hand included Albert A. List, board topper of the parent Glen Alden, who spoke to the fieldmen yesterday.

NABES GETTING BOUT

Stanley Chain Not Contracting For Downtown

Philadelphia, March 7.

Stanley Warner chain will present the Floyd Patterson-Ingemar Johansson fight telecast in five neighborhood theatres. The bout will not be shown in a midtown first-run, since the Stanley, which usually puts on the fight TV, is occupied with "Pepe."

Theatres showing the fight are the Broadway (S. Philly); Kent (Northeast Phila.); Logan (North Phila.); the 69th St., in suburban Upper Darby, and the Stanely, Camden, N. J. All seats are priced at $5 including tax.

Odeon Echelon Set

Toronto, March 7.

Chairman of the board of Odeon Theatres (Canada) Ltd., which operates some 110 houses across the Dominion, is J. S. D. Tory, Toronto lawyer, who succeeds Leonard Brockington, Q.C.,

G. R. B. Salmon is new prexy, with Edward G. Forsyth, former ass't g.m., a new director.

Brockington remains on the directorate.

Bout Shared in K.C.

Kansas City, March 7.

Showing of the closed circuit television coverage of the Patterson-Johansson fight March 13 will be double-barrelled here, one session being downtown in the Municipal Auditorium exhibition Hall, and the other being in the Uptown Theatre, Fox Midwest operated.

Installation of the equipment in the Uptown is going forward now. Previously the Midland Theatre, downtown, has presented the tv fights. Theatre since has been taken over by a new organization which is readying it as a professional bowling center.

Armory Gets Big Bout; 3,000 Bleachers, at $3; Like Number $5 Reserves

Troy, N.Y., March 7.

For the first time since the close-circuiting of championship boxing bouts was inaugurated locally, an armory, rather than a theatre, will be the area outlet for the Floyd Patterson - Ingemar Johannson match, March 13. Troy Armory, which seats about 6,000, will be scaled $3 to $5. The drillshed has 3,000 reserved, and 3,000 bleacher accommodations.

Either Fabian's Palace or the old Grand, both in Albany, heretofore was in hookup. However, the former is dated for "Fiorello" by the Broadway Theatre League of Albany. A switch was necessary, because the Stanley Warner Strand—scene of the other three touring shows in the League's first season—was to be dark, for a $300,000 modernization.

At first it was believed either Proctor's in Troy (which had carried several fightcasts) or Proctor's in Schenectady, would be substituted in TelePrompter's pickup of the third "go" between the heavyweights.

IMPORTERS SPELL OUT NIX ON ALL-MUST-SEAL

New York's importing fraternity has officially branded Theatre Owners of America's proposal to exclude all but Code Seal pictures from U.S. screens as "not only morally but legally wrong."

In a statement prepared by Michael Mayer, exec director of the Independent Film Importers & Distributors of America, importers call the proposal morally wrong in that it would "delegate the freedom of the screen medium to a select group to pick and choose films that may be shown."

IFIDA adds that it would be legally wrong because it would represent "an improper conspiracy of exhibitors to prevent the showing of non-conforming and unusual motion pictures on the screens of our nation."

Connecticut Exhibs' Next Anti-Toll Step: Federal Court Objections

By ROBERT H. ECHELSON

Hartford, March 7.

Despite the green light for paysee by the Federal Communications Commission, the wireless parlor boxoffice setup faces a major obstacle in the near future. Revealed here recently was a proposed appeal to the U. S. District Court by the Anti-Toll TV Committee of Connecticut against the FCC's sanction.

Bernard Menschell, Connecticut theatre operator, and head of the group, says type of appeal and strategy of future opposition will wait until the group's counsel has had time to study and digest the FCC report.

Without any further legal roadblocks, paysee would get underway here within a three to six months period. Trial period of three years will be co-sponsored by RKO General Inc., a major broadcaster. Some $10 million will be spent on the test.

With the FCC go head signal, came the resignation of Edward D. Taddei, general manager of Channel 18 (WHCT-TV, a U). Resignation became effective immediately.

Taddei in explaining his resignation said "I feel my job in Hartford has been accomplished. After having had a part in keeping an independent station alive in this city, and after having successfully worked for the establishment of a pay-tv test, I feel my job is at an end." He declined to discuss his future plans.

Cash-and-Lease

Taddei was head of Capitol Broadcasting which sold the station to Hartford Phonevision Co., owned by RKO General, for $150,000 cash. In addition Capitol is receiving $245,000 for a 10-year lease of physical properties such as plant and transmitter, etc. An option states that these leased properties may be purchased by Phonevision at the end of a four-year period for $570,000.

Expected to join the Anti-Toll TV Committee of Connecticut in its legal fight is the Motion Picture Theatre Owners of Connecticut, a TOA affiliate. Parent TOA group is also expected to lend support to any legal moves to quash paysee here. Understood also that behind the scenes moves are underway to have Congress block the parlor tv box office.

For more than a year the film theatres of Connecticut, both ozoners and hardtops, have been assessing themselves a per person and per seat tax for war chest purposes.

According to Taddei, prior to his resignation, ground rules will have to be laid down by FCC on recruitment of subscribers for the three-year trial. Recruitment procedures will be disclosed when the FCC gives the station rules of conduct.

The major undetermined factor in the start of the nation's trial wireless pay 'n' see tv is the form of opposition by the theatre and other groups.

What Now?

According to W. Theodore Pierson, counsel for the Hartford Phonevision Co., operator of WHCT, focal point of the pilot program, if an appeal is taken, the court may be asked to stay the operation until there is a judicial decision. If there is such a stay ordered by the courts that would stem the start of the experiment until the appeal is decided.

With no court stay, but the case in the courts, there would have to be a judgment on proceeding that would entail weighing the merits of points raised in the appeal. Preliminary work toward starting the subscription service has been underway for some time and will continue.

Phonevision wants a minimum of 2,000 subscribers before it starts the test and anticipates a possible 10,000 parlor patrons before too long. Zenith Radio Corp. is the developer and patent holder of the decoding system to be used in the Hartford experiment. License to the use of these has been granted to Theatre Entertainment Co., which in turn has refranchised them to RKO General.

Programming will be split between free and fee tvcasting. An approx 40 hours of paid broadcasting is contemplated. Main bill of fare will consist of telecasting feature motion picture film plus a series of live spectaculars such as boxing, legit, ice shows, etc. Motion bill of fare would be duplicated throughout the week and sometimes on the same [illegible] so that there would be about 17 hours a week of unduplicated telecasts.

Charge for programs will vary from a low of 25 cents to a high of $3.50. Additionally to paying for programs, subscribers will have to pay an installation fee estimated at from $7.50 to $10 and a weekly rental fee for this equipment of probably 75 cents a week.

The Zenith system consists of an encoder that scrambles sight and sound as it leaves the transmitter and a decoder that restores both to original form. A device will be installed on the sets to allow viewers to leave paysee for conventional tv and return without any charge.

Connecticut Classification Drive

City of New Britain Also Cherishes Its 1917 Censor Right in New Charter Bid

Hartford, March 7.

Drive to censorship is underway in Connecticut. Two different frontal attacks on the exhibition of film are now underway in the legislative chambers of the General Assembly. As a result, last week the Legislators started chewing up the facts, figures and fiction re: movie classification and censorship.

Bill was proposed in the General Assembly which would establish a motion picture review board to tag film as F (Family) or U (Unfit for family). Bill would also determine which releases were suitable for children under 16 and which not.

City of New Britain which is seeking a new charter from the State Legislature has, buried in many provisions, a proposed ordinance that would establish a municipal censorship board. Heading this board would be a "clerk" with powers of licensing film before presentation!

Actually a censor board for New Britain would not be new. It was and still is a law on the books of the Hardware City. Has existed since 1917 but never enacted. Now that new charter is before legislature, city solons want it to remain on books. Behind all this is political, and religious pressure in the city.

Similar to other bills now being promoted in various state legislature's Connecticut's classification bill has been drafted by the Legislature's Judiciary Committee at the request of State Rep. Nicholas B. Eddy (Rep., its House chairman.

Under its terms, all motion pictures destined for commercial showing in the state, would be reviewed and divided into classifications F or U. Classification would have to be included on all marquee film advertising.

Eddy says that he is not interested in censorship for motion pictures but believes that parents should be given some sort of official guide on the contents of motion pictures. He will withdraw his bill, he says, if film industry comes up with its own policing plan or more information regarding the suitability of films for children.

KRAMER USING REVUE LOT AS A TENANT

Hollywood, March 7.

After employing Universal's facilities for "Inherit the Wind," producer-director Stanley Kramer has settled down on the lot—but this time with U's landlord—Revue Studios.

Kramer is presently using the new sound stage recently completed at Revue. His "Judgment at Nuremberg" production is the first film—theatrical or telepix—to be made on the new sound stage. It's believed that Kramer has a five-year deal for the new stage and gets first call on the facility for feature productions. When Kramer is not in production, the stage, of course, can be used for Revue's own telepix production.

Kramer had to ankle his office space initially when U, from whom he sub-leased, required the space for its own production activities. Moreover, U could not provide him with the stage facilities because of its own program.

Kramer had at first intended to make "Judgment" completely in Germany, but reconsidered after a careful study of the costs and other factors involved. His plan now is to film only a week of exteriors in Nuremberg, utilizing only one member of his cast — Spencer Tracy.

Astor Pix Pickup

Los Angeles, March 7

Eight Astor pix have been acquired by Manhattan Films International for distribution in the 11 western states.

Among spread is "La Dolce Vita," Cannes Film Festival winner and biggest European grosser of the year.

French Pix Production, Cinema B.O. So Far This Year Looks Like 1960

Paris, March 7.

At the halfway mark of the 1960-61 fiscal film season here, it looks like this year will about equal the recent ones in production and also in boxoffice figures. This means that attendance still can use a big hike, but at least it has about stopped declining, previous years, and looks like it even might go up. There seems to be a renewed public interest in films, especially the big ones, despite the growing video set sales. As a result, film people are beginning to look optimistic even in the face of a growing backlog of films.

In the 1959-60 season, Roger Vadim's "Les Liaisons Dangereuses 1960" drew over 600,000 patrons in its Paris firstrun. In 1958-59 Marcel Carne's "The Cheats" attracted more than 500,000. So far this season, two pix have already drawn over 400,000 in first-runs, and seem destined to equal or even surpass previous toppers. They are H. G. Clouzot's "The Truth," with Brigitte Bardot, and Metro's blockbuster "Ben-Hur."

Two French pix have hit better than 300,000. "The Frenchwoman and Love" and "Rhine Crossing." Latter won the Grand Prix in Venice last year.

A solid group of films also drew 100,000 to 200,000 patrons, among which there were seven Yank pix, "Let's Make Love" (20th), "The Alamo" (UA), still in its first-run, "Unforgiven" (UA), "Don't Give Up Ship" (Par), "Apartment" (UA), "Midnight Lace" (U) and "Five Market Women" (Par). There were nine French pix and two Italo entries.

Even With Tighter Film Censorship, More Sexy French Pix in Offering

Paris, Feb. 28.

Though film censorship is getting tighter here, and pressure groups are deploring the frank sex and social pix being turned out, "New Waver" Francois Truffaut's next pic will be about "menage a trois," that is a woman and two men living together by common choice and needs. However, Truffaut says it will be a hymn to love and life. Pic rolls later this season, with Jeanne Moreau, Oscar Werner and Henri Serre heading cast. Film is called "Jules Et Jim."

Trauffaut calls this pic a pure love among three people even though the subject obviously seems touchy on the surface. To him, they are all innocents with modesty and moral integrity.

Other "Wavers" are also taking objective looks at mores and love today. Jacques Rozier's "Adieu Philippine" has two teenage girls fighting over a man. Alexandre Astruc's "Prey for the Shadows" is about an adulterous wife who loses her husband and lover because of her need for independence. Claude-Bernard Aubert's "Cowards Live on Love" unfolds a love affair between a Negro and a white girl. Jacques Demy's "Lola" is about a bar girl with an illegitimate child whose lover finally comes back. Jean Valere's "Adults" concerns an American girl's seduction among the nightlifers of Paris.

So despite attempts to curb the outspoken French pix by more stringent censorship, French films will still treat love problems with their usual candor and directness. Roger Vadim is planning the topper, a modernization of the Marquis De Sade's "Justine," as "Vice and Virtue" in which a good girl is corrupted by Nazis during the last war.

London Cinema Tries To Boost Night Biz

London, March 7.

Latest attempt to bolster London night life comes from the Academy Cinema. Starting tomorrow (Wed.), the cinema is launching late film shows starting at 11 p.m. The programs, which will be screened four nights a week, will differ from the feature film shown during the day.

Success of the experiment, which has been given an okay by the London County Council, will depend largely on whether there will be enough all-night buses and private cars to enable patrons to get home late at night.

Import Pix Allocations To Be Upped by Japan

Tokyo, Feb. 28.

Import quota allocations are expected to be boosted by two for all importer-distribs for the fiscal annum beginning April 1. It is also expected that present allocation classifications, including "special adjustment" and special cases, will be unified into the basic license allocations.

These are the decisions reportedly reached by preliminary meetings of Finance Ministry's Foreign Film Liaison Council. Increased allocations would mean about 250 imports for fiscal 1961, a hike of about 40 from the previous year.

See Anglo-French Co-Prods. Nearer

London, March 7.

Big program of Anglo-French co-productions is possible as result of talks just held between reps of producing organizations and trade unions of both countries. Still to be ironed out are conditions of employment on co-productions and many administrative details.

Delegates to the talks, held in Paris, came from the British Film Producers Assn., the Federation of British Film Makers and the Chambre Syndicale de la Production Cinematographique Francaise on the one side and the British Federation of Film Unions and representatives of the French unions on the other.

Although there is no news in London of further talks, the feeling here is that the difficulties in the way of a big co-production program will be overcome.

RUSSIANS LIKE COLLEGE SYMPHONISTS FROM U.S.

Moscow, March 7.

On its opening night in Moscow the Michigan University Symphony got a very warm reception, despite the apparent fears that this time the Russians might be getting the worst of an exchange deal in which Soviets are sending the Igor Moiseev Dance Co. to the States as part of the current cultural exchanges.

Soviet audience that filled almost half the huge Luzhniki Sports palace seating 15,000 particularly enjoyed the performance of Russian and American composers. Musorgsky, Rimsky-Korsakov, S. Prokofiev, and D. Kabalevsky were played side by side with Bennet, Creston, Lowe and Gershwin. Americans had to borrow 30 Russian instruments.

"Porgy and Bess" and "My Fair Lady" tunes, old favorites here, were given big and generous recognition by the Muscovites. In fact they wanted more Gershwin at the end as encore, but the unit, anxious to please, responded with "The Internationale" instead . . .

U.S. collegians have taken off on a tour including Leningrad, Kiev, Odessa, Erevan, Tbilisi and other large centers of the USSR.

Brauner's 100th Film, Remake of '4 Poster'

Berlin, Feb. 28.

Artur Brauner, Germany's busiest film producer, has just started on his 100th pic, "Das Riesenrad" (The Giant Wheel), a remake of Stanley Kramer's "Four Poster" (1951). However, it's only a remake in a minor sense. Where the old film employed only two players (Rex Harrison, Lilli Palmer), the new one, which stars Maria Schell and O. W. Fischer, has a cast of 17. Incidentally, it's the first film after eight years which sees Miss Schell and Fischer, once this country's top screen couple, reunited.

"Das Riesenrad" is directed by ex-Hungarian Geza von Radvanyi. Ladislas Fodor wrote the script. Skedded are 37 production days including 10 days (exterior shootings) in Vienna. Gloria will distribute Brauner's 100th vehicle.

80-Yr.-Old Cinema Buff

London, Feb. 28.

Mrs. Louise Roberts, an 80-year-old widow, has been given free passes and reserved seats for life at two of her local cinemas in Neath, Wales. Mrs. Roberts has earned this tribute the hard way. Three times a week for 50 years, she has visited the two houses and has seen 15,000 films in her 7,800 visits.

Kenneth Evans, general manager of the two cinemas, says: "She doesn't mind what films she sees, but she prefers Westerns with plenty of shooting." Her favorite star? John Wayne.

14 Operas Set For Zurich in June

Zurich, Feb. 28.

For the first time within memory, the Zurich Opera House (Stadttheatre), under its new topper Herbert Graf, has announced the complete lineup of its traditional June Festival four months prior to start. Fest will run June 3-30. It is to include an ambitious array of 20 performances of 14 operas by 11 composers, including one world premiere. Instead of costly star performers whose fees are now reaching exorbitant proportions, the program will consist of some of this season's most successful new productions, updated with several name singers, plus a guest performance by the full-scale Bayrische Oper, Munich, company and an entirely new Zurich production.

Latter will be the world preem (June 9) of a Bohuslav Martinu opera, "Griechische Passion" (Greek Passion), based on the 1951 novel by Greek writer Nikos Kazantzakis which was later turned into a successful French film, "He Who Must Die," by Jules Dassin. It will be staged by Graf and batoned by Paul Sacher, with sets by Teo Otto.

The Munich Opera will guest June 11 with a contemporary German opera, "Elegie fuer junge Liebende" (Elegy for Young Lovers), by W. H. Auden and Chester Kallman, with music by Hans Werner Henze, staged and conducted by the composer, with Dietrich Fischer-Dieskau, Carl Christian Kohn, Eva Maria Rogner, Lilian Bennigsen and Ingeborg Bremert. Zurich stint will immediately follow the May 20 world preem at Schwetzingen, Germany, and precede both the Glyndebourne (July 8) and Munich (Aug. 22 and 31) performances.

Repertory operas with name performers will include three Richard Strauss operas: "Rosenkavalier" (June 3 and 21), "Ariadne auf Naxos" (18), both with Lisa Della Casa, and "Elektra" (25-30) with Inge Borkh and Heidi Krall, batoned by Rudolf Kempe; "Flying Dutchman" (6) with Astrid Varnay and Franz Crass from Bayreuth; Verdi's "Othello" (8-15) with Miss Krall, James McCracken and Tito Gobbi-Rudolf Knoll alternating as Jago.

Also, two Mozart operas, "Cosi Fan Tutte" (4) and "Magic Flute" (10), latter with Swiss singers Maria Stader, Heinz Rehfuss and Peter Lagger; and original-language productions of Puccini's "Manon Lescaut" (20) and Donizetti's "Don Pasquale" (29), in Italian, and Saint-Saens' "Samson et Dalila" (23), in French.

In addition to the Martinu and Henze items, contemporary opera will be presented by Benjamin Britten's "Midsummer Night's Dream" (17) and Swiss composer Heinrich Sutermeister's "Raskolnikoff" (7), based on Dostoievsky's "Crime and Punishment."

Mex Producer Plans Pix of Ibanez' Works

Mexico City, Feb. 28.

Producer Olallo Rubio Jr., has revealed plans of his Moctezuma Films International firm to turn out about 20 of the works of Vicente Blasco Ibanez. First on list would be "Mare Nostrum."

In other deals Rubio hopes to associate with Hollywood and, in any case, he has issued a call to Hollywood producers who plan remakes of Ibanez's novels, to shoot them in Mexico.

Rubio has film rights to the Ibanez works and has deals cooking with diverse Hollywood firms to bring to the screen the best of the Spanish writer's works.

Longrun, Upped-Scale Pix in Aussie Keys Blamed for Product Shortage

Sydney, Feb. 28.

Blockbuster films, running for long spans in the keyers, are responsible for a pileup of product in distributor vaults, and the slow product turnaround is proving a major headache to suburban exhibitors presently. For example, here six key houses are shuttered to other pix because blockbuster biz holds over product at upped admissions.

These include the Mayfair with "South Pacific" (20th); the Paris, "Can-Can" (20th); the St. James, "Ben-Hur" (M-G); the Plaza, "South Seas Adventure" (Cinerama); the Forum, "Spartacus (U), and the Lyceum, with "Song Without End" (Col).

In Melbourne, the longrun pix are also taking the major playing time and circulation of product to suburban and country exhibitors has slowed down considerably.

Specialized Selling to Keys

Major loops such as Greater Union Theatres and Hoyts are now concentrating on specialized selling of product in their keyers on upped admissions on the blockbuster pic in association with distributors. This policy will continue right throughout this year.

Meantime, the general run of exhibs outside the key city areas are falling back on reissues until such time as non-blockbuster pix can obtain a city release before going out on general playdates.

Away from the blockbuster scene, business is holding up strongly in the key cities. "Wackiest Ship in Army" (Col) is pulling powerfully, with "North to Alaska" (20th) a surprise click. "It Started in Naples" looks a topgrader for Paramount, and "Pollyanna" (M-G) is still solid.

Tokyo Ad Agency Spots Trend Towards Tele

Tokyo, Feb. 28.

Effects of tv on Japan's sagging film biz were revealed by a poll conducted by Dentsu Ad Agency, which disclosed that 43.2% of those questioned had reduced the frequency of their theatre visits since acquiring tv sets. Polled were 500 Tokyo citizens in the 18-29 age bracket.

Survey further revealed that 88% enjoyed films, with figure being higher for males than women. Foreign films drew preference of 49.4% with Japanese films preferred by 25.4%. Others had no preference.

Arg. Legiters Hit Tax Setup

Buenos Aires, Feb. 28.

A delegation of legiters recently called on Mayor Hernan Giralt, to protest because although municipal theatre taxation has been cut by 10%, it applies only to those which present plays by an Argentine author. The delegation stated this was unjust and tended to prejudice the local authors, as producers are often able to present the latter's work only with the coin earned producing the foreign-authored plays.

Actor Orestes Caviglia told the mayor that the implied ban against the foreign plays would cost producers around $650 monthly. It was also explained that when the foreign translations are produced, the actors are Argentine, as are the translators (who earn excellent royalties), the decorators, scene shifters, etc. There is a dearth of locally-authored plays mainly because native writers are absorbed by tele and screen work.

The barrage of arguments was difficult for the mayor to contend with, particularly as he had with him his Cultural Secretary, Sr. Armando Cocca, who has done so much for legit through establishment of temporary theatre buildings in public parks. He promised to rephrase the measure once the City Council resumed sessions after the summer.

U.S. JOINS LIMA, PERU, FAIR NEXT OCTOBER

Washington, March 7.

U. S. motion picture exhibitors and manufacturers of film equipment are invited to take part at the International Film Industry Fair in Lima, Peru, next October, the Commerce Dept. advises.

Dept. Motion Picture Director Nathan D. Golden said the exhibition will be held in conjunction with the Second Pacific International Trade Fair to be held in Lima, Oct. 12-29.

Campaign for 'Exodus' In Britain Launched

London, March 7.

Montague Morton, United Artists European topper, hosted a press luncheon at the Savoy Wednesday (1) to launch the British campaign for Otto Preminger's "Exodus." Morton served as host in the absense of Preminger in N. Y. But the producer was on parade vocally. Over the transatlantic phone, he told his guests that "Exodus" was set to open at the Astoria May 9. This is an unfortunate clash with the Cinematograph Exhibitors Assn. annual conference at Torquay.

For 30 minutes Preminger then answered questions from a dozen or so film scribes. He assuered everybody that "Exodus" was a "biggie" and that it would be shown in key situations throughout the U. K. on a hard-ticket basis. Preminger was taxed considerably on the question of whether the film has an anti-British bias. This, he denied.

462 Films Released In Buenos Aires in 1960, 431 of Them Foreign

Buenos Aires, Feb. 28.

There were 462 pictures released in Buenos Aires cinemas last year, of which 431 were foreign and 31 Argentine-made. Of the foreign films, 182 were American, 50 French, 46 German, 43 British, 43 Italian, 19 Spanish, 11 Mexican, 10 Russian, five each Czech and Japanese, four Swedish, three each Austrian and Polish, two Franco-Italian, one each Chinese, Franco-Brazilian, Franco-Italian-German, Hungarian and Italo-Spanish.

Of the Argentine releases five were co-productions; two with Mexico, two with Germany and one with Italy.

The total of releases is 10 more than in 1959, with the American totals dropping from 217 to 182, whereas the French increased from 37 to 50 and the native productions from 23 to 31. The German total went from 37 to 46.

About 100 of the releases were Anamorphic, 67 Cinemascope, 10 MexiScope, seven Technirama, five Dyaliscope, four Totalscope, two Naturama, two Megascope, one Supercinescope, one Regalscope, one Totalscope, one Superscope, two Todd-AO and one Supertechnirama.

Argentine production starts 1961 with 14 pictures in the can, ready for release and four nearing completion. An interesting detail is that seven of the 18 are in color.

'Escape to Berlin' To Constantin in Germany

Berlin, Feb. 28.

Constantin-Film, one of Germany's top distribs, has acquired the domestic distribution rights of "Escape to Berlin" which Will Tremper directed for Stun-Film. Film, which has been declared "artistically outstanding" by the West German pic classification board, will have its preem March 17 at Zoo Palast, top first-run house here.

One day before, "Escape" will be shown to East German refugees via a special performance at Congress Hall here. "Escape," West Germany's most anti-Communist feature pic since 1945, deals with the flight of East Germans to West Berlin.

"Brutality in Stone," a German anti-Nazi documentary, has been chosen as accompanying short subject presentation.

Mex Govt. Distrib Exec Proposes Cutback to 60 Pix Prods. Per Year

Mexico City, Feb. 28.

The first concrete proposal to cutback Mexican production to no more than 50 to 60 pictures annually during the next two years was made last week by producer Jesus Grovas, board member of Pelicuals Nacionales. Heavy pile up of films in cans during the last five years and lack of exhibition dates as well as a decline in Central and South American markets, is the chief cause of the industry's present problems, Grovas said.

The producer claimed that 140 canned films are warehoused in Mexico for lack of dates and 90 mark-time awaiting Latin American market exploitation. This means that Peliculas Mexicanas and Pelicules (handling distribution throughout Latin American and internally respectively) are hard put to absorb new production, much less to finance it.

Grovas' hard-hitting statement said that reduced production may cause unsettlement in labor. But he added that "all segments must resolve their own problems individually because producers cannot shoulder the problems of the entire industry."

As for upping time to five, six or more weeks, to compensate for reduced number of pictures, as has been suggested by some quarters, Grovas took a dim view of this, claiming that chronic lack of finances makes this impossible. He said the Mexican industry is in a "vicious circle" because of faulty bally, the heavy investment tied up in canned films, and the constant struggle for budget money.

Must Tighten Belts

The only relief can be achieved by "tightening our belts and reducing the number of pictures made," Grovas concluded.

Lack of coin for financing new pictures is most acute in Peliculas Mexicanas which has charge of Latin American areas. For month of February an additional $400,000 is required, with the Film Bank or the federal treasury having to put up this money. The official distributorship also asked the Film Bank to give it a moratorium on interest payments due on former loans "temporarily" until the situation normalizes.

With exhibition channels insecure, the feeling is growing in official circles that a production clampdown is essential. A series of meetings have been held by a commission representing Peliculas Nacionales and Quirino Ordaz Rocha, controlling major federally owned exhibition cutlets. The aim is to see if there can be a pepping up of the lagging internal exhibition pattern. Commission members include Gregorio Wallerstein, Pedro Galindo, Federico Heuer, Miguel Zacarias, Cesar Santos Galindo and other top execs. This reflects the fact that the situation is serious indeed.

A private check with a few leading producers reveals that their personal opinion is that a slump in Latin American markets, occasioned by political and exchange factors, should not have had the drastic consequences now facing the industry.

Combo Publicity Plan For British Film Biz In U.S. Still Mulled

London, March 7.

Oft-suggested idea that British film industry should set up a combined organization in U. S. is being mulled by British Film Producers Assn.

Following suggestions from Nat Cohen, head of Anglo-Amalgamated Film Distributors whose "Carry On, Nurse" already has grossed upwards of $1,000,000 in America, the producers are now getting down to details.

Something along the lines of the overseas publicity organizations set up by the Italian and French film industries may result, but this is not certain. Several of the "big boys" among Britain's film producers are believed to be against the move, preferring to concentrate their efforts on individual films and stars.

Cuevas Ballet May Be Broken Up Next Fall

Paris, March 7.

The International Ballet of the Marquis De Cuevas will probably be broken up next August after fulfilling dates in Spain, the French Riviera, Portugal, U.S. and Paris, according to Horatio Guerrico, administrative head of the troupe which has about 45 dancers and 10 among its upkeep personnel. The late Marquis, who died in Cannes last week, left no future plans for the company. Now it is up to his wife, the Marquise, to decide the fate of the company.

Though technically a U.S. ballet company, it has only played there once. Now it may do so again soon, before disbanding, under the aegis of Sol Hurok.

London Opening Of 'Porgy' Still Months Away

London, March 7.

Douglas Netter, one of Samuel Goldwyn's toppers, dropped into London for a couple of days from the Continent and on Friday (3) he talked to VARIETY about "the frustration of having to wait for 'Porgy & Bess' to hit the London film scene." Goldwyn's pic is skedded to follow "South Pacific" at the Dominion, but after 151 weeks the 20th-Fox's opus shows little signs of sagging. "Porgy" must wait.

Netter is philosophical about the delay. "We're contracted to the Dominion and it's the ideal theatre. Anyway, 'Porgy & Bess' will be just as good a film in a year's time as it was when shot."

In Germany, "Porgy" clicked particularly well, playing in six cities. In Berlin, it ran 28 weeks, Munich 23 weeks, Hamburg 18, and Frankfurt 13. In Stockholm, it played 22 weeks and it has had healthy runs in Antwerp, Copenhagen, Amsterdam and Zurich.

Netter said that difficulties about producing a hard-ticket, roadshow in Paris and in key spots in Italy are slowly being resolved.

Swiss Film Play Of Friedrich Duerrenmatt

Zurich, Feb. 28.

Swiss playwright Friedrich Duerrenmatt's comedy-drama, "Die Ehe des Herr Mississippi" ('The Marriage of Mr. Mississippi'), a hit in Germany and Switzerland, but only moderately successful in its off-Broadway presentation as "Fools Are Passing Through" at the Jan Hus Theatre in April, '58, is currently being filmed by Praesens-Film A.G, Zurich as a Max Dora production. Due to the lack of a suitable studio (the newly planned, large-scale Swiss film studio here will not be ready before next fall at the earliest), all interiors have been shot in Berlin, whilst location work is presently being finalized in Zurich.

Picture is being directed by Germany's Kurt Hoffmann of "Aren't We Wonderful?" and other German postwar hits, and lensed by Sweden's Sven Nykvist, one of Ingmar Bergman's cameramen. A string of top German stage and screen thesps has been cast in the principal parts, including O. E. Hasse as the district attorney, Mr. Mississippi; Johanna von Koczian, also in "Aren't We Wonderful?" as well as in the last Mario Lanza pic, "For the First Time," as his scheming wife, a complete about-face as against her previous ingenue roles; plus Hansjoerg Felmy and Martin Held. Swiss talent involved will include Max Haufler and Ruedi Walter. Duerrenmatt wrote the screenplay himself.

Praesens hopes to enter "Mississippi" as the Swiss participation at the upcoming Berlin Film Festival next July. Picture is budgeted at 350,000 dollars, above-average by Swiss standards. About one-third of the budget reportedly goes to stars' salaries.

Danish Film Data

Washington, Feb. 28.

Denmark produced 16 feature films during 1960, the same number as in 1959. Production costs ranged between 400,000 to 600,000 kroner (equal to about 14½c) per pic. Danish producers received subsidies at the rate of 25% of the entertainment tax for a black-and-white film and 40% for a color film. The 16 films produced in 1960 came from eight studios.

U. S. films were estimated by U. S. Commerce Dept. to comprise about 40% of screen time in Copenhagen theatres as well as 40% of the grosses of Danish houses.

Paris Joinville Studio May Close

Paris, Feb. 28.

Though film production is increasing here, and burgeoning Common Mart coproduction is also upping the total, there is a possibility that one of the oldest studios near Paris, the Joinville, may close down and be razed to make way for schools or low-cost housing developments. This would put 200 technicians and workers out of jobs. The new technical pic syndicate staged a short strike recently and put the matter up to the Culture Minister Andre Malraux.

Joinville, with three sound stages, is owned by a company which rents the land. The latter reps feel the income is not enough of late and prefer to try new types of buildings on this site. Some feel the "New Wave" penchant of shooting in real settings has not used all the available studio space. Two other studios have been closed since the war and recently the Victorine Studios in Nice, with seven stages, was closed until a decision was made on its future. This too could disappear unless some company buys same and keeps it in film biz.

Filmites feel that these studios should be kept in operation and that the government should do something about it or France would find itself short of studio space in the near future.

GENEVA FIRM SPREADS TO TELEVISION FILMS

Geneva, Feb. 28.

Eima-Films S.A. Geneva, a Swiss firm which has specialized in producing, repping and selling advertising films in the past six years, has inaugurated a new tv film department, headed by J. C. Buerkl. Company is managed by A. Mahrer.

Their 1961 telefilm program will comprise 39 half-hour, 35m black-and-white vidfilms whose original version will be French. It is contemplated, however, to dub these films into English, German and Spanish for worldwide exploitation. Dubbing will either be done in Switzerland or, if necessary, in respective countries where these films will be marketed. For the latter purpose, an "international" soundtrack will be available with each property.

Vidfilm specialists both from here and abroad are reported to collaborate artistically as well as technically.

Eima-Films is no stranger in international film circles where certain specialized tasks are concerned, having collaborated recently with Paramount which utilized their lighting equipment and part of their technical staff while filming in Europe. Same goes for some French and British production units shooting in Switzerland, as well as several governmental delegations from abroad. Incidentally, the Swiss firm has also been charged with producing the official documentary short about the inauguration of American Machine and Foundry's recently finished, ultra-modern bowling centre here.

19-Year-Olds Now Exhibs

London, Feb. 28.

The Palace Cinema, at Brickley, near Chester, has been re-opened by two film enthusiasts, Barry Flanagan and Eric Platt. Says Platt: "We believe in the cinema and we know what people want."

Flanagan and Platt are both 19-year-olds.

'Buy American' Policy Not Extended To Yank O'Seas Military Clubs

Frankfurt, Feb. 28.

Although President Kennedy's "Buy American" policy is going to alter many facets of living for the 500,000 American servicemen and their families stationed around Europe, it's not going to invade their military nightclubs to any major extent.

Much as the Yank servicemen abroad are lonely and hanker to see top American acts, for many of the Army and Air Force's 550 officers, non-commissioned officers and enlisted men's clubs in Europe, there are just too many "cons" as against all the "pros" of booking the top Stateside acts. So the acts are mainly British or Belgian with locally hired orchestras.

"Anything from the U.S. attracts youngsters. It's something from back home. It draws a crowd and pays for itself," an Army club manager here said. I have a small place. It doesn't hold 200. But I can pack it with good entertainment.

"The most I ever paid was $650 for an hour show by Don Cornell. I can't afford these shows often, maybe every six weeks or two months," he added.

The manager of a large military club reasoned. "We'd have to charge admission for a high-priced show. And we can't do that. Every member has a right to come in whether he pays a fee or not."

Since most of the military clubs operate on a monthly membership fee that varies from $1 to $4, they figure that the entertainment should be offered free—or at least only in exchange for what their guests eat and drink. And with drinks in the military clubs costing only about 35c and low-priced dinners, the money for the entertainment has generally come from two sources — the slot machines and the percentage paid by European salesmen offering their wares at booths in the clubs.

'Buy American' Crackdown

Now under the new "Buy American" policy, the club managers have been told that there can be no more foreign displays of merchandise in their clubs and open messes—and they are going to suffer financially as a result. At the Frankfurt officers' club the Casino, the take has been about $10,000 a year from the foreign displays—each stand owner pays a flat fee of from $5 a day on up, plus giving the club 10% of his gross

(Continued on page 22)

German Producers In Hong Kong Making Pic

Hong Kong, Feb. 28.

The West Germany film company, Nero Films, has just started shooting location scenes in the Colony for its picture, "To The End Of Time." Toho actress Akiko Wakabayashi, who starred in an Italian-Japanese film, "Akiko," for which she went to Italy last summer, has a starring role in this German pic. She co-stars with German actors Helmut Griem and Hans Lotahe.

Nero's film producer Seymour Nebenzal, a German film crew and Miss Wakabayashi will be here for a month before going to Germany to finish the picture which is based on the book, "Brack Wasser," by Heibrich Hauser. The book is known in the U.S. under the title of "Bitter Waters."

Too Much Sex Bad For Screen Aver Aussie Censors

Sydney, Feb. 28.

While not officially pointing a hot finger at overseas' film producers to refrain from lensing spicy sex sequences in future pix, Aussie film censors are understood to be greatly concerned over the excessive sex footage coming into the country at present.

Aussie censors frown, it's understood, at those let's-go-to-bed-together suggestive sequences, rapes on the beach or haystacks, not actually seen, but strongly suggested by the camera. Continental producers have been overplaying the sex stuff, according to exhibitors here, and overspiced pix, excepting comedies, are losing favor with the public, they say.

Understanding here is that unless there is a sex letup, a lot of hot footage will be kept in the censors' vault. Front-of-house material is also been closely watched by the censors right now for sexy lines, hot clinches and similar stuff. Even press books are given a keen scrutiny for alleged offensive material.

Around the local show biz loop, the general opinion is that the Aussie censors are very broad-minded and that a lot of sex sequences have been given the greenlight despite later protests from Church authorities.

French Yen Westerns, With 'Alamo' Sockeroo

Paris, March 7.

French audiences seem to be reacting against the intellectual, subdued film fodder here of late and are going in for films with simple, open vistas and human comportment. Yank westerns have become especially popular and racking up biz are "The Alamo" (UA), "The Magnificent Seven" (UA) and "North To Alaska" (20). Particularly big boxoffice-wise has been "Alamo."

Lately French pix have been dealing with intimate literary themes done in muted manners. The rambling Italo "The Adventure" did as well as the rugged tale of an amoral girl in "The Truth," with Brigitte Bardot. But now these films are taking a back seat, at least for a while, to the direct actioners.

Anglo-Amalgam. Signs 2-Pic Deal With Janni

London, March 7.

Anglo-Amalgamated has signed a two-picture deal with indie producer Joseph Janni for world distribution rights of "Billy Liar" and "A Kind of Loving."

"Liar," a hit play at the Cambridge Theatre, was expected to be made by Woodfall Productions for Bryanston Films. But Janni unexpectedly outbid Woodfall and the film will now be made with Anthony Newley in the lead instead of Albert Finney, who is star of the stageshow.

French Prod. Believes Circusy Days of Film Making Thing of Past

Paris, Feb. 28.

French pic producer Paul Graetz feels that the circusy, ballyhoo days of filmmaking are over, and that films are now entering their maturity as far as subject matter, treatment and execution are concerned. There is a place for children's films, says Graetz, but no longer do producers think that the average international patron has an IQ of a 14-year-old boy.

Graetz points out that when he made "Devil in the Flesh" soon after the war, it ran into plenty of censor problems but is now a daily feature on American tv sans any cuts. A producer today, opines Graetz, should be thinking about what his film will look like in the future. In other words, if not a work of art, a pic should be something a producer will always be proud of and something that has its say about life today, and its problems.

Graetz recently made a film in Rome, "La Giornata Balorda" ('The Strange Day') which was banned there but did fine biz here. It concerns unemployment in Italy today unflinchingly and seemed to rub Italo censors the wrong way. He points out that "Bicycle Thieves" was also shunned in Italy until it won renown abroad.

Graetz' next pic is a film version of Arthur Miller's play "View From the Bridge" which Sidney Lumet will direct. He also has a pacifistic pic on his sked. Graetz winds that good pix, or those that treat important problems, can also be good commercial pix.

Geneva & Lausanne Ignore Swiss Objection to Terms for 'Ben-Hur'

Lausanne, Feb. 28.

Metro's "Ben-Hur" had its second Swiss opening Feb. 24 at the 1,312-seat Metropole Lausanne, to a sellout house. Opening was preceded the day before by an invitational preem whose near-capacity audience included many governmental reps, religious leaders, political and social opinion-makers and a flock of scribes from all sections of the press. Same as everywhere, the William Wyler epic garnered beaucoup praise, and an extended run looks a certainty. Promotional buildup in Lausanne was unprecedented for that city, including extensive billposting and advance ad campaign, window displays, tie-up with a big restaurant, a four-week novelization in a leading magazine and lots of free advance space in the press.

First Swiss "Ben-Hur" date at the Alhambra in Geneva ended one week before the Lausanne opening after a record-breaking 12 weeks' run. During that time, pic has been seen by 85,000 people, or 47% of Geneva's population (180,-668). Grosses in that city swelled to unheard-of proportions and reached 240% of "Gone With the Wind," also from Metro, with the same admission prices and at a similar sized house.

Openings in German-speaking part of Switzerland Zurich, Basle, Berne are still uncertain, due to differences with Swiss Exhibs Assn. which is stubbornly opposed to accepting Metro's terms for the picture. The exhibitor owning the Geneva and Lausanne situations, simply ignored this attitude and brought it out at his own risk. As per results so far, he never had to regret it.

Boehm Claims Kwan Set For New Hong Kong Pic

Hong Kong, Feb. 28.

Hollywood script writer Sydney Boehm, here for the shooting of Hollywood's newest film about Hong Kong, said that the pic, "Kowloon," will get under way in July. Boehm claimed that Nancy Kwan will star in the film.

Part of the shooting will be in Macao, but the greater portion will be in Hong Kong. Boehm is currently working on the script which he intends finishing by June. He did not say who would co-star with Miss Kwan in this Paramount release.

Jackie Chan Virtually Ignored in Hong Kong

Hong Kong, Feb. 28.

Hong Kong cinema patrons have a habit of snubbing Oriental stars and rolling out the red carpet of welcome to glamorous Hollywood and French stellar players. Elizabeth Taylor, Ava Gardner and Martine Carol, among the femme stars, were enthusiastically greeted when they separately visited the Colony in past months.

The Japanese Toho group of five actresses, which came here for the Toho tete, in contrast were indifferently treated . . . France Nuyen, who was here for the making of the film "Suzie Wong," only aroused mild curiosity . . . In her home town, Nancy Kwan could lunch at Jimmy's without being fussed over.

Latest Oriental performer here is petite Jackie Chan who drew world notice for knowing a certain Antony Armstrong-Jones. Except for press reports following her arrival, Miss Chan, on her first visit to the Far East, was left alone.

Now It's Helivision

Paris, Feb. 28

Albert Lamorisse, who made the prizewinning short, "The Red Balloon," and the documentary feature pic, "Trip in a Balloon," has perfected a camera process he calls Helivision. It consists of a camera that is so fixed in a helicopter that it can take closeups and long shots during a scene without any perceptible camera tremor.

In his last film, Lamorisse followed hunters and a balloon around at will but could not go down for close shots or use long focal lenses due to the plane movements. He can now do this and intends to make a film in it soon. Lamorisse opines it should be invaluable in the big scale epics.

JAPANESE BRANCH?

Rogers & Cowan Sees Entertainment Publicists Chance

Tokyo, Feb. 28.

Visiting with his actress-wife Barbara Rush, publicity exec Warren Cowan of Rogers & Cowan, disclosed that he'll set up representation in Japan. He sees great opportunity here for expansion in entertainment as well as in the commercial and industrial world, adding "I'm much impressed with the penetration of tv here also."

Practicing his profession, Cowan added, "Our company has a basic philosophy. We change with the times, keep exploring, and especially try to improve our operation. The next long step is to come to Japan."

Probable R&C rep here is Glenn F. Ireton, longtime editor-publisher of the Far East Film News.

RCA AND AMPEX GEAR PRIME INDIA'S VIDEO

New Delhi, Feb. 28.

An RCA television camera and an Ampex Videotape recorder—continental Asia's first—costing about four lakhs of rupees, are being added to the embryonic TV facilities of the government-monopoly broadcasting network, all-India Radio. Chief research engineer T. Rajamanikam, who recently completed an extensive U.S. tour, did a course in operation and maintenance of the videotape recorder at the Ampex plant at Redwood City, Calif. While in the States, he visited Ampex Video recording installations at Fort Lee, Va., Florida U., and several television stations.

All-India has one experimental television station in this capital city. Operating time, two hours per week, is to be stepped up to give daily broadcasts when the new school term starts.

20th as Indies' Pal

Continued from page 3

ties encompassed paperwork, interviewing aspiring actors and even overseeing emergency repairs to some stopped-up plumbing next to his private sanctum.

Discounting l'affaire du cabinet, Rossen stated that this was the way he liked to work. That is, he liked to work on a project on his own, from acquisition of property, through the writing of the screenplay, before making a deal with a distrib. In such a fashion, he said, he was able to maintain complete control on the project. "You gamble time, which is money, of course, because you may work for six months or a year and then realize that the property isn't quite right, and you drop the whole idea."

On the other hand, if one works for another producer, the project more likely than not would be pushed through, regardless. Rossen says he has a bookshelf of projects he has abandoned but which, had he been working for someone else, probably would have been made anyway. He has one advantage over other directors who might pursue his policy: he is his own screenwriter and thus doesn't suffer too much financially when he throws away his own scripts.

One large problem still unresolved on the eve of shooting was the title of the film. "The Hustler," the original title of the novel which deals with a guy who "hustles" his living as a pool shark, is frowned upon by 20th execs who see it as suggesting instead the saga of a peripatetic prostie. They have suggested the alternative "Stroke of Luck," which Rossen digs not at all. He feels that he is making a serious film, dealing basically with the conflict of good and evil, and "Stroke of Luck" suggests something comic and maybe even a bit Irish free association: luck, four-leaf clovers, Ireland .

There may still a chance to salvage the original title, which, properly exploited and sold, shouldn't delude anyone who set out to the theatre to see a streetwalker-in-action.

Rydge Named to Board Of Aussie Govt. Bank

Sydney, Feb. 28.

Norman B. Rydge, chairman of directors of Greater Union Theatres, key Aussie film chain, has been appointed to the board of the Rural Bank of New South Wales, top government-controlled banking house here.

Rydge, apart from GUT and the new bank appointment, is also interested in hotels and real estate.

Cash Fellowships To 36 by Canada

Ottawa, March 7.

Government-supported Canada Council has given fellowships to 36 creative and performing artists—average value $4,500 for married, $4,000 for single, persons.

Theatre recipients: Paul Buissonneau, ex-Compagnons de la Chanson, who for some years has headed Montreal's traveling children's theatre "La Roulotte"; Jacques Letourneau, producer, and Francois Berd, director, also Montreal; Michael Johnston, designer, West Vancouver; Brian MacDonald, Toronto, choreographer ("My Fur Lady"; Winnipeg Ballet); John Coulter, Toronto ("Riel"); Maurice Gagnon, Montreal, playwright-novelist.

Tv-radio: Herbert Steinhouse, Montreal, CBC producer-writer.

Music: Alan Crofoot, Toronto, Jean-Paul Jennotte, Montreal, and James Mulligan, Toronto, all singers; Sylvio Lacharite, conductor, Sherbrooke, Que.; Mr. and Mrs. Joseph Peach, piano-violin team, Vancouver.

Other writers: Joyce Marshall, Toronto, novelist; Anne Hebert, poet, Brian Moore, novelist ("Lonely Passion of Judith Hearne"), Paul Toupin, novelist, all Montreal; Ferdinand Eckhardt, novelist, Winnipeg.

BRITISH ROYALTY EYE HINDU DANCE

New Delhi, Feb. 28.

Queen Elizabeth II and Prince Philip, now visiting India, were treated to a 40-minute performance of Indian terping by stage and screen danseuses Vyjayantimala, Padmini, Ragini, Kamala Laxman, and Radha in the southern metropolis of Madras at a reception given by Governor Bishnuram Medhi. Chief Justice P. V. Rajamannar, a connoisseur of the arts, sat beside the Queen and explained the various symbolic dance poses to her.

The dancers were afterwards presented to the Queen and the Prince. More than 1,200 guests from all parts of the big southern state of Madras watched the show.

Now 'Lolita' Producers Ask Lloyds for Money

London, March 7.

After the "Cleopatra" experience, the indie makers of "Lolita" are getting on the insurance-claim bandwagon. AA Productions is claiming money from Lloyds' underwriters for four days' shooting lost at Associated-British studios last week. Sue Lyon, the film's teenage starlet, came down with tonsillitis and James Mason and the camera crews were kept idle.

"Lolita" is being produced by James B. Harris and directed by Stanley Kubrick. It is estimated that the cost to the makers of the film for lost time is around $22,000.

Stan Forman Irked Over Censor Nix of 'Ghetto'

London, March 7.

Stanley Forman, boss of Plato Films, is peeved with the British Board of Film Censors. The BBFC refused a certificate to Plato's documentary, "Warsaw Ghetto," captured from the Nazis at the end of the war, unless Plato was prepared to cut some scenes showing the bodies of Hitler's victims.

Forman claims that on a recent commercial tv program about Eichmann those same scenes were in the program, which was screened at a peak hour. Forman considers that this is an unfair anomaly and he has asked the BBFC to reconsider its decision over "Ghetto."

Inside Stuff—International

Swedish reaction to the stage play "The Antiphon" by Djuna Barnes was marked by most mixed opinions. Ivar Harrie of the evening tabloid Expression, circulation 370,000, called it "one of the Dramatic Theatre's great productions." Ebbe Linde of Dagens Nyheter, circulation 350,000, expressed the hope that no Russians would see the show with United Nations Secretary General Dag Hammarskjold listed as co-translator. It was, said Linde, "a caviar party for farmers—one does not have to be so much of a farmer to be disgusted by scoop after scoop of imagist caviar, coming one right after another for a whole evening. This is particularly true when the caviar is not quite fresh." Other critics generally expressed the feeling that the play made interesting reading, but was not so exciting on the stage.

Bolshoi Opera in Moscow has lately mounted in two acts the four-act opera of the late Prokofiev, "The Story of A Real Man" which ran afoul of the authorities in 1949, Stalin being still extant. Composer never heard the work performed, it being judged then "too extremely formalistic, anti-melodic and modernistic"—serious charges.

Libretto is based on the novel of same name by Boris Polevoi, Stalin Prizist. It tells the (true) story of a Soviet pilot who lost both legs during the World War, yet returned to the ranks to fulfill his duties as a soldier. In the opera he is seen, crashed in enemy-occupied territory, liberated by partisans and, later, in a military hospital before back in the war, and finally, united with his sweetheart.

Latest recipient of what amounts to a Mexican "Oscar" award (best conductor) for music is conductor Jose Yves Limantour (Paris-born, Oxford educated, Tanglewood and Hindemith trained) who for the past years has specialized on Mexican longhair along with Chavez, Halfter and Ponce. Limantour has played and premiered much of Revueltas music which mostly had to be copied, edited and revised. "Noche de los Mayas" is one of these scores given at last years Revueltas premiere and the forthcoming one in Vera Cruz end of March will introduce "Pancho Villa." Award ceremony will be part of that Festival. Revueltas records are made by a local company (Musart) whose director is Otto Mayer-Serra.

Herbert G. Luft, historian for the upcoming Hollywood Motion Picture & Television Museum, will interview leading film authorities in Paris and Rome for further developing plans for collection and or exchange of historic film material. Luft, on commission by Sol Lesser, chairman of the Museum Commission, has left for Paris, where he will huddle with Prof. Charles Ford, cinema arts authority and a leading French film critic, and Mme. Lotta Eisner, film historian for French government. In Rome, he'll meet with Dr. Fulfio Lucisano, member of Italian production committee, and Prof. Dora Beseti of Rome U.

New small theatre which plays every night from 10 to midnight has opened in Milan. This Teatrino del Corso presents sketches, one-acters and even "newscasts" aimed at catching late diners, while letting the audience out in time for the last bus. The accent is on light and fast entertainment but once in a while a poetry piece slips into the bill of fare (like Christopher Fry's "A Phoenix Too Frequent"). There is a one-acter in which a girl from Mars arrives on earth provided only with weird information picked up from television.

Netherlands Opera which has not been known for a very high artistic standard has racked up a striking and successful performance of Verdi's "Simone Boccanegra" conducted and staged by Antal Dorati with decors and costumes designed by his 20-year-old daughter Tonina Dorati. Family-combination proved to be a fortunate one, because the unity of stage and orchestra reported very special.

Newest full-length ballet of the Bolshoi in Moscow is "The Hunchback Horse" to 1932 music by Rodion Scendrin.

JUILLIARD STRINGS TOURING

Hong Kong Wonders If U.S. Culture Being Curtailed

Hong Kong, Feb. 28.

Juilliard String Quartet is due here for a single recital on April 5. Harry Odell is acting as local impresario. Group travels under U.S. State Dept. President's Program guarantee against loss, as booked by American National Theatre & Academy, acting as administrator.

Booking prompted questions here as to the apparent dropoff in cultural visits from the States. This British crown colony has previously seen Rudolph Serkin, Golden Gate Quartet, Thomas Scherman's Little Orchestra of 45, Eleanor Steber, Blanche Thebom, Benny Goodman and the L.A. Philharmonic.

'West Side Story'

Continued from page 3

United Artists, took six months to film at a cost of $6,000,000. All in all, according to Wise, he spent an active period of 20 months on the production. The film is scheduled to open in New York on Oct. 18 as a hardticket presentation.

Wise believes that "West Side Story," a Broadway longrunner before being converted into a motion picture, will be the first musical to do big business abroad. His optimism is based on the fact that the theme of juvenile delinquency, a world-wide problem, as well as the Romeo and Juliet story angle, have an appeal for audiences throughout the world.

"West Side" is part of Wise's four-picture non-exclusive deal with the Mirisch Co. On his future slate are "The Haunting of Hill House," based on the Shirley Jackson book, and "Battle," the story of photographer Robert Capra. "Haunting" is set to go this fall.

'Buy American'

Continued from page 21

income. And at the posh officers' club at Patrick Henry Village in Heidelberg, the headquarters of the U.S. Army in Europe, it's been estimated that the club pocketed about $25,000 a year as its cut from merchants.

Without these funds to draw on, the clubs will have to rely more than ever on the take from the slot machines to foot their entertainment bills. However, at some of the choice spots it's been estimated that the slots are taking in as much as $100 a day per machine, so the clubs won't be broke. One leading club, the elegant Von Steuben Hotel in Wiesbaden, recently nixed the policy of bringing in big name American acts.

"If I book the really top acts, every club member wants to come and bring his wife and friends," explained the manager. "I can't seat them all and I don't want to risk making some of them angry."

He explained that his policy was to book good, but not top, names and thus maintain a good steady business.

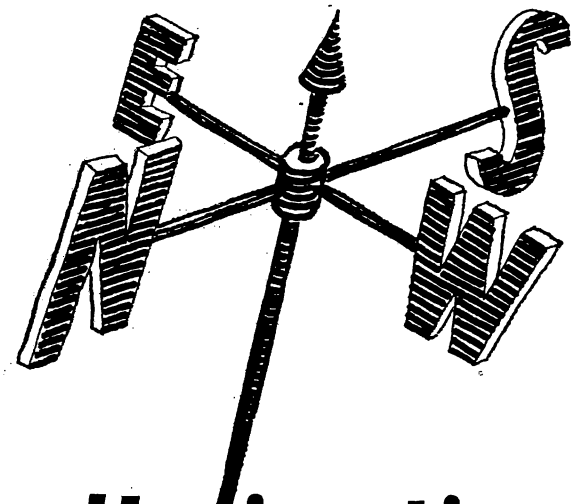
U.S. Acts Not Enough

Servicemen in the sticks have long complained about the second-rate acts available in their clubs, and the fact that they don't have the opportunity to see first-rate U.S. entertainers who might perform in the larger cities. Hence, some of the special services clubs have organized bus tours to distant cities, and brought servicemen in from long distances to view the recent "Holiday on Ice" show and the Louis Armstrong concert, both of which were booked "on the economy" in Frankfurt and other major German cities.

But one leading Army entertainment director said that so far as the "Buy American" policy is concerned in the military entertainment circles, "We were told, in effect, to continue as in the past. If the clubs could hire only Americans, they'd never find enough," he concluded.

The Medium as Big as Life, as Diverse as Humanity, Delighting Childhood, Edifying Adults Everywhere, Firing —

THE SHOT OF EMOTION HEARD ROUND the WORLD...



— from all directions...

Come Fresh Evidence of the Earth-Girdling, Pleasurable Phenomena of the Motion Picture. 'Roaring Mouses' from Britain Shout Glad Tidings. 'Breathless' Farces from France Leap Hemispheres. Italy exports its 'Sweet Life.' In New York City this very week Theatres are unreeling the films of Canada, Russia, Germany, Japan, India, China, Spain, Mexico, Greece, Switzerland, Denmark, Sweden and Finland.

The whole subject of the feature film in today's markets is again given full-dress appraisal in the upcoming

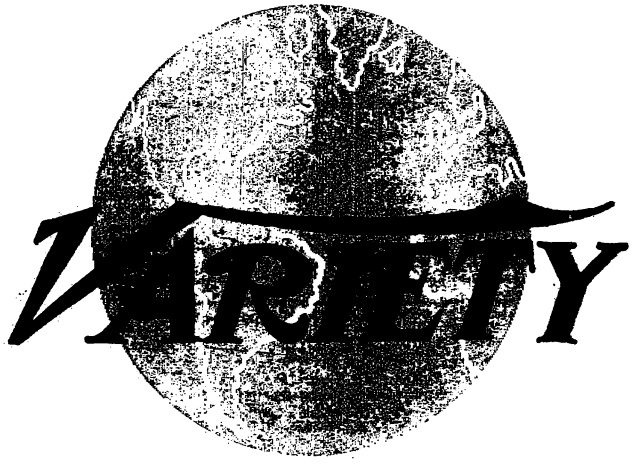
INTERNATIONAL EDITION OF

NEW YORK 36
154 W. 46th St.

HOLLYWOOD 28
6404 Sunset Blvd.

CHICAGO 11
400 N. Michigan Ave.

BERLIN
Lichterfelde West
Tulpen Strasse 9a



LONDON, S.W.1
49 St. James's Street
Piccadilly

ROME
Stampa Estera (Foreign Press Club), Via Mercede 55

PARIS 7
66 Ave. Breteuil

MADRID
General Sanjurjo 24

TO BE PUBLISHED IN APRIL

Make your space reservations NOW!

Prudential Dropping '20th Century' After 4-Year, $16,800,000 Outlay

After four years of continuous sponsorship, 52 weeks a year, setting a record in tv's news-public affairs annals, Prudential is bowing out of CBS-TV's "Twentieth Century" at the end of the season.

Prudential, with a $6,000,000 annual advertising budget, has been spending $4,200,000 a year for the show. Since the bowout of Carroll Shanks as Prudential prexy, there's been a cumulation of interest in the medium with a resultant budgetary cutback to $4,000,000, hence the decision to cancel out and spread its money elsewhere. It's anticipated that Prudential will shift to entertainment segs and buy "pieces" of shows, possibly the summer reruns of "Playhouse 90," the new "Defenders," etc.

Meanwhile, CBS board chairman Bill Paley, impressed with "Twentieth Century's" track record (it's won every prize in the tv book over the four-year span and frequently pulls in Nielsens commensurate with prime nighttime shows), has passed along the word to the web's sales dept. to "go out and sell it." If the show is sold, Paley has ordered a "lock in" of the present 6:30 Sunday time period. With a $45,000 weekly production nut, it's hardly likely that the network will continue with the series at least on its present ambitious scale (it's already carrying the full hour "CBS Reports" as a sustainer). If "Twentieth Century" fails to latch on to a new sponsor and is of necessity dropped, it's readily conceded it would deal a body blow to the whole course of public affairs programming.

For the CBS sales boys it poses a problem: How indelibly inscribed is the Prudential "image" after a four-year identity with the show?

There are, of course, peripheral values and prestige still accruing to the series. Although "Twentieth Century" has been sold in 20 foreign countries—the highest number for any public affairs program—the whole area of U.S. syndication remains open. Under its contract with Prudential, the show could not be thrown into domestic syndication while continuing as a network attraction.

Producer of the show is Burton Benjamin, who continues under contract to CBS. He, along with his associate producer, Isaac Kleinerman, have formed their own Holbrock Productions in association with CBS and have thus far developed four properties. If "Twentieth Century" returns, Benjamin envisions dropping the producership and assuming an exec producer status to permit him to continue developing new properties.

"Twentieth Century" was the joint brainchild of Benjamin and Irving Gitlin (latter now at NBC). Prudential bought it on the strength of a letter with ut so

(Continued on page 56)

It's Fashion Show Time

Local fashion specials by major department stores now seem to have become a semi-annual tradition in New York. The three stores which aired specials last September — Macy's, Alexanders and Orbach's—are doing so again, all within three days of each other.

Station lineup will be the same as last fall's, with Alexanders repeating on WCBS-TV, Macy's again on WNBC-TV and Orbach's back on WABC-TV. Macy's show is first, Sunday (12) night; Alexanders runs Tuesday (14), at 7:30 8, and Orbach's Wednesday (15) at 7.

Some fancy production is going into the specials. Alexander's outing, for example, was taped in part on location at Aruba in the Netherlands Antilles, and has Rita Gam and Orson Bean as hosts. Specials are all timed to the arrival of the Paris fashions in N.Y.

KRON-NBC in New 2-Yr. Pact Despite 'Antitrust' Feudin'

San Francisco, March 7.

NBC and the Frisco Chronicle's KRON-TV have composed their differences at least to the extent of extending KRON's affiliation agreement with the network.

KRON reported it would continue as NBC's Frisco outlet for another two years, beginning July 1, subject to termination on 90 days notice by either side.

Continuation of the affiliation, which began when KRON went on the air in 1949, was revealed in an affidavit filed in th U. S. Court of Appeals on behalf of the Chronicle. The affidavit, signed by attorney James B. Schnake, said that NBC made an offer in writing to KRON for continued affiliation on Feb. 22. The tv station accepted.

Reason for this curious way of revealing the continued affiliation is that KRON last year filed a suit against NBC, charging that NBC's $7,000,000 buyout of independent KTVU, Frisco, violated the antitrust laws. FCC okay of the KTVU buyout is still pending.

Late last year KTVU made a determined pitch to obtain NBC affiliation and NBC served notice on KRON that it, in effect, was tearing up the old affiliation agreement. Major difference between the old and new affilattion pacts, apparently, is that only 90, instead of 180 days notice now must be given to terminate the agreement on either side. The KRON-NBC suit is still pending.

CBS 'Defenders' As Thurs. Punch

CBS-TV is taking no chances on coming a-cropper on Thursday nights next season in the manner it did this year. So the web this week pencilled in "The Defenders" for the Thursday 9-10 period as the fulcrum of the evening's programming.

First couple of episodes of the Herb Brodkin-Reginald Rose series are in the can and are being screened for sponsors, and the CBS brass are convinced it's the hottest series to come down the pike in some time. Consequently, they feel that the series, programmed against "My Three Sons" on ABC and probably "This Is Your Life" on NBC, can make a dent, particularly with the Bob Cummings Show serving as its lead-in at 8:30-9.

"Defenders" would be followed at 10-11 by "CBS Reports," and the web, naturally, would concede that "you to ABC and "Untouchables" as far as audience is concerned. But it figures with a good action show at 7:30-8:30, followed by Cummings and "Defenders," it can score strongly over the rest

(Continued on page 56)

RURAL VARIETY SHOW MAY GET NBC NOD

Chicago, March 7.

NBC-TV's Friday night schedule comes in for more juggling this month if Massey-Ferguson comes through on a tentative order for the 8 p.m. slot currently berthing the situation comedy, "One Happy Family." M-F has in mind a rural-slanted variety stanza, somewhat like its "Jubilee USA" on ABC-TV last year, and NBC has offered the Friday evening period.

Crossroads Productions of Springfield, Mo., will package the show, which tentatively is pencilled for a March 17 start and is understood to have lined up Red Foley and Snooky Lanson so far. M-F is slated to end its Saturday morning show, "Today on the Farm," also on NBC, March 25.

Needham, Louis & Brorby is the agency.

CBS-TV Lays Off More Technicians; Total Now at 100

CBS-TV this week laid off 43 technicians in its New York production plant. The latest lopoff brings to over 100 the number of technicians and other operations personnel laid off by the web in N.Y. and Hollywood over the past 10 months.

Latest layoff stems primarily from the shift of shows to the Coast and the cutback in production for outside sources as spotlighted by the breakup of the CBS Production Sales unit. However, those are not the sole causes; the layoffs trace back to a sixmonth trend in tightening of live operations in N.Y.

Cutbacks are part of a continuing pattern in which the web has been closing down some of its studios in Gotham and realigning its entire production setup in an effort to make live program production pay its own way. This realignment, coupled with the decrease in live programming and the shift of shows to the Coast, account for the layoffs. Two daytime stanzas shifted to Hollywood, one last July and the other this week. Latter is "Video Village"; the earlier show was "The Verdict Is Yours."

WAYNE & SHUSTER GET SUMMER SERIES

Comedy team of Wayne & Shuster, whose U. S. tv appearances have been confined to multiple guest-shots on the Ed Sullivan show, will get a series of their own this summer on CBS-TV. It's a situation comedy tentatively titled "High Time," which will replace Jack Benny during the dog days.

CBS-TV's Cecil Barker and Seymour Berns will produce, which will be sponsored by Lever Bros. and State Farm Insurance, the regular Benny bankrollers. New series will start June 25 and run through Oct. 8, when Benny returns.

3 Variety Shows Up for Grabs

Oddly enough three of the bigtime live hour variety shows on tv are open for sponsorship availabilities. These are Dinah Shore, Ed Sullivan and Garry Moore.

Dinah lost her Chevy sponsor. Eastman-Kodak cancelled out of Sullivan to buy half of Walt Disney on NBC-TV. Garry Moore faces loss of either Plymouth of Polaroid, or maybe both. In the case of Sullivan, it's not a case of "can we sell it?" but "who will get it." The sponsor line is already forming. There's a possibility Colgate, Sullivan's alternate sponsor, may go for the whole hour.

Similarly CBS anticipates little difficulty in disposing of Moore.

'Playhouse 90,' 'Brenner,' 'Flickers' Set as CBS Expedites Summer Sked

CBS-TV this week finalized more elements in its summer schedule, with "Playhouse 90" now definite for Tuesday nights, "Fractured Flickers" set to replace "Henessey" on Mondays and "Brenner" reruns due to spell the June Allyson stanza the same night.

"Flickers" is a humorous treatment of the silent film days, out of the Jay Ward Productions shop, which does "Rocky & His Friends" for ABC. "Flickers" will make two silent film series on the nets this summer, other being the returning Saul Turrell-Paul Killian "Silents Please" on ABC. Lennen & Newell bought the package for Lorillard, cosponsor of the "Henessey" show "Brenner," of course, is the Herb Brodkin series which had a short run on CBS season before last.

As to "Playhouse 90," which replaces Red Skelton and Gairy Moore for the summer in the Tuesday 9:30-11 slot, CBS is somewhat limited in its choice of properties. Such memorable stanzas as "Judgment at Nurnberg" and "The Days of Wine and Roses," for example, are unavailable because they are being filmed as feature pix, and the authors can't sell CBS reuse rights. Original deals for these were for single-use by the network, with reuse to be negotiated.

Network is currently negotiating its list of "90" reruns.

Colgate's WABC-TV Spots

Colgate-Palmolive has bought spot schedules on WABC-TV, N.Y. for both Halo and Ajax. ABC owned & operated station also got new business in the past few days from Standard Brands, Scott Paper, Procter & Gamble, Prewitt Inc., and Mennen Food Products.

My-T-Fine, meantime, has renewed its bankrolling of five weekly quarter hours in the station's ayem strip "Joe Franklin's Memory Lane," and Clairol has renewed its own WABC-TV spot campaign.

Lorillard Coughs Up 500G Daytime In Femme Biz Bid

P. Lorillard has decided to go into daytime television in a direct appeal to housewives. On the theory that most mentholated smokers are women, company is putting about $500,000 into ABC-TV daytime.

Buy for the Spring brand, out of the Grey agency which only recently acquired it, marks the first significant buy of daytime tv by a cig bankroller since Chesterfields owned time during the early days of NBC-TV's "Matinee Theatre." Only other cig coin in predark has come from Raleighs, but mainly for the coupon-saving merchandising angles.

This sudden shift in the type of video time being bought by a cig company matches the move into NBC-TV daytime programming by General Motors (see separate story).

Fred Pierce, of ABC research, is said to be one of the heroes in making the deal with Grey. It was the statistic evidence about lady smokers that evidently turned the trick. At least four veeps from Grey were in on the act, due to the significance of the buy.

SARA LEE'S OSCAR COIN

Kitchens of Sara Lee bought a quarter of the Oscarcast over ABC-TV April 17. Brings the 10:30 p.m. starter to three-quarters sold status, since Procter & Gamble came in early for half of the stanza.

Cunningham & Walsh placed the Lee money in the tv coverage of the annual award fete by the Academy of Motion Picture Arts & Sciences.

Canada Wants To Call Beer a Beer

Ottawa, March 7.

Major Canadian breweries are pressing for relaxation of regulations that force television commercials to confine beer and ale pictures to labels only—no cans, bottles or suds. Brewers asked the Board of Broadcast Governors to switch the rules so beer advertising could frankly advertise beer and not be "vague and evasive."

Briefs submitted by Canadian Breweries Ltd. (Dow, Carling O'Keefe's) as well as Molson's and Labatt's, believed Canadians "have become sophisticated to the point where the sight of a beer glass or a beer bottle is not objectionable." Brewers opposed drinking scenes and use of persons under 21 in commercials.

Strong opposition to any form of beer advertising, not just new regulations, came from Ontario and Manitoba anti-alcohol groups. Central Canada Assn. of Broadcasters, representing privately-owned AM and tv stations in Ontario, suggested BBG conform to Ontario laws which, claimed CCAB, were changed last fall.

CJOH-TV's Ottawa Bow

Ottawa, March 7.

One of a string of eight new television stations to preem in 1961 in Canada's major market areas, formerly exclusively to Canadian Broadcasting Corp. video, CJOH-TV in Ottawa will debut full power March 12.

With its preeming, this new tv'er will face a unique situation. It brings to Ottawa the first opportunity for local dialers to switch to a second channel since Canada got tv. Until now, CBC's video station CBOT served this area's English-speaking viewers, and CBOFT aired fulltime in French. Reception of upper New York state stations was possible in the suburbs via tall antennas, but was uncertain and usually freakish. A Cornwall-based station could be picked up only in infrequent locations and times.

Al Stern's 'NBC Guaranty Trust'

As chief factotum of NBC Enterprises, to which he was recently elevated, Al Stern is on a five-pronged corporate merry-go-round that spans the globe. With diversification as the keynote of the whole Stern operation, it's somewhat analogous to the parent broadcasting company setting up an "NBC Guaranty Trust Co." under Stern's prexyship. It encompasses everything from lending money, licensing, translating the California National Productions vidfilmery into a success (it's hoped), establishing vested and/or financial interests in enterprises—in and out of broadcasting—both here and abroad, leasing or buying theatres and studios, "angeling" Broadway productions and projecting NBC Enterprises in a big way into the realm of management-surveying. A tall order for a seven-day week, an hour off for lunch.

Since a network is a network and eventually the profit margin hits a plateau, Stern has been given the assignment to make money from his assorted forays, both foreign and domestic. Obviously these approximate the same goals set forth by the rival networks, but it's unlikely that any one personality—as in the case of Stern—is riding herd in such a multi-dimensioned scope. He's realistic enough to know that in some areas the results will fall something short of spectacular; he's not even sure that some of the endeavors hold forth the handsome profits initially visualized. But if they're there, Stern determined not to miss a trick.

It's particularly in the area of scouting acquisition of non-broadcasting businesses, which to some degree are allied with radio-tv in terms of advertising their products, that excites Stern. And if one day he's finalizing the "angeling" of the incoming "Devil's Advocate" legiter (to add to the current string of NBC-backed "Do Re Mi," "Irma La Douce," "Beckett" and "A Taste of Honey") the next will find him jetting to the Coast to keep pace with new vidfilm syndication entries ("we think CNP might soon be headed in the right direction with the correct formula"). The next day could find him engaged in some licensing project, or yet again keeping tabs on world-flung aides scouting NBC International's future horizons in West Germany, or Japan, or Brazil or existing vested ties with Argentine, Venezuela, New Zealand, Australia or Wales.

RCA board chairman Bob Sarnoff is of the opinion that Stern's job is perhaps the most exciting in the business. Stern concurs.

TV'S BIG $60,000,000 DILEMMA

Where Are They Now?

Past presidents of CBS-TV:
Louis G. Cowan: He's becoming the Dean of the School of Communications being set up at Brandeis Univ.
Merle Jones: Now president of CBS Television Stations.
Jack L. Van Volkenberg: Now with McCann-Erickson.
Past presidents of NBC-TV:
Sylvester L. (Pat) Weaver: Now president of McCann-Erickson International.
Robert W. Sarnoff: Now chairman of the board of NBC.
Frank White: Now with McCann-Erickson.
Joseph H. McConnell: Now exec veepee of Reynolds Metals Co.
Niles Trammell: Now president (and part owner) of WCKT-TV, Miami.

What Gives With Talent Associates? It's Down to One Show (Armstrong)

What is going to happen to Talent Associates?

David Susskind, in his relatively short career as a producer, has said a lot of things that have brought attention to himself and TA, in which he is a co-partner, so, naturally the question is being asked quite a great deal these days.

Al Levy, Susskind's partner and the organization's business brain, said a month ago, "We have no intention of closing Talent Associates, none whatever." This was in response to questions based on early rumors of the company's demise. He reiterated the opinion last week.

Yet, since a month ago, it has become fairly clear that "DuPont Show of the Month," the Breck-sponsored "Family Classics" (squeezed from two-hour size into an hour) and "Witnesss," a regular series that has already gone off the air for the season, will not be back next fall. The prospects of further Art Carney specials under the TA production banner are presently dim.

So far, only "Amstrong Circle Theatre" has a reasonable, if not perfect, chance of returning to the air next season, leaving TA with one active production on alternate weeks. However, a small beam of optimism is focused this week from a second direction. CBS-TV needs something to replace the Jackie Gleason half-hour this spring, and the network and the Levy-Susskind are jointly developing a mystery anthology called "Haunted," which could assume Gleason's Friday period in early April. Even if it proves to be Gleason's successor during the remainder of the season, there is no guarantee, as there rarely is in a business of contract cycles, that it will survive the summer.

Considering Levy's emphatic denial, made when he fully realized the odds against most of his company's productions returning next fall, inclination is to believe that Talent Associates will remain in business—but on a markedly abbreviated basis.

Susskind's own fulltime participation in the company becomes a second question. Already com-

(Continued on page 56)

Set Lucille Ball, Belafonte Specials

Though CBS-TV is downbeat on specials, its attitude isn't preventing it from booking 'em into next season, as far away as December. That's the date—Dec. 3—set for Lucille Ball's first special since her Westinghouse stints last year, "Lucy on Broadway." Bulova made the deal, via McCann-Erickson, and Desilu will produce, possibly in N.Y., where Miss Ball's starring in "Wildcat."

Also on tap are Harry Belafonte specials for spring and for next September, both under Revlon sponsorship, per the cosmetic house's direct deal with the singer. Spring show will air either May 21 or June 25, depending on preemptions CBS can arrange; September date isn't set. Also a likelihood for fall—Judy Garland, with possible, with possible taping in June.

Sevareid's 'CBS Reports' On Brit.-U.S. Relations

Eric Sevareid is doing his first "CBS Reports" stanza for Fred Friendly. Show, still untitled, is about the changes taking place in England, and includes changes in English-American relations. One phase of this to be included in the show is the demonstrations against the U.S. Polaris sub base at Holy Loch in Scotland.

Sevareid, who's stationed in London, is in N.Y. this week for huddles with Friendly on the show. He then returns to London for further filming on the stanza.

Sweetness & Light Client (Lorillard) Shifts to Action

P. Lorillard made its first network television buy for the new season in a rather dramatic way. Reps for the client and its agency, Lennen & Newell, sat down on Thursday (2) in the Johnny Victor Theatre in N. Y. to view NBC-TV's "Cain's 100,"' which Metro made for the Tuesday-at-10 hour, and before they left NBC's headquarters they'd committed themselves to about $1,250,000 worth of the hour.

Lorillard was beaten by American Tobacco, Brown & Williamson and R. J. Reynolds, chief among its competitors in the cig field, as far as fall buys are concerned. The other companies had pinned down shows and time slots two weeks back, marking the beginning of network tv's very early selling season. Perhaps this situation prompted Lorillard to make a quick buy. "Cain's" was made for Metro by Paul ("Untouchables") Monash. The purchase of one-minute a week in the action-adventure by Lorillard, known generally as a "sweetness and light" sponsor from the type of programs it has mostly associated with, marks a change in the advertiser's program policy.

'Best of Disney' For NBC-TV Falls Through

Some ex-ABC-TV first-runs almost ended up in a prime time NBC-TV slotting, but the whole thing was called off. Latter was considering use of "The Best of Disney," taken from current and previous ABC-TV-exposed hours, for Fridays at 7:30 come fall.

Old ABC hours revert to Disney's company when the longtime network-Disney tie ends at the end of this season. Whether the reruns go or not, NBC-TV will have an hour a week of new Disney films and cartoons on Sundays, sponsored by Eastman-Kodak and RCA.

HOW TO SERVICE HIT & RUN CLIENT

By GEORGE ROSEN

Things may be quiet around Detroit these days, but there's fresh evidence that the automotive moguls are doing a lot of thinking—specifically about television. And one of the primary things they're thinking about is how they can embrace the medium without committing themselves to full-season contracts and preferably attach themselves to programming on a 13-week basis.

In other words, the men who control the automotive advertising purse strings would like to play it just as they do in magazines—get in while the climate for selling is hot (namely October, November and December, during the big push on new models) and play the rest of the season by ear.

At stake in the ultimate decision is something like $60,000,000 in seasonal billings for three-network tv programming. But that the auto makers have finally come to the realization that all of the answers they're looking for are in after the Oct.-Nov.-Dec. campaign, and that January to June sponsorship carries but little weight, is evidenced from the fact that Ford was willing to pull out of the hottest rated show on the tv spectrum ("Wagon Train") rather than commit itself for a full season's sponsorship.

Right now, with but few exceptions, it's a big question mark what the auto companies intend to do about next season, with most of the coin still uncommitted. Since the networks are dead set against 13-week sponsorships (and that's the way the automotives would like to embrace programming), it's deemed highly likely that a considerable portion of the coin will be siphoned into spot tv, with its flexible hit-and-run pattern.

Ford alone is represented by upwards of a $15,000,000 budget heretofore channeled into tv network programming. Along with "Wagon Train," they've asked for relief from sponsorship of the Hitchcock series and it's highly improbable that Tennessee Ernie will be checking in for the auto sponsor in the fall.

How the auto companies feel about tv could ultimately have a great bearing on the necessity of the networks to embrace the "magazine concept" in their future thinking. Obviously the networks have no intention of allowing $60,000,000 to fly the coop. That kind of billings spells the difference between success and failure. And the automotives aren't alone in the quest to strike while the iron is hot, and then scram. That's the pattern usually followed by such "seasonal" sponsors as watchmakers, anti-freeze, cold remedies, greeting cards, etc., keyed to special campaigns.

As far as Detroit is concerned, it's a 13-week selling season.

GM Into Daytime

Indicative of the automotive quest for shortterm programming is General Motors' buy into NBC-TV daytime, establishing a trend in network purchases out of Detroit. A little bit of car money trickled into pre-dark stanzas before, but that was years ago.

This may total over $1,000,000 over a 13-week period, GM buy was prompted also by a desire to maintain its discount structure at NBC.

And for a twist, Frigidaire, another GM product, may go into nighttime programming during the third quarter of 1961. Presently in days, the bankroller wants the prime time coverage to match its peak appeal to consumers.

'Playhouse 90' Alumni (TV's Top Creative Artists) Band Together, Form 'Society for Uplift of Drama'

By JACK HELLMAN

Hollywood, March 7.

Greatest array of creative writers, producers and directors ever to come out of television are banding together for the uplift of the medium. It might be interpreted as a challenge to the networks, which have evinced a desire to elevate the program content and restore the art form.

Spearheaded by John Frankenheimer, the group is an alumni of CBS-TV's defunct "Playhouse 90" and they seek no financial gain. Said Frankenheimer, "It's more a labor of love, to pay a debt to tv we owe for giving us our chance and making possible greater rewards. It pains us to see what passes for intelligent entertainment on the networks."

The idea of a creative "stock company" was born in the mind of Frankenheimer and is being proposed to the others. "I'm positive that they will be as enthusiastic as I am because they feel the same way I do." The plan is for each to do one or two hour shows a year. Even though many of the subjects would be controversial, such as Robert Alan Aurthur's "Memphis by Morning," an examination of desegregation which Frankenheimer said he would gladly do for nothing, they would ask no more freedom than that accorded them when Hubbell Robinson was the program veepee at CBS-TV.

Those who would form "the society for the uplift of the drama" have now been swallowed up by the major studios or the Broadway stage, as directors or writers. "But I'm sure they'd take time out in the interest of improving the 'breed' of network programming and, in a way, give thanks to television for giving them their big chance." They are Martin Manulis, Vincent Donehue, Arthur Penn, John Houseman, Herbert Brodkin, George Roy Hill, Rod Serling, J. P.

(Continued on page 56)

'Snow' Must Go

When Nat Hiken's new comedy series bows on NBC-TV in the fall (in the Sunday 8:30 p.m. slot) it will not come in with its present "Snow White" title. And for a very good reason.

The Hiken show will follow the 7:30 to 8:30 Walt Disney series. "Snow White" leaves the suggestion that it's leftover Disney cartoon footage. The thought doesn't appeal to Disney, to Hiken or to NBC.

Hence the new title. Hiken doesn't know yet what it'll be.

Dundes to Frisco, Replaced by Ruegg In CBS-AM Shifts

Major reshuffling of CBS Radio execs will find Jules Dundes returning to San Francisco and Fred Ruegg taking his post in N.Y. as v.p. in charge of company-owned stations, with Maurie Webster moving in from Frisco to take charge of CBS Radio Spot Sales.

Shakeup, announced by CBS Radio prexy Arthur Hull Hayes, finds Ruegg, for the past five years general manager of KNX, Los Angeles, emerging as the key man in the network o&o setup. Dundes, for the past several years v.p. in charge of o&o stations, the post which Ruegg will take over, will become v.p.-general manager of KCBS in San Francisco, the job he held some years ago. (It was at his request that he's returning to Frisco.)

Webster, who's been v.p.-g.m. of KCBS, also moves to N.Y. and becomes v.p.-general manager of CBS Radio Spot Sales, succeeding Milton F. Allison, who will be assigned to a new sales post within Spot Sales. Succeeding Ruegg as v.p.-g.m. of KNX will be Robert P. Sutton, who's been program director of the station under Ruegg.

How Green-Backed Are Their Valleys

London, March 7.

Television Wales and West, commercial station serving Welsh vales and the hills of U. K.'s West Country, has just announced a before-tax profit of $3,836,837. This is up $832,300 on last year.

After tax-man's cut, TWW profits have increased from $1,536,632 to $1,854,554. Shareholders are to get a final dividend of 70 p.c., making 110 p.c. against equal to 73½ p.c. last time. TWW, started two years ago, claims to pump out more local advertising than any other British tv station.

Away on the other side of U. K., Anglia Television, responsible for commercial tv in eastern counties, announced a $922,686 profit. Directors have declared an interim dividend on A, B and C shares of 20 p.c. for year ended Oct. 31, 1960. They do not intend recommending a final dividend.

CBS-TV O&O Meet

General managers of CBS-TV's five o&o stations will meet in N.Y. for four days starting next Tuesday (14). Sessions, to be chaired by CBS Television Stations v.p. Craig Lawrence, will cover sales, programming, news and public affairs shows and station editorials.

Also participating in the meetings at the St. Regis Hotel will be CBS-TV Spot Sales, which reps the stations, along with the sales managers of the five o&o's, who will participate in a full-day's sales clinic.

Big TV Pitch For Westinghouse Biz

Everybody's shooting for Westinghouse's tv budget allocation in '61-'62. There's maybe $4,500,000 at stake in actual coin but a lot more in video prestige, since Westinghouse, both a set manufacturer and a real veteran of the network wars, doesn't appear at present to be especially anxious to make a new commitment.

NBC-TV wants to retain the billings and is expected to pitch to Westinghouse via agency McCann-Erickson within a few days. Web, it's understood, wants to interest the client in a Friday night alternate-week hour at 10 p.m. with program fare that resembles an all entertainment" version of the DuPont Sunday night potpourri on the same web. Other webs are getting in there too with their own pitches.

This season Westinghouse sponsors the Nanette Fabray half hour, but that's going off at the end of the current season. For the moment, however, web and sponsor have plans to shift the show from 8:30 to 9:30 on Fridays to finish out the season. That should happen in May.

The Westinghouse stanza is designed so that it could alternate with a Dinah Shore hour. Producer Henry Jaffe has feelers out for Wednesday from 10 to 11 p.m. on NBC-TV, but the network would be willing to give her Fridays if Jaffe can get a bankroller or two pinned down.

If not Dinah, then NBC has blueprints prepared for an Irving Gitlin public affairs entry called "The

(Continued on page 52)

'We're Out to Make That Lion An Image of TV Quality,' Sez Weitman

Metro TV, which is coming into the '61-'62 season with six shows, feels that the scatter-gun approach to pilot producing, which accents numbers over quality is passe. Robert Weitman, v.p. in charge of production, prior to returning to the Coast in a quickee visit, said that Metro TV is "dedicated to custom built properties" which will stand up in this "terribly competitive" biz.

"We would sooner come in with a limited number and concentrate our efforts," said Weitman. Metro TV's production topper came into N. Y. with a print of "Cain's 100," slotted by NBC-TV for Tuesdays at 10 p.m. next season. Pilot for the projected hour vidfilm series is underwritten by NBC-TV.

Weitman, expanding on his theme that Metro TV doesn't want to grind out "sausages," said that each of its projected series for next season had been hand picked, backed by a production-writing team with savvy. "We're out to make that Lion an image of quality on tv," said Weitman who added that MGM prexy Joseph Vogel and his management team are solidly pushing the efforts of the company's tv wing.

Definitely slated for next season are "National Velvet," for which NBC-TV has given MGM TV assurances of the return of the half-hour series. Picking up the tab will be Rexall, the current alternate week sponsor.

ABC-TV also has blueprinted "Asphalt Jungle," Weitman added. "Jungle" replaces "The Islanders" on that web April 2. "The Islanders," the hour MGM-TV vidfilm series, had been axed in mid-season.

Other projects for next season include "Dr. Kildare," an hour project tied to NBC-TV; "Father of the Bride," with General Mills underwriting the pilot; and "Harry's Girls," uncommitted to either sponsor or network. "Harry's Girls," exec producer of which is Alan Jay Lerner, has had three episodes completed.

'Concerto for Combs' As Kahn's 2d Entry On W. German Location

Berlin, March 7.

Ronald J. Kahn and his American tape mobile unit have started production of the second vidpic, "Concerto For Combs," for the W-German company, Tele-West. Like the first venture ("A Child's Game"), "Concerto" is a two-language production (German and English), shot on tape and designated for W-Germany's coming second channel as well as for the U.S. market.

As to "Child's Game," Kahn said: "We believe that it was the time that a dramatic tv show was completely taped on location. So far, a unit that went on location used film while only studio scenes were taped." The above vidpic marked two other firsts" too: It's the first time that a dramatic tv show has been simultaneously taped in two languages. Also, it's the first U.S. tv show entirely performed by foreign artists on tape.

"Concerto" has to do with children and was written by German pic director and author, R. A. Stemmle, an expert with regard to children's stories. Story concerns the kidnapping of a child and sees the gangsters tracked down by children. It's a tongue-in-cheek vehicle, Kahn explained. The locality is Berlin. Don Cash directs.

"Concerto" has been set for 12 production days.

WPIX 'Russia,' 'Hitler' Shows Get Reprise

WPIX, N.Y., will repeat its documentaries, "The Russian Revolution" and "The Secret Life of Adolf Hitler," both of which scored heavily in the rating meter for their first time out. "Revolution" is slotted March 29 at 9 p.m. and "Hitler" April 26 at 9 p.m.

New York indie is currently putting together an in-depth study of Eva Peron. All the WPIX produced telementaries have been done by the station's team of William L. Cooper and Walter D. Engels. Westbrook Van Voorhis has done the narration.

Kahn, Quinn Exit NTA

Kermit Kahn, advertising director of National Telefilm Associates, has resigned. Kahn had been associated with NTA for a long while, before and after NTA's acquisition of WNTA-TV. For an interim period, he had taken a Coast assignment with William Morris.

Recently, NTA has shifted a good deal of its advertising and promotion in syndication to the Coast.

Also resigning from NTA is Donald Quinn, general sales manager of NTA spot sales. He has been replaced by John Fernandez, promoted from the post of NTA spots sales manager.

2d Year Sales On 'Play of Week'

In many instances months before the first year contract of "The Play of the Week" expired, stations have signed up orders for the second year cycle. To date, about 13 stations, in markets ranging from Los Angeles to Elkhart, Ind., have signed up for the second year "Play of The Week" cycle.

Second year production of "The Play of the Week" now is unwinding on WNTA-TV, National Telefilm Associates Newark-N.Y. o&o. Fate of "Play of the Week" next season and the production department helmed by Worthington (Tony) Miner may hinge on the disposition of the station, now up for sale. There is a chance of course that NTA, itself, may elect to continue production of "The Play of the Week"" notwithstanding who the owners of WNTA-TV may be.

Roster of second year renewals includes: WSJV, Elkhart; WXYZ, Detroit; WTMJ, Milwaukee; WSYN, Greensboro, N.C.; KCOP, Los Angeles; WILL, Champaign, Ill.; KMSP, Minneapolis; WBEN, Buffalo; WBAL, Baltimore; KING, Seattle; KOA, Denver; WTIC, Hartford.

Renewal of WXYZ, Detroit, for example, came in four months ahead of the expiration of the first year cycle. "Play of the Week," sold abroad in Australia and Canada, is syndicated in about 70 markets.

93% RENEWALS ON 4TH YEAR 'SEA HUNT'

Ziv-UA reports that it has secured 93% renewals to date for fourth year of "Sea Hunt" production and sold "Miami Undercover" in 131 markets.

"Sea Hunt" renewals were made in some markets even though there are from four to six months to go on the present series in those markets.

Among the latest "Sea Hunt" advertisers to sign up are: Holmes Pontiac, KSLA, Shreveport; Louis Shanks Furniture, KTBC, Austin, Tex.; and Standard Oil of Indiana, WKZO, Kalamazoo. Recent stations signing up for the Lloyd Bridges starrer include: KWTX, Waco-Temple; WGAN, Portland, Me.; WCAU, Philadelphia; KPRC, Houston, WDSU, New Orleans; and WJW, Cleveland.

Sponsors picking up "Miami Undercover" include: Time Finance, WHAS, Louisville; Busch Bavarian, KWTV, Oklahoma City; Royal Bedding, WJAC, Johnstown, Pa.; and International Harvester, KGW, Portland, Ore. "Miami Undercover" station sales include KXLY, Spokane; WATE, Knoxville; and KVAL, Eugene, Ore.

Earnshaw to WB TV

Hollywood, March 7.

Fenton Earnshaw, prexy of radio-tv branch of Writers Guild of America, West, has resigned to take over a tv producer post at Warner Bros., effective immediately.

In submitting his resignation, Earnshaw indicated that his prexyship in guild would prove incompatible with his new producer role. First WB duties will involve production of new "Solitaire" series.

TIDEWATER BUYS 2 WOLPER SPECIALS

Tidewater Oil, on behalf of its Flying A dealers, has purchased from David L. Wolper Productions two one-hour specials, "The Race for Space" and "Project: Man in Space" for telecasting in 50 selected markets.

Foote, Cone & Belding, representing Tidewater, is putting together a lineup of stations in the eastern and western divisions which encompass Flying A operations. "The Race for Space," a repeat in certain markets, will be aired in the second week of April. "Project: Man in Space," currently in production will be telecast the second week of May.

Germans Lament Too Many Old Pix

Frankfurt, March 7.

Das Bild, Germany's largest circulation daily tabloid, has just repeated a familiar cry to Americans, but new to German readers—why so many rotten old films cropping up on the television screens?

Peter Knievel, writing in the mass circulation medium, complains that "either the program officials have no understanding of films—or they are saving in the wrong direction."

Last year 45 movies cropped up on the 5,000,000 West German television sets, he notes—nearly one a week. This sounds astoundingly low when compared to the number of old pix played on American tv, but the major difference here is—television operates for only about four hours nightly, and so far there is just one channel available. So when an old movie is scheduled, the set owner has two choices—watch it, or turn off the television entirely.

Even if it's going to make the film house owners weep, he suggests, West Germany should show some good movies on television occasionally.

Germans would gladly see oldies if they are the good old movies, he notes, and he suggests the old films with Greta Garbo and Ingrid Bergman, and the German classics like Emil Jannings' "Traumulus" and Heinz Ruehmann's "Feuerzangenbowle" and Heester's "Beggar Student."

CROSBY GABFEST INTO SYNDICATION

John Crosby's hourlong series on WNEW-TV, N.Y., will be placed into syndication through Banner Films Inc. It's one of a pair of WNEW-TV taped series turned over to Banner; the other is Dr. Albert Burke's "A Way of Thinking," series of half-hour political commentaries.

Crosby's been on the air since mid-January, and his discussion show has tackled such subjects as the critics, state of tv programming, the automobile in American life and state of the motion picture industry. Burke most recently has been doing two four-part series on the dynamics of Communism and the dynamics of Democracy.

Banner, headed by Charlie MacGregor, has distributed some of WNEW-TV's specials in the past, particularly its Chopin show with Moura Lympany and its special on the Nazi concentration camps, "Remember Us?"

Trans-Lux Sales

Trans-Lux Television reports fresh deals on a variety of shows distributed by the firm.

"Felix the Cat" has been sold to KHQA, Quincy; KGLO, Mason City; WHBF, Rock Island; KEYC, Mankato; and overseas, Australian Broadcasting Commission, Arabian-American Oil Co., Saudi Arabia.

"American Civil War" series, produced by Westinghouse Broadcasting, has been bought by KFVS, Cape Girardeau; KGLO, Mason City; KONO, San Antonio; WSAU, Wausau; KQTV, Ft. Dodge; and WSTV, Steubenville. Encyclopaedia Britannica Films has been sold to KONO, San Antonio; WVEC, Hampton, and WSAU, Wausau.

TV Narrows Time Span

How close tv distribution now follows theatrical run for Hollywood pix is exemplified by the Columbia post-'48 pix package now being marketed by Screen Gems. Although the concentration of the 200 pix falls between 1949 and 1955, a few pix such as the "Last Hurrah," and "Me, and the Colonel," go through the releasing year of 1958.

True, the most recent pix in the Columbia package carry delayed telecasting provisions running into years. Nevertheless, it's indicative of the shortening time span between theatrical and tv distribution

TV's Foggy Notions About London

By LESLIE HARRIS

London, March 7.

Not having been in Hollywood recently, one assumes that marathon monologs on the basic differences between television and the flickers are still tied with palm reading as the favorite form of late evening divertissement in the Bevhills Polo lounge.

That being the case, if some deep thinking flip has had the "tonight's the night" bit, and is ready to blast off in stereo, I have a nifty to set the palm fronds rattling—European production.

Even Univac couldn't reconcile the thinking of the two industries on this subject. Not only are they in orbit on different planets—their tracking devices aren't in phase.

More motion pictures are in production in London than in Hollywood at the present time. That doesn't even include "Cleopatra" which Lloyds is producing. If you want to parlay Paris and Rome, the odds are four to one. Right up to the first of this year there wasn't a square foot of space available in 11 major motion picture studios in London.

Television, on the other hand, is not represented by a single American company, producing in Europe.

In 1961 over 55% of the gross revenue from motion picture exhibition will come from the world market.

40% of the production costs of a television series can now be recovered from overseas sale. But only the British companies are taking advantage of it.

This isn't a case of Gimbel not telling Macy's. A recent VARIETY issue carried four stories on European film production including a forecast that the 27% of Yank films now being made overseas would be topped in 1961.

Television, however, hasn't yet decided the message.

Actually the motion picture industry zeroed in on the profit potential of the European market some 30 years ago, and has been steadily improving its position ever since.

Television did a fast walk on in overseas production five years ago, but made an even faster sortie, when initial efforts didn't jell.

The Fog Vs. The Smog

The fact that overseas television talents weren't geared to American standards then, however, is not indicative of the situation existing today. And there is little sense in television developing secondary myopia. After all, the world's most experienced airline jets the pond almost as fast as a Hollywood junket, and you need a score card to tell the fog from the smog.

The movies first saw the vision when Ben Goetz checked his bags at Claridge's. The country was loaded with untapped talent, and the economics were right.

Two other facts became clear to Goetz, like immediately. The overseas market could provide the profit margin, and to preserve this scale franchise a certain amount of production reciprocity was in the cards.

But Goetz, who built MGM's Elstree studios outside of London did some overtime crystal balling, and saw something more in overseas production than just placating governments, labor groups and quota requirements.

It was a big, wide, wonderful world of stories, stars, exotic locations, and a lot of falling down masonry that didn't look like plaster boards. It was an out from "Broadway Melody of '31" and on in to films like "Goodbye Mr. Chips."

But, there wasn't a geiger counter to reveal the extent of the uranium strike, until suddenly Leslie Howard and Robert Donat were racking up grosses. Greer Garson was being brave about the whole thing, and Cary Grant had given up his trapeze act. Ronald Colman and Bob Hope had preempted the continental crush by getting to Broadway first, but David Niven, Errol Flynn, James Mason, George Sanders, Marlene Dietrich, Hedy Lamarr, Charles Laughton, and the Strattford Co. were queued at the quay.

And they are still lined up outside the passport office, including Lawrence Harvey, Julie Andrews, Olivier Harrison, Sophia Loren—you name 'em. The immigration office has 'em.

Only today, as much of their emoting is done overseas as in Hollywood.

How Do You Rate An Accent?

Yet, television continues to maintain with a straight face—you can't get a rating with an accent. So how come Bergman and Olivier carried off the honor's last season, and the biggest catches for '61 are Deborah Kerr and Vivian Leigh?

By the way, this is not to suggest that European stars are bigger b.o., or more talented than the domestic breed, or vice versa. It is merely to point up a curious paradox. Why has the motion picture industry done so well with foreign stars and overseas production, while television continues to subscribe to the myth that nobody, but nobody in Cedar Rapids can identify themselves with a leading man who didn't graduate from Hollywood High School. So how come Cary Grant has been one of the major boxoffice draws for 20 years?

And if you really want to pound this premise to a pulp, how come people from Moline line up to see Elizabeth Seal and Joan Plowright? Dad, those broad a's aren't grown in Brooklyn. I suppose I shouldn't mention it, but George Bernard Shaw wasn't naturalized when he wrote "My Fair Lady" and Rex Harrison's accent didn't seem to discourage theatre parties flying in from Dallas.

Ah, well, as the man says—that's show business.

But seriously, it's about time

(Continued on page 46)

CBS Films Distributes BAR Listings in Bid To Stimulate Syndication

CBS Films is providing stations as an "industry service" with copies of the quarterly BAR (Broadcast Advertiser Reports) listing of syndicated programming and sponsorship. Such information previously has been available only to subscribers of the monitoring service.

The quarterly book lists each syndicated show on the market alphabetically, then runs down each station carrying the show with sponsorship information. A cross-index of advertisers lists sponsors alphabetically with a rundown of the shows and markets each uses. Glossy cover is used to advertise current CBS Films properties.

Idea behind distribution of the listings is to stimulate station execs into more imaginary use of syndicated fare. Stations can check what operators in other markets are programming and in what time periods, and who's sponsoring what where. For example, if a regional or national advertiser sponsors a show in other markets but hasn't bought it in particular station's market even though sponsor has distribution there, the station could make a pitch for the show and the regional business. Similarly, by discovering that some show categories tend to appeal to particular types of local advertisers, the stations can groove their sales pitches toward specific local sponsors.

As one station operator wrote CBS Films after getting his copy, "I have been brousing through my copy and getting smarter every minute." Some 1,700 copies of the 1960 fourth-quarter report were mailed to every station in the country.

MCA TV'S HOUR SYNDIE PUSH

Vidfilm's 'Borrowed' Properties

Pre-sold properties, pix, book, or cartoon titles, still have a lure, as illustrated by plans for next season networking.

Among shows on the Screen Gems roster is "Hazel," series idea borrowed from the one-shot cartoons in the Satevepost. Metro-TV is coming in shortly on ABC-TV with "Asphalt Jungle," based on the film of the same title. Metro-TV's roster next season reads like a partial who's who of previous pix summesses: "Dr. Kildare," "Father of the Bride," are two out of Metro's TV's four entries. There's also in the Metro-TV stable Alan Jay Lerner's "Harry's Girls," which has more than a kissing cousin relationship to "Les" Girls," another Metro pic property.

Twentieth-Fox continues with its successful "Dobie Gillis," borrowed from a book property. For next season has a big stake in "Bus Stop," hour series based on the ex-legit, film property slated on ABC-TV.

There have been instances of successes and failures in pre-sold properties. "My Sister Eileen," for example, was one of those durable properties of other media that just never seemed to make it on tv, judging by the ratings. Screen Gems has had much greater success with "Rin Tin Tin," citing the opposite example.

The execution of the pre-sold property is what makes all the difference, what separates the successes and failures.

Indie Producer As a Stimulant In Hastening Release of Features

Acting to spur the release of features to tv, in many cases, are the indie producer and major distributor arrangements.

Distributors often make a seven or 10 year deal with indie producers, under which the distributor has all licensing rights, including tv, for the term of the contract. As one distrib exec explained, it's better to put a pic on the tv block towards the end of the indie contract than wait for all the sub-run theatrical money to come in, if there is such a potential.

What has happened in some instances is that the distributor, having the tv rights to a pic, has neglected to exercise that right for one reason or another. The default at times has resulted in reopening negotiations for tv licensing at a hiked take to the producer.

Indie-distributor contracts vary, pic by pic and according to the particular strength of the producer. Producers such as Sam Goldwyn seldom give up their tv releasing rights to a distributor. Theatrical distributor of big named producers and big-budgeted pix may grant a prior option to the particular distributor, but all other provisions of tv distribution are a matter of negotiations.

In some cases, the stimulant to put a feature in tv distribution stems from the side of the indie producer. In these cases, the indie producer may see no sense in letting the feature lie untapped in the vaults simply because, for one reason or another, the distributor may not think it propitious to feed the pic to tv. Producers stimulating the tv release have provisions in their contract which allow them to share in the tv revenues. Rather than holding back on potential tv revenues, such producers prod the distributor in realizing the tv take as soon as the particular feature finishes its theatrical run. Such a situation is especially prevalent in the foreign import field.

Matty Fox Exits TV Industries

Matthew (Matty) Fox has resigned as prexy and director of Television Industries, effective March 1. Basil Estreich, senior v.p., was elected prez and chief exec officer.

Fox's decision to resign was attributed to his desire to devote full time to Tollvision of America, the subscription television company.

Walter S. Mack, formerly president of Pepsi-Cola and presently a director of Television Industries, was elected a member of the exec committee of Television Industries.

New prexy Estreich indicated that the financial statement of the company for 1960, shortly to be released, will show an improvement over '59.

Polly Bergen's Pilot

Hollywood, March 7.

Pilot, "Occupation Female," starring Polly Bergen, will be produced by Screen Gems in association with American Entertainment Corp. Comedy-adventure dealing with a newspaperwoman working in the early '30's will be produced and written by Luther Davis.

Series is projected to debut in the '62-'63 season. Officers of American Entertainment are Luther Davis and director Oscar Rudolph.

'Play of Week' In Chi Reprieve As Crix Move In

Chicago, March 7.

After considerable hesitation and much bickering, and with the local press finally rallying to the cause, WGN-TV has renewed NTA's "Play of the Week" for next season. New skein will comprise 32 new shows and seven reruns, and station will give it only one exposure per week instead of two, as its' been doing this season.

It's already been noted here that "Play" has been a disappointment in Chi, failing to get respectable ratings or sufficient sponsorship. Until last week it failed even to generate much excitement on the television pages, but when the word went out that it might not be renewed Daily News telecritic Terry Turner launched a campaign to save it. In a column last Thursday (2), he asked for "Play" advocates to stand up and be counted via a postcard ballot. It's understood the next morning's mail was encouraging.

Whether as a result, or by coincidence, WGN-TV inked the second skein late the following day.

Undoubtedly the two hour dramas will be moved to a new slot next season. It hasn't fared at all well opposite Jack Paar and feature films at 10:30 p.m., Mondays and Fridays.

Ken Murray Library Set for Syndication

Hollywood, March 7.

Ken Murray will narrate a half-hour television series tabbed "Where Were You?" with much of the documentary material coming from Murray's private film library. Official Films Inc. is packaging series for national syndication, with 26 of the fact skeins already canned.

Package will be sold to stations on a city-to-city basis, to start immediately, according to Howard Landau, Coast head of OFI.

4 OFF-NETWORK SHOWS TO START

By MURRAY HOROWITZ

First large scale syndication thrust of hour vidfilm series has been undertaken by MCA TV, which is introing four off-network hour series at one time in the market-by-market hopper.

The four series are "Riverboat," "Suspicion," "Cimarron City," and "Overland Trail," all of which had been on NBC-TV. Other first-run off network series in the hour field are being mulled by MCA TV for introduction in the syndie market.

Initial package of four 60-minute series already has attracted a roster of deals. Stations lined up at the starting line include: Metropolitan Broadcasting's WNEW-TV, N.Y.; WTTG, Washington; KTTV, Los Angeles; KKTV, Colorado Springs; WGAN-TV, Portland, Me.; and WBNS-TV, Columbus; WITN, Washington, N.C.; WBRE-TV, Wilkes-Barre; KVOA-TV, Tucson; WAGA-TV, Atlanta; WEWS-TV, Cleveland; KPTV, Portland, Ore.; and KVAR, Phoenix.

Station list includes affils of the three networks, as well as indies. "These full hours," according to MCA TV v.p. David Sutton, "are designed to fill a current need of local stations for early evening and late night . . . programming."

Total package includes: 44 hours of "Riverboat;" 21 hours of "Suspicion," 26 hours of "Cimarron City," and 17 hours of "Overland Trail."

First syndie effort on hour vidfilm series had been undertaken some time ago by National Telefilm Associates which acquired early vidfilm series of 20th-Fox and Warner Bros. which initially had been networked. They were put in syndication under the overall title of "Hour of Stars."

The MCA TV thrust, though, in the hour vidfilm syndication field represents a much larger group, with a promise of more to come. "Riverboat" stars Darren McGavin, with a roster of guestars; name roster on "Suspicion" includes Bettes Davis, Ray Milland, Anne Baxter, James Mason, Myrna Loy, Greer Garson, and Bob Cummings; "Cimarron City," stars George Montgomery as the top continuing lead; and "Overland Trail," William Bendix.

Move by MCA TV bolsters the number of series being made available to syndication which may be keyed for a fall start.

At the last count there were five first-run new series slated for fall airing, with Ziv-UA accounting for three of the new half-hour series. Other new half-hour series are slated from Independent Television Corp. and Screen Gems. Off-network — first run in syndication— properties are slated from ABC Films, California National Productions and CBS Films.

None of the aforementioned houses, though, told of any plans in the hour vidfilm field, either in terms of fresh production or off-network properties.

ALLTIME FAVES

WMTW-TV Polls Viewers on Pix Popularity; Big Response

Portland, Me., March 7.

WMTW-TV, which has 3,300 features in its station library, recently conducted a one-day-only (Sunday) mail poll contest. Station asked the public to jot down their alltime film favorites. By week's end, station received nearly 900 replies from fans in Maine, New Hampshire and Vermont.

Public's alltime favorites, in order of popularity, were: "Gone With the Wind"; Al Jolson pix; "Yankee Doodle Dandy"; "Ten Commandments"; "Johnny Belinda"; "Ben-Hur"; "It Happened One Night"; "Shane"; "Going My Way"; Jeannette MacDonald-Nelson Eddy films; and tied for 10th place was the Disney version of "Swiss Family Robinson."

"GWTW" isn't available to tv.

Who's Gonna Get WNTA-TV?: It's Almost Becoming a Cliffhanger

20th-Fox Interested?

Twentieth-Fox is evidencing some interest in the possible purchase of WNTA-TV, Newark-N. Y. indie. To date, the interest is described as "speculative" and within the 20th-Fox organization. According to a 20th-Fox spokesman, the interest hasn't reached the stage of a direct approach to National Telefilm Associates, owner of the channel. Whether 20th-Fox's interest in the station will go beyond the present state was described as quite iffy. Fox was said to be more interested in an overall NTA deal, with the station as part of the package.

Twentieth - Fox bought KMSP, Minneapolis, from National Theatres and Television, which then was the parent company of NTA. National Theatres and Television now owns the largest bloc of shares in NTA. NTA, as a distributor of 20th-Fox features to tv, has 20th-Fox as one of its major creditors.

The developments surrounding the offered sale of WNTA-TV, Newark-N.Y. indie, are assuming the ingredients of a "cliff hanger," with contending bidders popping up and cloaking principal backers in anonymity.

Latest contender for the VHF channel is David Susskind who states he heads a group, members of which are "influential and rich." Susskind said he would be ready to make a definite bid for the station on Thursday (tomorrow), after an examination of the station's books. He declined to state the identity of members in his group, explaining that they prefer not to be identified at this time.

Susskind has a long association with WNTA-TV, moderating "Open End" and being associated with "The Play of the Week" at its inception as exec producer. If his group purchased the station, he said he would assume active management of the station. Asked how he felt contending with educational tv interests for the purchase of the station, Susskind replied that he's all for educational tv, but he feels that the millions of dollars he could command in programming the station would result in all-around better programming in the areas of drama, music, satire and news. "If I don't get the station, I hope educational tv does," he added.

Broker Howard Stark, representing the educational tv interests, described his negotiations at a "standstill." He said he had indicated to owners National Telefilm Associates that he's prepared to offer more than the $4,000,000 already proferred by him. He would not say how much more his educational group is willing to go, indicating he's waiting for a propitious time.

$7,000,000 Pricetag

It's understood that NTA is seeking about $7,000,000 for the tv outlet. WNTA AM & FM also have been put on the block. NTA's board of directors will have to pass on all bids. There is the possibility that NTA's board may find none of the

(Continued on page 46)

Jessel Set to Host Pitt Feature Pix In Fri. Nite Cycle

Pittsburgh, March 7.

George Jessel, who has practically done everything in show biz during his 50 or more years in adds another undertaking to his career when he begins hosting a series of feature films on WIIC here Friday night. The station has cancelled NBC's "Happy" and "One Happy Family" and has Jessel on a series of 13 shots in the 7-8:30 p.m. time. Show will be called "Hall of Fame Theatre." He will come in on weekends where he will tape promos, spots, lead-ins and general comment on the films on view.

The list in the series include "At War with the Army," "Roadhouse," "Laura," "Late George Apley," "Man From Colorado," "Oxbow Incident," "Green Grass from Wyoming," "Snake Pit," "Kentucky," "Our Town," "Jane Eyre," "Big Wheel," and "Yank in the RAF."

This is the first filmed series in the city in the prime evening time since WTAE used movies on Sundays a couple of years ago. The idea of having a host to film entries was started here three years ago by KDKA-TV, with Harold V. Cohen, drama critic of the Post-Gazette, into the Sunday afternoon slot. His show, "Double Feature for a Sunday Afternoon," is the highest rated feature film show in the city, getting an ARB rating of over eight points to its nearest competitor. WIIC used Karl Krug, drama editor of the defunct Sun-Telegraph, for some time on its "Movie of the Week" on Saturday nights at 11:15 but moved him to the Sunday afternoon showing of "Play of the Week."

Don Ameche was considered as the host on the series before Jessel but when he stalled due to his forthcoming Broadway show, the station went to vet agent Joe Hiller for another name host. Hiller sold them Jessel by just mentioning his name.

Baker to Van Praag

Douglas J. Baker, formerly production chief for Film Counselors, has joined Van Praag Productions blurbery as director of production.

In the industry since 1937, Baker has worked with producer Pare Lorentz in New York and for Paramount on short subjects on the Coast.

New Appointments, Additions for ITC

In the wake of the elevation of Abe Mandell as v.p. in charge of administration and sales at Independent Television Corp., a roster of appointments and additions have been made at ITC.

John Pearson, currently general manager of ITC of Canada, Ltd., becomes assistant director of international sales. He will work out of ITC's N.Y. world headquarters in close association with Mandell, who remains v.p. in charge of international sales. Hershel Harris becomes sales manager for ITC of Canada. Harris, who will be based in Toronto, will also supervise the first of ITC's Canada branch offices in Montreal.

Samuel Gang was appointed Mexican and Central American division manager and head of ITC's new offices in Mexico City. Gang, a veteran in the international sales department, formed the National Telefilm Associates foreign division.

John Darnton was named manager of the new Far East sales division. Darnton, who had previously represented ITC and Associated TeleVision of England, will work out of the new division's main offices in Sydney, Australia.

Domestically, too, Mandell has made several major appointments. Carl Russell has been named sales manager of the central division, and in charge of the Chicago office of ITC. Bert Weiland becomes manager of syndicated sales administration, working at the home office with William Andrews, ITC v.p. in charge of syndication.

UT60
No. 509 6 VOLTS
NEDA 908

time bomb!

mca tv explodes upon the TV scene with four full hour first-run off-network shows for syndication

Each show immediately available for local programming

Adventure
CIMARRON CITY
starring GEORGE MONTGOMERY

Adventure
OVERLAND TRAIL
starring WILLIAM BENDIX with DOUG McCLURE

Adventure
RIVERBOAT
starring DARREN McGAVIN and BURT REYNOLDS

Suspense
SUSPICION
All-Star SUSPENSE DRAMA

All from revue Studios

Shattering precedent for station programming
Bursting with proven high ratings

Pre-sold in the following markets:

WNEW-TV, NEW YORK
KTTV, LOS ANGELES
WTTG-TV, WASH., D. C.
WAGA-TV, ATLANTA
WEWS-TV, CLEVELAND
KKTV, COLORADO SPRINGS
KPTV, PORTLAND, ORE.
KVAR-TV, PHOENIX
KVOA-TV, TUCSON
WITN-TV, WASH., N. C.

mca
TV FILM SYNDICATION
598 Madison Avenue, New York 22, New York
PLaza 8-7500 and principal cities everywhere

TV Com'l Festival Judging 1,200 Entries; Even Hard-Sell Bates In —On Other Madison Ave. Fronts

By BILL GREELEY

Judging began yesterday (7) on more than 1,200 film and videotape commercials entered in this year's American TV Commercials Festival.

The Festival's TV Commercials Council, made up of more than 60 agency and media execs, will be working in daily shifts (groups of five to 10) at the TvAR rep offices, selecting 150 top blurbs in a variety of categories, and 25 "commercial classics."

At last count, there were 1,161 film and 119 vidtape entries representing a total of 97 agencies, 51 production companies, 11 tv stations and three advertisers. Total is very close to last year's when the Festival was initiated, but this year the entry fee was raised and several more of the smaller agencies are in the competition.

So are all the major shops, some with scores of submissions and representing as many as five branch offices. BBDO, McCann-Erickson, Young & Rubicam, J. Walter Thompson, Benton & Bowles and Compton are some of the big shops whose multi-entries reflect a strong desire for recognition.

Even Ted Bates, which snubbed the affair a year ago, has several entries and a man on the Council. Bates creative topper and Madison Ave.'s No. 1 exponent of hard sell, Rosser Reeves, has always argued that taste and art should be subordinate to the pitch, and judgments based thereon defeat the purpose of the commercial. He was upset, for instance, when a trade mag picked on a nostrum blurb that captured the market in six months as the worst commercial of the year.

But this year, after an initial directive that there would be no seeking recognition anywhere, Reeves gave in to the wishes of his creative and production folk.

The entries from tv stations are primarily in the local retail sales categories, a segment of the ad industry that broadcasting has been trying to crack for years.

Winners will be announced at a Festival awards luncheon May 4 in the Hotel Roosevelt. John P. Cunningham of Cunningham & Walsh is Council chairman. Wallace Ross is the Festival director.

Strouseville

As expected, Norman H. Strouse, who took over as prez and chief executive officer last June at J. Walter Thompson, has made several changes in the "management team."

Senior veepees elected at the first meeting of the new board of directors were Howard Kohl as secretary; Edward G. Wilson as treasurer; Wallace Elton as chairman of the New York office operations committee; William D. Lauriet Jr., as manager of the Detroit office; Arthur Farlow as vice chairman of the Chicago office operations committee; and Kenneth Hinks and Dan Seymour as members of the executive committee.

George Reeves, manager of the Chicago office, was renamed executive veepee. Samuel Meek and Henry C. Flower Jr., veteran JWT execs, have had their vice chairman titles lifted, but continue as directors and members of the trustee group of the company employees' profit sharing trust, which owns a majority of the voting stock.

Up and down: Thomas Tausig, formerly ad director of P. Lorillard cig company, joins Grant Advertising as veepee and management supervisor.

Alden H. Sulger Jr., formerly with Grey Advertising, joins Ted Bates as a veepee and account supervisor.

William Phillips, with the agency since '59, gets v.p. stripes at Ogilvy, Benson & Mather.

James P. Foley, formerly with Smith, Kline & French Laboratories, Philadelphia, joins Jordan, Sieber & Corbett, New York, as a client contact and copy writer. Phyllis O'Sullivan, formerly a media supervisor in the Montreal office of Kenyon & Eckhardt, joins JS&C as account service manager.

Lester Cohen, with the agency for 12 years, gets veepee stripes at Compton.

Arthur J. Bellaire and Philip C. Carling elected to board of directors at BBDO.

Charles J. McCann, formerly with Salada, joins Lennen & Newell as an account exec.

Kenneth L. Geelhood, with the mag for 15 years, is named ad manager of Hearst's Motor Magazine.

Robert G. Lurie, formerly with Lawrence C. Gumbinner, joins Papert, Koenig, Lois as an account exec.

New Biz: Exeter Motors, distributors for Peugeot in four midwestern states, to Papert, Koenig, Lois.

No Biz: Rugoff & Becker Theatres, New York arties, has been resigned by Sharlane-Benet. Shop had the account for 20 years.

London Agencies

London, March 7.

Every morning the men of Britain shave about 126,000,000 yards of hair from about 500,000 square yards of face. Of every 20 males in this country only five use electric razors, but sales of plug-in face-mowers are rising—from 63,000 in 1946 to 1,057,000 last year. Which, presumably, is one reason why Gillette Razors have asked S. H. Benson Ltd. to run a $420,000 soap-and-water shave campaign. Newspaper ads and 15-and-30-second tv spots will be used to sharpen interest in Gillette razors and blades . . . Benton & Bowles is running the Massey-Ferguson campaign, claimed to mark the first full-scale entry of a U.K. agricultural machinery manufacturer into commercial tv. The M-F commercials are being scanned every Sunday until the autumn in eight tv areas . . . The Midland Metal Spinning Co. is spinning a whole lot of metal—in the shape of frying pans and saucepans—on to Tyne Tees TV. Longleys and Hoffman is fixing a test campaign for Midland's Towerglide kitchen ware on the nothern television station, running until May . . . C. W. Hobson Ltd. launching Nulis skin cream for Reckitt & Sons Ltd. next month. Campaign includes ads in woman's magazines and 30-second spots on the London, Midlands, Northern, Scottish, TWW, Southern and Anglia commercial stations.

With the Station Reps

Meeker Assoc.'s unique selling plan of grouping five "quality" radio stations in the "garbled" Denver market (18 AM outlets) looks after the first two months as though national business for the quintet will be at least tripled.

Called the Denver Metro Network, the group is now averaging 25 to 30% of the new national business being placed in the western city where before the combined billings didn't total 10%. Meeker has been able to grab off a Metro web order on every new national Denver account except two. New biz this year includes Hellman's, Gold Medal, Chapstick, Q-Tips and an exclusive from Gunther Publishing. In three cases, according to Meeker general manager Bob Dudley, the money for the group buy has been added to existing advertiser budgets.

The five stations, which combined average about 20% of the market's ratings, are KLAK, with a country and western format; KOSI, good music; KMOR, sports; KFML, light classical music; and KDEN, album music (all also feature news). Meeker regularly reps KFML, and, in individual buys, the other stations still work through their regular reps.

Meeker got the stations together on the combo plan (then checked out its potential with New York agency execs) when its research showed that the over-populated AM area was getting $1,200,000 annually in national billings instead of the $1,900,000 share that retail sales indicated.

Reppery is now working on similar groupings of "quality" stations in other "garbled" markets that lose out on national coin because budgets have to be spread too thin.

Spotlight: Studebaker-Lark mulling cancellation of some markets in its syndicated bankrolling of the comedy series, "Mr. Ed." Sponsorship is in co-op with dealers, and apparently the car sales slump has some wanting to pull out. . . . Detroit a particularly soft spot in a soft national scene. Toni has reportedly cutback its steady $3,000 Motor City spot campaign to around $1,000. Pillsbury launched a heavy Detroit campaign, but cancelled out. Automotive industry layoffs have caused a slide in retail sales.

DeGray on the Way

Former prez of ABC Radio, Edward J. DeGray, has begun his own radio-tv consultancy firm. He's going in for both station buying and liaison between stations and reps and general program-sales-exploitation advice to station clients in both media. Outfit is called E. J. DeGray Assoc.'s and has temporary Park Ave. headquarters.

Briefs: John L. Herbert has joined the New York radio sales staff of Katz. He was with H-R Representatives . . . Robert McGredy, formerly national tv sales manager for Westinghouse Broadcasting, has been named general sales manager of TvAR, WBC reppery . . . Maurice E. Fidler, with the promotion firm since '59, has been named manager of the Radio Advertising Bureau's member service department.

Storer WAGA-TV Scraps Traditional Pattern On News for Open-End Style

Atlanta, March 7.

WAGA-TV, owned and operated by Storer Broadcasting Corp. and longtime affiliate with CBS, Monday (6) ditched its hidebound evening news format and substituted what it chooses to call "Panorama," a sort of open-end type of news show.

Station is deemphasizing the former segment style of broadcasts, with set times allocated to news, sports, weather and editorial comment.

Spokesman for station explained: "News on any important subject —weather, disaster, or sports—will be interjected between program segments in capsule style . . . with only one qualification . . . it must be news."

Ed Blair will be producer of "Panorama," which will be presented Mondays through Fridays at 6 p.m. Blair has been designated as "host-communicator" delivering news capsules and updating stories between program segments. Blair will handle headlines from wire sources, telephone reports and two-way radios.

Ballantine, Reynolds Warm Up Home Plate

P. Ballantine and R. J. Reynolds will start their 11th and sixth years respectively as co-sponsors of WPIX's, N. Y., exclusive tv coverage of the N. Y. Yankee baseball telecasts. Agency for both clients is William Esty.

WPIX this season will telecast 130 games, including three preseason exhibition games, 81 home contests, 46 regularly scheduled road games, 44 night presentations, plus pickups of 15 doubleheaders.

Mel Allen, Phil Rizzuto and Red Barber form the trio of commentators for the Yankee telecasts.

Gerken, Hydrick to Met

Richard H. Gerken has joined Metropolitan Broadcasting Corp. as eastern sales manager for radio, while Daniel E. Hydrick Jr. is moving into the company as assistant to prexy John W. Kluge.

Gerken has been with Buckley-Jaeger Broadcasting, at one time associated with Kluge in Metropolitan and presently operators of WHIM, Providence, and KGIL, Los Angeles. He was also with WNEW, N. Y., now owned by Metropolitan.

Hydrick for the past six years has been general manager of WGH and WGH-Muzak in Norfolk.

Sacramento—Don Tatum, exec v.p. of Disneyland, has been named to the board of directors of the California State Fair and Exposition by Gov. Edmund G. Brown. Tatum, former executive with RCA, ABC and Don Lee Broadcasting, succeeds Llewellyn Bixby, Long Beach, whose term expired.

TV-Radio Production Centres

IN NEW YORK CITY . . .

Prof. Jotham Johnson who, since Jan. 31, has a series of 45 tv lectures scheduled on "Sunrise Semester," dealing with European and Mediterranean archaeology, has signed to write a book on the latter phase for Thomas Y. Crowell Co. for spring 1962 publication. Prof. Johnson is head of the NYU Dept. of Classics and chairman of the Classics Dept. at the Washington Square College of New York Univ. The CBS-TV series is a cooperative venture between the network and NYU and is given for undergraduate credit in the W. S. College . . . **Ted Witzer**, of the William Morris Agency, shifted to the Coast where he'll be in the tv department.

NBC veepee **Syd Eiges** did the "guest professor" bit at Syracuse University Radio-TV Center Monday and Tuesday of this week . . . **Nathan Freedman** to serve as WINS man at the Eichmann trial in Israel next month . . . WWRL is issuing leaflets (written in Spanish) designed for children with warnings and instructions on how to avoid danger from strangers . . . **Billy Wilder, Suzy Parker, Efram Zimbalist Jr., Sandra Dee** and **Frankie Avalon** this week's guests on "Assignment Hollywood," the **Fred Robbins** syndie radio stanza . . . **Audrey Meadows** headed west to film episode for "G-E Theatre"; she'll soon appear in others for "Wagon Train" and "Checkmate" . . . **Al Capp** has signed with the Martin Goodman office for radio-tv representation . . . BBC-TV's N. Y. rep, **Dennis Scuse**, to London this week, while company's **Peter Dimmock** (back from Russia) arrives here with actress wife **Polly Elwes** for Patterson-Johansson coverage . . . **Phil Rizzuto** left over weekend for Florida and a series of training camp originations for his CBS Radio sports strip . . . **Dick Petrow**, former N. Y. Daily News writer and now CBS-TV press info feature editor, scripting the weekly CBS Radio pubaffairs show, "It's New" . . . **Frank Aletter**, star of "Bringing Up Buddy," back to the Coast after a Gotham briefie . . . **David Merrick** guests on "American Musical Theatre" on WCBS-TV Saturday (12) . . . **Johnny Carson** guests on the Ed Sullivan show March 26 . . . **Jerry Colet** upped to exec supervisor of film services under film manager **Bill Lacey** at WCBS-TV. Colet succeeds **Howard Wegbreit**, who becomes film manager at WCAU-TV, Philadelphia . . . **John Dando**, who does "Backgrounds of Literature" on WCBS, doing a seven-minute weekly book review for Voice of America . . . Evangelist **Billy Graham** gets an hour program on WPIX, Sunday, March 26 from 8 to 9 p.m. Program will be taped . . **Fostini**, single name he goes by on his love letter readings radio show, has placed his capsule three minute series on WOR Radio. Prince Macoroni is picking up the tab for the twice daily readings . . . **Rev. Bishop Fulton J. Sheen** will make his traditional Good Friday visit to WPIX, Friday, March 31, from 9 to 10 p.m. . . . WNTA-TV, along with **Otto Preminger**, has been named winner of the annual communications award of the American Jewish Congress national women's division. Awards will be presented at a luncheon today (Wed.) in the Commodore Hotel. NBC-TV's **Hugh Downs** will serve as master of ceremonies. Award to WNTA-TV cites the station's "distinguished contribution to that free exchange of ideas which is indispensable to the perfection of our American democracy and to understanding among the peoples of the world." Among factors leading to the designation of WNTA-TV were the station's programming of "Open End" and "Play of The Week" . . . North German tv web recently filmed a slice of **Clay Cole's** "Record Wagon" on WNTA-TV. Cole and staff and teen regulars demonstrated American r&r dance steps, the "pony" and the "twist," with German emcee **Werner Baecher** voicing an explanation in German.

Scripter **Robert Hilliard**, given a bash by his old boss **Jan Murray** between "Charge Account" tapings, is joining the **Jack Paar** latenight strip . . . **Fred Kaplan** joining ABC Radio's "Flair" program staff . . . **Slocum W. (Buzz) Chapin**, ABC-TV western sales veep, got married Saturday (4)—five weeks ahead of schedule—to **Jane Daly**, assistant to the chairman of Geoffrey Wade Advertising Agency

IN HOLLYWOOD . . .

Nelson Riddle writing an original theme for Bing Crosby Productions' "The Colonel's Lady" to star **Eve Arden** and her husband, **Brooks West** . . . When **Wendell Niles** left Seattle 25 years ago he hadn't cut much of a swath as a radio announcer, basking in the shadow of his brother, Ken. Last week he was called back to his home town to address the annual awards dinner of the Advertising Club . . . Beverly Hills hotel register just one long list of agency men from N. Y. purportedly to inspect the new pilots. This despite the fact that all pilots are shipped east for the first look. Lennen & Newell's **Nick Keesely** postponed his Coast trip three times because of the inpouring of samples . . . **Don Fedderson's** "Satan's Waitin'" is a hot contender for the 9:30 ABC-TV Thursday slot, the most coveted on any sked. His "Tramp Ship" is logged for 10-11 slip on the same network.

IN CHICAGO . . .

WLS is claiming first place in Chi on weekends per the latest Pulse. WJJD figures it must be second, "because everyone else is first" . . . **Lee Vogel**, recently bounced by WMAQ, turns up on WEAW-FM and WTAQ with a nightly interview program emanating from the La Salle Hotel . . . WBBM signed Tombstone Trio, which won first place in Coca-Cola's national talent contest, to staff contract . . . Keystone Broadcasting System prexy **Sidney Wolf**, with spouse, leaves this week for a round the world trip by jet . . . **Chalmers Marquis** and **Budd Ellingwood** of WTTW, and WGN-TV program manager **Ed Warren**, were on the panel of judges for the Ohio State awards, pubaffairs category, over the weekend . . . **Alex Dreier** being repped in network negotiations by Broadcast Management Inc. in New York . . . WBBM-TV plucked the St. Patrick's Day Parade this year, with Morris B. Sachs stores sponsoring. **Fahey Flynn** will do the color . . . **Jim Conway**, who's on WGN-TV and WMAQ, freelancing the Doublemint commercials on NBC's "Monitor" . . . **Stuart Brent**, book reviewer on WBKB, publishing one of his own via Houghton-Mifflin

IN LONDON . . .

Gloria de Haven and **Dickie Valentine** will be **David Nixon's** guests in "Showtime" on BBC Television Sunday (12) . . . **Alan King** skedded to appear with **Petula Clark** in "Sunday Night at the London Palladium", for Associated Television March 26 . . . BBC pays tribute to **Nick La Rocca** and the Original Dixieland Jazz Band on radio tonight (8). Show includes recorded interview with La Rocca, made in 1959 . . . Antarctic explorer Sir Vivian Fuchs and deep-sea prober Professor Jacques Piccard are spilling the beans on "The Unknown Planet" for Associated Rediffusion's tv documentary tonight (8). The "unknown" planet is the Earth . . . Ex-Scotland Yard "Eye" Albert Henry Webb is author of an episode in Associated Rediffusion's "Jango" tv series . . . Story is based on one of his own cases involving theft of ruby-studded sword

IN SAN FRANCISCO . . .

William Hollenbeck, ex-KGO-TV program manager and a vet of WCBS-TV, WFIL-TV, WENR-TV and KSFD-TV, joined KPIX as producer-director of "Dance Party" . . . The State's two ETV outlets, KQED, Frisco and KVIE, Sacramento, began a live microwaved series, "State of the Capitol," out of Sacto . . . Golden West's **Steve Crowley**, upped from KSFO salesman to KVI, Seattle, sales manager, has been named a Golden West rep in New York . . . Organist **George Wright**

(Continued on page 38)

HOW EXEC VEEPEES ARE MADE

NBC-TV's 'Hot' Sat. Nite Features

NBC-TV has released the titles of 22 of the 30 features that it is buying for network use. All 20th-Fox productions, the pix are said to cost (for two runs) about $180,000 apiece.

Half of the initial choices by the NBC program department from a list of 150 20th features are in color. List includes:

"How to Marry a Millionaire," "Snows of Kilimanjaro," "Titanic" "On the Riviera," "What Price Glory," "Streetcar Named Desire," "Glass Menagerie," "Halls of Montezuma," "Day the Earth Stood Still," "Desert Fox," "Cheaper by the Dozen," "There's No Business Like Show Business," "Frogmen," "Black Rose," "O. Henry's Full House," "Monkey Business," "People Will Talk," "Deadline, USA," "No Highway in the Sky," "Demetrius and the Gladiators," "Garden of Evil" and "Broken Lance."

NBC will show 30 originals and from them 20 repeats. Price per minute on first-runs (for tv) will be $30,000 and $22,000 on repeats. All the pix were released theatrically after 1950.

No More Comparative Claims For Soaps, Detergents on Brit. Com'l TV

London, March 7.

Comparative claims for soap powders and detergents no longer wash in British tv ads. The Independent Television Authority, which governs commercial tv in U. K., has scrubbed out commercials which compare the claims of one sudsy packet with another. Manufacturers will be able to use simple claims such as "washes whiter than white" or "Grubby washes better," but suggestions that detergents are better than Brand X or "ordinary soap powders" are banned, following a recommendation by the ITA's Advertsing Advisory Committee.

Commercials for other goods—where comparisons are "readily provable"—are not affected by the ban. Said an ITA spokesman on the washtub ruling: "These measures will take into account the marginal nature of the differences between many of the products of this highly competitive industry. The great variety of conditions in which products are used in the home makes conclusive substantiation of claims for supremacy of one product over others almost impossible. In these circumstances it is felt that the best course is to withdraw from the advertising the elemental precise factual comparison between products."

Detergent and soap powder manufacturers contribute a big part of ITV's income, spending millions on tv commercials every year. The ban means that a great many of their commercials will disappear during the next fortnight. They include perhaps the best-known commercial in U. K., in which, week after week, a housewife unerringly chooses a pile of laundry washed with the advertiser's brand of detergent and never chooses a second pile washed with "Brand X."

But supporters of the "comparative-claim" wash-powder commercial are not going down the plughole without a struggle. Said a spokesman for the Thomas Hedley group, manufacturers of Tide, Daz and Fairy Snow: "We believe that these new rules which discriminate against one industry will be found to operate against the best interests of the consuming customer."

British Retailers Carry Torch for Color TV

London, March 7.

The British Radio and Television Retailers' Association is the latest body to campaign for early color television in Britain. Richard Burbidge, prexy of the Assn., which represents over 7,000 dealers, is concerned that Britain is falling behind in the color race.

He says: "The public's not concerned on what line-screen color will be shown. It just wants color quickly." Burbidge complained of dithering within the radio industry and also by the Government which, he says, is causing falling set sales.

WBC Productions: McGannon's Major Programming Bid

Westinghouse Broadcasting has established a program production wing WBC Productions, to produce radio and tv shows for the 11 WBC stations with the initial project slated as a 90-minute nighttime video strip (Monday-Friday) from New York and San Francisco.

While details of the vidtaped stanzas had been set early this week, Westinghouse prexy Don McGannon said, "The two nighttime tv shows represent an ambitious start of what will eventually become program product in all areas, everything from pure diversion to public affairs and public service, and all firstrate entertainment."

An hour will be produced in New York, the final half-hour in San Francisco via WBC's KPIX. Only permanent talent so far revealed is Joyce Davidson, controversial Canadian tv personality who is exiting CBC to work the WBC New York hour.

It's believed the Westinghouse stations will be slotting the nightly spread following the 11:15 p.m. news to replace late-night feature film shows. It's understood that a prime factor in the decision to produce the 90-minute series was a slide in ratings for the late features, even when slotting the new post '48's.

Westinghouse will be attempting to sell the shows to station in noncompeting markets—those besides Cleveland, Pittsburgh, Boston, Baltimore and San Francisco.

Exec producer for WBC Productions will be Ben Park, who produced "Lab 30" for WBC stations and who was for several years NBC's director of pubaffairs. He started his video career in Chicago, and produced such "Chicago School" shows as "Studs Place," "Portrait of America" and others.

Associate producer will be William Peters, freelance writer for consumer mags. Roger W. Murphy, a former associate producer with ABC and NBC, has been named production manager.

GF Coin to CBS Cartoon Series

General Foods has purchased half-sponsorship of "Alvin and the Chipmunks," new cartoon series, and CBS-TV has definitely slotted the stanza on Wednesdays at 7:30 as its challenge to "Wagon Train."

The network's 8 to 8:30 choice to compete against the second half of "Wagon Train" hasn't been selected yet, but it looks like either "Father Knows Best" repeats or "Oh Those Bells" with another cartoon series, "The Shrimp," now considered just an outside chance.

"Alvin" is produced by Format Films in association with Ross Bagdasarian, creator of the Chipmunk characters, big record hits of a year ago.

NBC'S MCANDREW HITS THE JACKPOT

Exec veepee stripes aren't tossed around indiscriminately. Least of all around the networks. They're generally bestowed in recognition of services over and above the line of duty—services that can be translated into hard, fast dollars.

Which brings up the "sitting pretty" status of NBC's Bill McAndrew, upon whom the accolade was bestowed a couple months back. When prestige programming—in this instance news—can be parlayed into such handsome revenues and, along with public affairs programming, achieve a $20,000,000-a-year billings, then such "beyond the call of duty" affluence is bound to attract attention of the bosses.

Such unique sponsor response puts NBC news-public affairs in the same enviable financial range as the "Today"-"Tonight" (Garroway & Paar) division. But whereas the latter two entries come within the framework of entertainment, McAndrew is obliged to get his the hard way.

Not that the $20,000,000 represents a profit. Far from it. By the very nature of news-public affairs, it never came out black ink. Whatever the incoming sponsor coin, it's siphoned back in an expansion of operations, so that if you're lucky in whittling down the losses it adds up to quite an accomplishment. It's still a multi-million dollar "out of pocket" investment for NBC (as it is with the other networks), but nonetheless a far cry from three years ago when NBC was acknowledging that it was costing some $13,000,000 a year to project itself into the news-public affairs arena.

But those were the days before a Dave Brinkley-Chet Huntley combo had achieved a status where they could attract a $6,000,000 per annum cross-the-board sponsor, as in the case of Texaco. Or when a Gulf could plunk down something like $3,000,000 and give McAndrew & Co. carte blanche in programming a series of shows keyed to the same night's headlines.

Today sponsors are beating a path to NBC's news door for a sampling of its wares. Such commercially-minded clients as Procter & Gamble, Lever Bros. and Purex, all with competitive products, have joined in concert to bankroll the Tuesday night "JFK" specials. Purex all told is lavishing some $1,300,000 on news-public affairs entries out of the NBC shop. Timex is riding with the "White Papers" to the tune of some $3,000,000. The Mutual of Omaha tab for NBC news will hit $1,500,000 this year. The news strips on the "Today" show represent a fat chunk of billings for the o&o stations. The participating news spots in radio, coupled with Sonoco's 15-minute cross-the-board show, "Monitor" and other client pledges add up to some $1,500,000 for the NBC AM coffers.

A lot of sponsor coin is already locked in for next season. Once having gained the advantage in news NBC is now dedicated to the proposition that if it could achieve $20,000,000 billings this year, why not upgrade the operation to achieve $25,000,000 in '61-'62?

Further NBC intelligence: McAndrews now has approximately 300 staffers and stringers scattered throughout the world.

Paley Lauds Collins' 'Courage'

Following is the text of a letter CBS board chairman William S. Paley sent to NAB president LeRoy Collins last week:

"I have been away, and have just read with great interest your address to the NAB Joint Board on Feb. 10. I want to send you this personal note of congratulations. You were forthright and courageous. The broadcasting industry needs such progressive leadership, particularly at this time in its development.

"I certainly agree with you that whatever needs to be done to discharge our responsibilities to the public interest must be done by those of us within the industry itself. You will find, as you probably realize, that many of us do not agree with some of the things you said. But your general objectives are the important thing, and we endorse them. You can count on our best efforts as we work toward the goals you have outlined."

CBS-TV In a Bind: 26 'Ichabods' Rolling, But No Place to Put 'Em

Despite the fact that there's continuing production going forward on the new "Icahabod" series, it looks as if the show won't hit the air next fall on CBS-TV, which is footing the bill on 26 episodes. And this would mark the second year in a row that the Connelly & Mosher package "just missed" getting on.

As of the moment, there's simply no spot left for "Ichabod" on the CBS schedule for fall. The network has three one-hour periods open, Wednesday 8:30-9:30 and Thursday 7:30-8:30 and 9-10. It has six or seven hour pilots due in, and has virtually locked up the periods for 60-minute shows. Only a last-minute sponsor placement of a half-hour would open up a possible hole for "Ichabod," and CBS currently feels so strongly about programming hours in those periods it might even forego a sponsor placement on a half-hour.

So the network will foot the bill on the 26 "Ichabod" stanzas and place them on the shelf, either for mid-season next January or for the '62-'63 season. Last year, there was only a pilot, and though Kellogg ordered half-sponsorship, CBS couldn't find a cosponsor and "Ichabod" never quite made it. CBS was high enough on the show, however, to order 25 more anyway.

That's not the only "in production" series that may not make the schedule. Web has 13 "Oh Those Bells" in the can, and while it's hoping to place the show Wednesdays at 8, there's a solid chance that slot may go instead to "Father Knows Best" reruns. In which case, "Bells" takes to the sidelines again, another two-years-in-a-row victim of circumstance.

WGN-TV at 10: 'Help'

Chicago, March 7.

Chi indie WGN-TV, having explored all possibilities within the shop for improving its 10 p.m. newscast, now is seeking outside help. Station has pacted Frank Atlass Productions for 13 weeks' consultancy on the program, which is running fourth in a four-station news race at 10 (see separate story). It's an expensive half-hour roundup, going seven nights a week.

Barry McKinley, Atlass's top producer, will personally take on the show as production coordinator. It's perhaps ironic that McKinley was once a staff producer for WGN-TV, fired in 1953 (but before Ward L. Quaal came in as general manager). He worked next at WBBM-TV, under Atlass and for a time on the Fahey Flynn-P. J. Hoff newscast that now dominates the market.

There's undoubtedly some hope at WGN that the McKinley-Atlass combo can pull off the same trick again.

Returns In on Hot Chi News Race; 1st Spot to WBBM-TV

Latest Nielsen returns, for the first time, separate the men from the boys in Chi's hot four-station news derby at 10 p.m. Previous month's report couldn't be taken as definitive because it had surveyed only two weeks of Alex Dreier's newly-incepted show on WBKB.

WBBM-TV's "Standard News & Weather Roundup" still maintains a wide lead, as it has for five years, averaging around 30 for the five weeknights. ARB shows a high of 40 on one of the Sunday night outings during the period.

Nielsen puts Alex Dreier in undisputed second place, with a 16.4 average, slightly higher than he had been getting at WNBQ but in a period of exceptional sets in use. WNBQ, with a 10-minute Floyd Kalber newscast, is running third over the five days with a 12.6 average and WGN-TV, with a half-hour roundup helmed by Jim Conway, is last with a 7.5 average.

ARB pretty much bears out the Nielsen breakdown as to standing, but with, of course, a differential in percentages. Period covered had a number of big news stories, including two plane crashes and the Presidential inauguration, which is felt to account for the upbeat in sets in use.

Incidentally, the Nielsens show Len O'Connor's post midnight strip tapping ratings of 8 at 12:05 on WNBQ, which is extremely high. Interesting thing about it is that the commentary show is a taped reprise of the one he does earlier at 5:50 p.m.

ABC-TV 'Paradise' To Sun. Nite at 10?

"Adventures in Paradise" may not be cancelled at the conclusion of this season after all. Ollie Treyz, the network's president, is mulling use of the 20th-Fox 60-minute production (presently on Mondays at 9:30) as his Sunday-at-10 entry come fall.

It's not fait accompli yet, since so many ideas go whirling through the tentative sked for each new season, but originally it was ABC-TV's intention to put "Asphalt Jungle" next season in the Sunday anchorage. This Metro stanza will probably get the time for the duration of this spring, but if "Paradise" is kept "Jungle" will either have to find a new roost or be axed.

Reportedly, ABC was willing to dump "Jungle" as a fall Sunday entry if Procter & Gamble came up with extra coin for the weekend lineup. P&G was touting Hubbell Robinson's "The Lawyer" for the 10 p.m. Sunday period, but ABC evidently did not get quite as much of the soap manufacturer's coin as it hoped for, so "Jungle" penciling for '61-'62 was not erased.

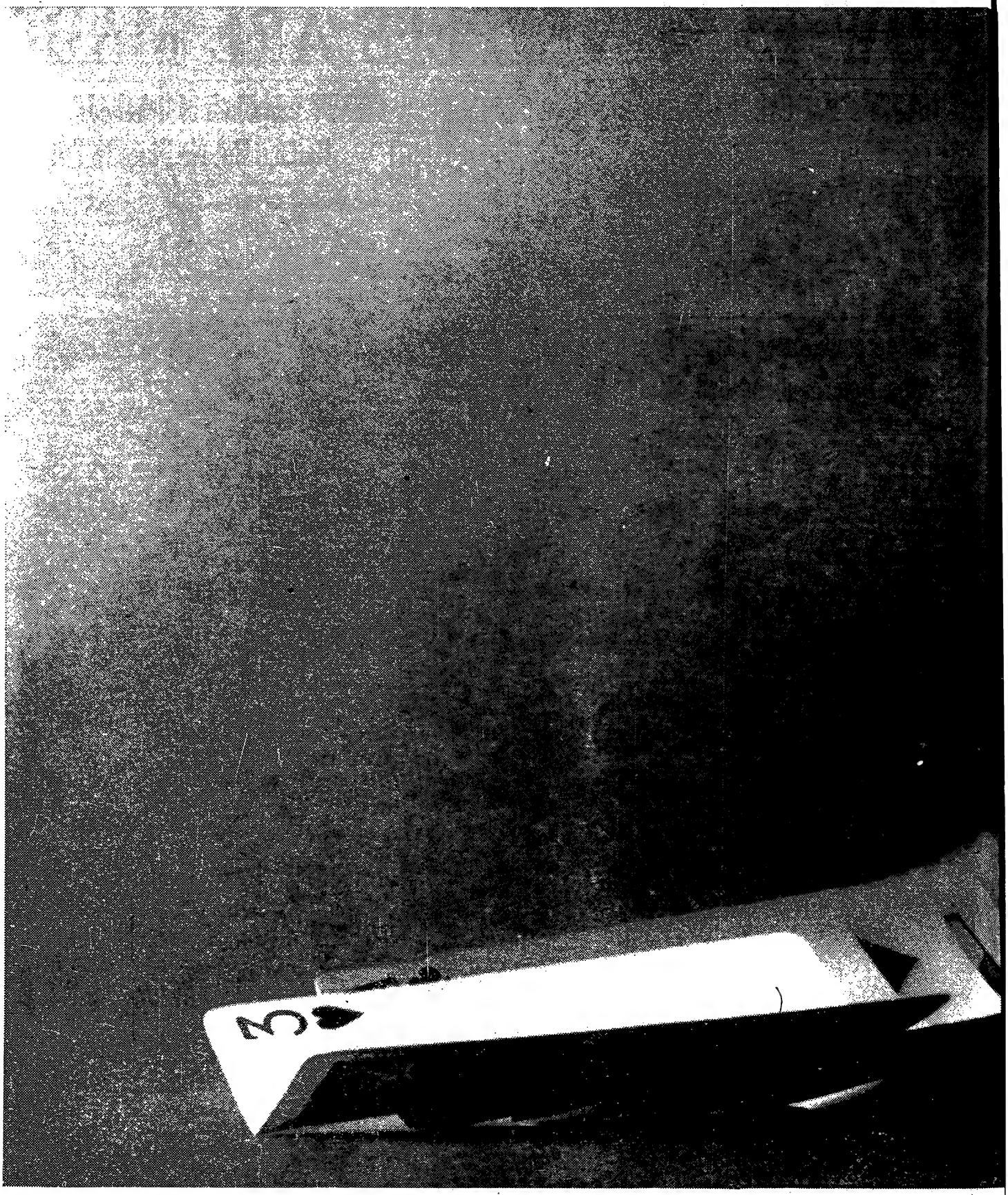
Meantime, Treyz is said to be offering P&G "The Rebel" for a 7 o'clock berth Sundays. Stanza is definitely giving up its current 9 p.m. slot at the end of this season. P&G owns half of it now.

CBS' Hartford Affil

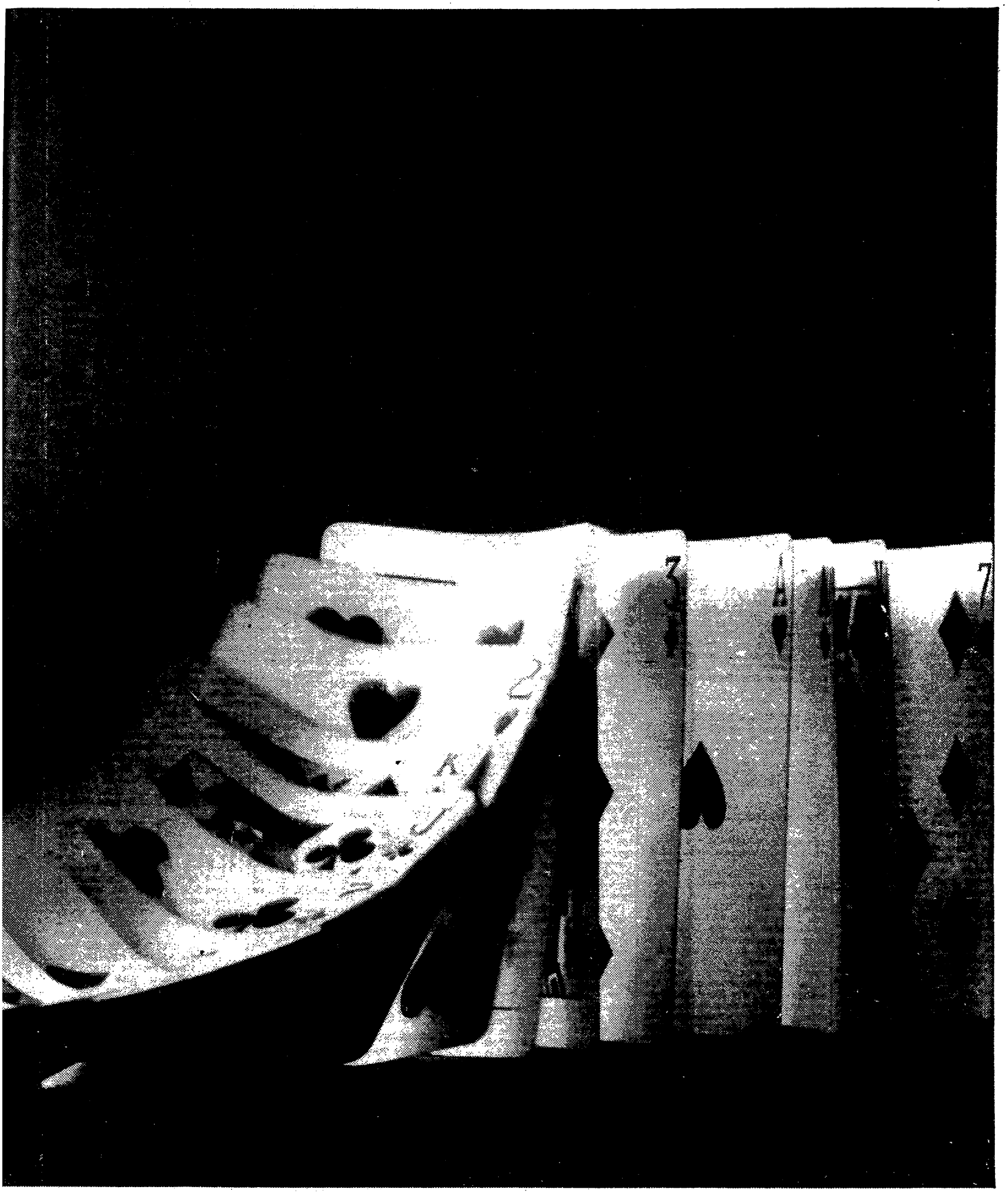
Hartford, March 7.

After a six-month layoff, CBS will again have an affiliate in the greater Hartford area. Station WINF in nearby Manchester joins the CBS affiliate ranks on March 19, same day station moves up to 1,000 watts.

Net will split affiliations with Mutual on the Manchester outlet until August when station's Mutual contract is up.



There is nothing harder to stop than a trend.



NETWORK	1ST OR 2ND PLACE	3RD PLACE
ABC-TV	394	65
NET Y	325	134
NET Z	200	259

*Source: Nielsen 24 Market TV Reports. Average Audience, 9 weeks ending Feb. 26, 1961. Sunday 6:30-11 PM. Mon.-Sat., 7:30-11 PM.

And 459 half hours now say the trend is to ABC-TV:

Fascinating figures emerge when you take a first, second and third look at the network scene.

In the 459 half-hour Nielsen rated periods to date this year,* ABC was first or second 394 times. Competitively, this puts ABC 21% ahead of Net Y, 97% ahead of Net Z in half-hour firsts or seconds.

The race for third was copped by Net Z. It came in third 56% of the time. Net Y came in third 29% of the time. ABC came in third *only* 14% of the time.

Another aspect, it appears, of the nothing-is-harder-to-stop-than-a-trend trend now pointing the way to more effective network television buying. **ABC Television**

Foreign Television Reviews

GIARDINO D'INVERNO
(Winter Garden)
With Henri Salvador, Don Lurio, Cetra Quartet, Betty Curtis, Gino Corcelli, Ornella Vanoni, Johnny Dorelli, Arturo Testa, the Kessler Twins, Bluebell Girls (10), dancers (4), Kramer Orch, others
Director: Antonello Falqui
Producer: Guido Sacerdoti
Writer: Dino Verde
60 Mins.; Sat., 9:15 p.m.
RAI-TV, from Rome

This elaborately produced item was perhaps the finest show of its kind ever produced by RAI-TV, and rated high even when compared to Yank and other variety stanzas. Praise was even more welcome as variety has never been RAI's forte, though the genre is the most popular in this country. Credit is due all concerned, from producer Guido Sacerdoti to director Antonello Falqui on down the line.

Success was all the more unusual as it was accomplished without the aid of the usual Italo comic personality and his more or less risible lines of patter. The laughs were in the capable hands of Henri Salvador, who dominated the proceedings with visual mimed humor in a varied series of inventive sketches interspersed with his own wk repertoire of songs. His was a complete, winning talent which rates definite Yank attention, both for video and niteries.

Other standout item was dancer Don Lurio, whose zestful, new, and telegenic terping as well as choreography easily rate him the number one spot in his field—at least in these latitudes. His numbers with the Kessler twins (likewise imports) were begeff, contribution of the duo being high on looks, voice, and ability. They were also spotted in a strong intro song, "Pardon, Monsieur," and at intervals during show.

Cetra Quartet, with such elaborately conceived numbers as their card game to a vocalized rendition of "Blues in the Night," to name just one, have never appeared to better advantage. Another discovery of the show was voice of Ornella Vanoni, personal and unusual is this tall exotic looker who previously ruled the field (which at the same time limited her) as a singer of "criminal" low-life sagas.

Gorni Kramer served as affable host to the proceedings, and also contributed a trickily lensed squeezebox duet with himself for fine musicomic effects. His orchestra is best heard in some time. Likewise appearing to advantage, thanks to inventive direction, able writing and lighting, as well as simple but to-the-point settings, were high-rated Italo singers such as Arturo Testa and Betty Curtis, latter belting out a winning tune by Kramer, "He Kissed Me." Not to be outdone, the Bluebell line assembled for this show, apart from looks, was also able and most versatile.

Rave-ful show had another major virtue: in a country in which all too many entertainment values are killed by over-long stints, "Winter Garden" with its relatively short value-filled one-hour duration brought a welcome change and made one wish for more.

Hauck.

EICHMANN
With John Freeman
Writer: John Haggarty
Producer: Jock Watson
60 Mins., Wed., 9:35 p.m.
Associated TeleVision, from London

With Adolf Eichmann's trial in Israel due in a few weeks, ATV devoted a profile of him, sketching in what is known of his history from birth to his kidnapping in the Argentine. Filmed material being non-existent, and even photographs being scanty, the hour took the form of a biography delivered by weekly-editor John Freeman (famed for his "Face to Face" interviews on the rival web). Concentration-camp film was used to illustrate the horrors for which Eichmann is being charged, and interviews with one or two people who'd brushed against him and others who'd taken part in the Jewish search for him broke up Freeman's monolog.

The result wasn't a particularly bold or exciting use of tv, although producer Jock Watson assembled the material well. There simply weren't enough visual illustrations to fill the 60 minutes. But, on every other count, the program was memorable. Freeman adopted just the right tone of grave impartiality, and only showed passion when he recalled his personal reactions to the discovery of those pitiful human remnants at Belsen.

Few clues could be given at this stage to the workings of Eichmann's mind, and Freeman indicated that one main interest of the upcoming trial would be such revelations. Lily Mathe, violinist in the concentration-camp orchestra and thus saved from extermination, mentioned his love for sentimental gypsy music and played his favorite lachrymose melody. A British ex-prisoner recalled his fury when he told Eichmann that he thought the treatment of the Jews was abominable, although otherwise he was calm and courteous. And a moving moment was provided by Czech. Emil Just, who tried to pass bread to starving Jews and, when found out, was sent to join them.

The 15-year hunt that ended in San Fernando suburb was touched on by two helpers, who pieced together his movements from scraps of information derived from his mistress and a lot of circumstantial evidence. Finally, the Israeli Ambassador in London, Arthur Lourie, put forth his Government's point of view, stating that the trial was taking place to put his deeds on the record. Eichmann's personal fate was a small matter compared with the need to bring to light all the details of his enormous crimes. In fact, it was a program to stir the mind and rouse the conscience. Its impact owed much to its sedate detachment and general impartiality.

Otta.

THE POISONED EARTH
With Michael Gough, Joseph Furst, Frederick Bartman, J. G. Devlin, James Maxwell, Barry Keegan, Stratford Johns, Eric Thompson, Jack May
Producer: Casper Wrede
Writer: Arden Winch
90 Mins., Tues., 9:35 p.m.
Associated-Redifussion from London

Suppose a scientific egg-head had invented an A-bomb of limited scope which, by reducing the suicidal effects of fall-out, made war a much more likely possibility. That was the intriguing idea behind Arden Winch's "Poisoned Earth." But it was an idea that never really exploded into the frightening dramatic mushroom it might have been. Winch is a skilled writer, yet he seemed to have lost his way in this wordy piece, set in a sandy waste where the bomb was being tested. The imagination was not gripped by characters too obviously from stock—unworldly scientist, glib reporter, cynical public relations man and a bunch of ban-the-bomb agitators ranging from an idealistic young couple to a smooth-tongued politician who believed that the ends always justified the means.

Back and forth went the arguments as the final count-down came nearer. Was the testing of the bomb justified or not? But most of the points of view expressed had been heard before.

Only Michael Gough, as the most selfless of the agitators, and Joseph Furst, as the even more selfless scientist who had made the bomb compelled attention. Furst pleaded that the scientist is concerned only with experiment, the pursuit of truth. The use to which his discoveries are put is not his affair. Then, just before the bomb was due to go off, he discovered that his son, for whom he had been searching for years, had died in a Nazi concentration camp, at the hands of doctors conducting scientific experiments.

The effect of this revelation was such that he walked out into the target area to become the first victim of the bomb he had made. This was the play's climax and it should have been shattering. Yet it wasn't because it just wasn't believable.

Nash.

DER JUENGSTE TAG
(Doomsday)
With Ilse Steppat, K. J. Wussow, Rudolf Vogel, Elisabeth Neumann, Herta Martin, Claudia Gerstaecker
Director: Michael Kehlmann
Writer: Oedon Von Horvath
110 Minutes
West-Germany TV, from Munich

German tv, is as hard up for fresh dramatic material as anyone else, but is successfully tapping a half-forgotten source: the so-called "no-man's-land plays," written by successful or up-and-coming dramatists shortly before 1933 and never performed in Germany due to a Nazi interdict. They were never performed anywhere else because those exiled authors, Bruckner, Zuckmayer, Hasenclever, Rehfisch, Frank, and Horvath, rather than convert existing material to Paris, London or New York requirements, tried to make new starts and write from scratch for the public of their respective adopted homelands. (Just one or two succeeded.) Except for a few half-hearted attempts here and there, German legit theatres have not yet drawn on that backlog. TV has, and it has proved a bonanza.

Oedon Von Horvath whose Broadway-bound emigration was cut off in 1939, on the Champs Elysee, by a falling tree, created a new type of folkplay, harsh and illusionless, in every way different from the cliche that had been known by the tag before.

"Doomsday's" premise still would have been a dish for the old-time folkplay writers: a merely exploratory kiss by a local belle caused the unhappily married small town stationmaster to miss a train signal. From this trite incident, the play developed into a sort of mass trial where almost everybody in the tightly knit little community sooner or later had to face the question what share of guilt for the trainwreck he had to bear.

The stationmaster, feeling completely innocent, pinned the rap on the girl and consequently demanded exoneration from her by means of a false alibi. This she was eager to supply but her increasing sense of guilt did not allow the case to come to rest with that. The stationmaster's loveless wife also had to assume part of the responsibility before her own conscience; her well-meaning brother somehow found himself a party to the crime, and so the chain-reaction soon involved nearly the whole town.

Unlike the traditional folksy melter, play didn't wind up with general expiation. It showed the failure of such attempts to cut the knot, such as perjury, blackmail, flight and murder, and that was the maximum "moral" that could be detected.

Memorably acting by the cast, with tragedienne Ilse Steppat the best as the wife who had actually nothing to do with the incident. Michael Kehlmann's expert direction did not miss any effect on the many levels of this work. *Jok.*

STRESS POINT
With Betty Baskcomb, Harry Littlewood, Larry Dann, Richard Longman, Victor Lucas, John Gill, Richard Shaw, Aubrey Woods, Francesca Annis, Henry McCarthy, John Boxer, Peter Halliday, Peter Swanwick, J. Mark Roberts, Brian O'Higgins
Writer: W. D. Pereira
Producer: Alan Bromly
45 Mins., Thurs., 7:55 p.m.
BBC-TV, from London

This was a decent little drama, which held the attention on the strength of its documentary detail rather than its plotting. It took place in an aircraft factory, and concerned an afternoon in the life of its managing director, Sir James Gifford (Richard Longman). He had more problems than could be counted on a couple of hands. One of his experimental aircraft had developed trouble in its engine-casing, and another was having difficulties in its tail. There were clashes between the publicity man and another executive, a threat of a strike over redundancy notices, and Gifford's daughter ran away from school. No wonder the poor guy had an ulcer, and was strongly urged to ease up.

Upshot was that he decided to spend more time with his family, and less with his business, to smiles all round. On the face of it, a simple, over-packed tale, but it had a sturdy sense of place, of real work being done, and this carried it through.

The acting was reliable rather than showy, and producer Alan Bromly ensured a crisp and authentic atmosphere. *Otta.*

A LIFE OF BLISS!
With George Cole, Hugh Sinclair, Frances Bennett, Jennifer Schooling, Tracy Connell, Annette Kerr, William Kendall, Arthur Hewlitt, Jackie Chissick, Dennis Spencer, Pauline Loring, Marian Diamond
Writer-Producer: Godfrey Harrison
30 Mins.; Wed., 8:30 p.m.
BBC-TV, from London

Back for a further skein, "A Life of Bliss" has begun to show signs of malnutrition. It began with BBC steam-radio, where it held a steady fan-rating through several seasons. Now that it's gone visual, its verbal invention shows signs of flagging, and the situation, on the one caught, provided scanty yocks.

The series centers around bachelor David Bliss (George Cole), the kind of silly-ass character who's always putting his foot into it up to the neck. If there's a wrong end of the stick, he'll grab it. The other permanent personnel are his sister (Frances Bennett) and his brother-in-law (Hugh Sinclair), and they are mainly feeds for the gags. In this one, a damsel (Jennifer Schooling) was invited for the week-end, only to find that another guest was a director of brother-in-law's firm, a married wolf who'd once chased her around a ship for no good purpose.

To avoid embarrassment all round, the wench was hidden upstairs, pretending to be an aged relation who was sick. This led to some mildly farcical capers, such as Bliss trying to hide the girl's trunk, plastered with her name on the labels, and donning a wig to impersonate her.

The invention of incident kept up a fair pace, and allowed George Cole to indulge in a variety of double-takes and verbal gaffes. But it needed an injection of wit in the dialog—and this was not provided by the show's resident scribe, Godfrey Harrison. Other performances were adequate, although all except Hugh Sinclair forced the brightness beyond the piece's merits.

Harrison, who produced his own work, was brisk and jaunty, and the reliable George Cole was usually worth watching. But, if it's going to enjoy a very long life, "A Life of Bliss" calls out for hormone treatment. *Otta.*

Foreign TV Followups

Sunday Night at the Palladium

Chief bait of this stanza of ATV's "Sunday Night at the London Palladium" was the show-topper, Hugh O'Brian, who rated the billing for his Wyatt Earp impersonation and didn't achieve much more than an amiable personal appearance, handy for the fans but take-it-or-leave-it for the rest. Handicapped by a recently broken ankle, O'Brian couldn't help but be physically static. But trouble might have been taken to find more novel material for his act.

He opened with a Western ballad, "Oralie," which, he claimed was "Wyatt's favorite." This didn't say much for Earp's musical taste, but O'Brian delivered it manfully and his voice passed when it was put under no great strain. A feeble take-off of Presley raised some simple yocks, and was followed by an unmemorable ditty, theme of which was that O'Brian was so attached to his horse that he had no time for girls.

Then came the emotional bit, with lights dimmed. He told a true story about a Marine buddy who'd served with him in Korea. This fellow had gone through a deck of cards, explaining how each one reminded him of some religious symbol—the Jack for the Devil, the Queen for the Mother of Christ, and so on. This rose to a crescendo of fervor, aided and abetted by orchestral backing. It was a pretty pimple-raising effort which had many squirming, but O'Brian just about summoned enough fervor to see it through. He closed with a spiritual, "World in His Hands," and went out, bathed in golden light. It was, in fact, a compound of old-fashioned gags and rabble-rousing, which might have been even more embarrassing if O'Brian hadn't possessed a genial, homey, and patently sincere presence.

The rest of the bill had average appeal. Gene Detroy, with his Marquis Family of chimps, put them through their pseudo-human capers with a fair line of insulting patter. The Hedley Ward Trio, a local group of singer-instrumentalists, were jaunty and polished in "All Night Long" and "Pepe." The show was given a sprightly sendoff by the Mathurins from Paris, who hurtled round the stage in zippy style.

George Carden devised a fetching tap routine for the chorus line, and Don Arrol emceed with, as usual, more enthusiasm than wit. Bill Ward produced with assurance and pace. *Otta.*

Armchair Theatre

Canadian actor-writer Ted Allan turned a savage eye on Hollywood in "The Money Makers," which filled this stanza of ABC TV's "Armchair Theatre." It came out strong, hard, and vicious but its point of view was so doggedly black and some of its plotting so loaded that its anti-ratrace message didn't carry conviction.

Paul Finch (Ted Allan) was a double-crossing producer who set himself up as an independent, his assets being a couple of good scripts written by a blacklisted writer, Nick Lovell (Sean Sullivan). As Lovell's name couldn't be used, Finch persuaded young Michael Bedford (John Meillon), with one novel under his belt and full of starry optimism about turning it into a movie, to put his handle on the credits. So the young man acquired a sacktul of dollars, but lost his wife, who disapproved, and steeled his soul to even dirtier deeds.

Allan laced his script with low-down observation. Everything was in, from the switchboard operator who spied for the boss to the wicked use of concealed tape-recorders to get some blackmailing ammunition that might come in handy later on. In fact, too many crooked actions spoiled the brew, especially as the moral disintegration of the young writer was far too glib to ring true. In the end, the youngster was so expert at the shady business that he turned the tables on Finch. This made an effectively neat climax, but it showed up the emptiness of the package.

The piece was played for more than it was worth by a fine cast. Ted Allan himself made quite a serpent of Finch, lending him a beady eye and a humorless line in wit that seemed to fit. Harry H. Corbett, as the studio boss's son-in-law, stood out, and the rest of the company played with a brittle and nervous pace that suited the play and gave it considerable horsepower. The final kick was delivered by director William Kotcheff, who provided a brilliantly harsh frame for it. As a piece of dramatic merchandise, "The Money Makers" had a striking package, and it helped to hide some pretty dubious contents.

Otta.

Television Playhouse

After a tepid start, Angus Cooper's "The Sergent's Tooth" settled into a satisfactory groove and made an above-average contribution to Associated-Rediffusion's "Television Playhouse." Its script was observant; the characters had edge, and the story, although not remarkable for its novelty, had heart.

Said tale concerned Diane (Lola Brooks), teenage daughter of Doris Mapp (Mona Washbourne). The girl wanted to marry a struggling

(Continued on page 54)

Tele Follow-Up Comment

Omnibus

Four of the five avant garde dramatic pieces last Sunday (5) on "Omnibus" were successful. All of them, on this excursion into modern theatre, surprisingly, were comprehensible.

The sole holdout on interest was an early Eugene Ionesco work called "The Killer," not to be confused with Hemingway's "The Killers," which, as a short story and then as a motion picture, was purely naturalistic drama. "Fierce, Funny and Far Out" was the banner for his NBC-TV 5-6 p.m. hour, in which, successively, were presented 1938 and 1961 versions by William Saroyan of the same scene from "The Time of Your Life," "The Killer," the first scene from Samuel Beckett's "Krapp's Last Tape" and all of Edward Albee's "The Sand Box."

Saroyan provided a rather loose, pleasant narration to tie the various dramas together. The author summed up a barroom "love" scene between Mike Kellin and Nancy Wickwire as a "kind of boozy, dreamy yes" when it was written for 1939 audiences. He did a brief, funny remake of the same scene—with the same actors—for the psycho-oriented '60s, and labeled it a "nervous, frenetic, keyed-up no."

When Myron McCormick met "The Killer" (who to Ionesco was an idiotic, undiscriminating symbol of fate), he delivered a pretentiously windy monolog. Perhaps it wasn't all Ionesco's fault that it didn't succeed. McCormick seemed the kind of actor who reacted well to emotional situations but failed almost entirely in translating abstraction into dramatic form. Bad in "The Killer," he was excellent in the next scene as "Krapp," where if there were any messages, they were transmitted by the actor's face and body and not by his words.

Saroyan thought Ionesco wrote a deliberate "yes and no," and that Beckett authored a "clearcut no." These capsule summaries of avant garde writing were not fatuous. The novelist and playwright made his few words quite light perhaps but appropriate, making the "way-out" more tangible to observers.

The star piece of the afternoon was "The Sand Box." Sudie Bond was a chipper Grandma, left out by her selfish daughter to meet death in a sandbox. Death, was a lifeguard, essayed with perfectly moulded woodeness by John Granger. This new author's irreverence and sense of humor are facile, yet brainy.

Idea of doing such things on "Omnibus" added to its long track record of worthy challenges.

Art.

Play of the Week

Paul Vincent Carroll evokes some moments of lyrical magic in "The Old Foolishness," this week's "Play of the Week" on WNTA-TV, N. Y. His play has its faults, particularly in structure and partially in premise, but it has warmth, compassion and occasional flights of poetry that register a true sense of wistfulness and longing.

Moreover producer Lewis Freedman has dressed "The Old Foolishness" in a production that overcomes many of the script's limitations, thanks to perceptive direction by Leo Orenstein and a brilliant performance by Sally Ann Howes. Miss Howes succeeds in the difficult role of a girl who causes three brothers to fall in love with her; by the time she's through, she's got the audience feeling the same way. Her performance is utterly charming, natural and entirely believable.

Similarly, Albert Salmi drives home a solidly believable portrait of a stolid farmer whose imagination and emotions are suddenly lit up by Miss Howes. Salmi handles his transformation from sensible dourness to reckless animation with skill and conviction.

Behind these two key characterizations are excellent jobs by Jean Muir, as Salmi' shrewd and understanding mother; by Richard Moore and Mitch Ryan as his brothers, also in love with the girl; and by Fred Gwynne, as a light-headed and light-hearted friend of the family who believes in "the old foolishness," the legends of heroic deeds that abound in the Irish countryside.

"The Old Foolishness" is an Irish play, and while its best moments are Irish, so are some of its worst faults. Which is to say that Carroll's lyricism of love and longing are in the best Irish tradition and ring true. But the use of the Irish rebellion as a factor in the play and as the major factor in the unbelievable ending ring equally false.

It's a rewarding two hours, particularly for those in the mood to be carried away with Irish poetry. But it's not outsanding tragedy, as Carroll intended it to be. *Chan.*

The Twentieth Century

This CBS-TV series came up with a standout documentary last Sunday (5) on the work of Dr. Gordon Seagrave, the "Burma Surgeon" who has been directing a medical missionary center in the backwoods of that country for several decades. It was of particular relevancy to Pres. Kennedy's "Peace Corps" project, which could use Dr. Seagrave's career as a model for the type of dedication needed for working in underdeveloped countries.

The stanza was a simple photographic record of the work done in the mission to combat ignorance, disease and malnutrition in the Burmese backwoods. But it was also an eloquent and deeply moving tribute to Dr. Seagrave, a wartime hero during the American retreat from Burma in 1942 and an even greater hero in his daily labor to propagate the principles of modern medicine on a frontier of civilization.

Dr. Seagrave narrated most of the show himself and his dry, Yankee style, without a trace of affectation, gave a particularly sharp edge to the half-hour which showed him delivering a baby via a Caesarian section, playing baseball with his nursing staff and engaging in the routine of being a medical director. A very old man, Dr. Seagrave concluded with an explanation of his standing pledge to die on Burmese soil. *Herm.*

Dinah Shore Show

Dinah Shore did some Oscar electioneering on her outing for Chevy Sunday (5) over NBC-TV with a partisan plug for the Sammy Cahn-Jimmy Van Heusen tune "The Second Time Round" and her guest, Shirley Jones, who's been nominated in the "best supporting actress" category. The campaign by nominees for the coveted Academy Award is a murderous one with every one concerned in hot competition for plugs of any sort and it seems that it would be only proper if a variety show hostess assumed the role of a neutral observer and not risk the anger of the unmentioned contenders.

Aside from this mis-step the show had its usual bright and lilting flavor. Meredith Willson's "76 Trombones" opened the hour with a spark and his "I Ain't Down Yet" from "The Unsinkable Molly Brown" closed it with a bang. Willson was on hand to stir things up in his amiable folksy style and did well leading a group of "laughing people" as well as self-accomping on piano as he vocalized "Trouble" from "Music Man" and as a lead-in on "I Ain't Down Yet."

Also good in the musical vein was Miss Shore's "Tall Hope," Miss Jones' "Where Oh Where" and the two femmes on "El Sombrero." Latter tune and "Tall Hope," incidentally, are from the current Broadway tuner "Wildcat."

The show slipped slightly in the comedy vein. A running gag about agents fell flat and Jonathan Winters' routine about a lovesick turtle was not one of his better efforts.

Gros.

CBS Reports

The administration of justice in general and the effect of news media and trial procedures in particular were the subject of a fascinating and provocative documentary in "A Real Case of Murder," last Thursday's (2) "CBS Reports."

Exec producer Fred Friendly and producer Jay McMullen focussed on the 1959 arraignment, trial and acquittal of 15-year-old Peter Manceri of Brooklyn, accused of beating and stomping a 65-year-old man to death in a park during a summer night. Entire case against the youth had been based on the testimony of his 13-year-old girlfriend, who charged him with the crime.

The program carefully reconstructed the events, revisiting the places in question with film units. Narrator Ed Murrow and producer-reporter McMullen talked with Brooklyn D.A. Edward Silver, who prosecuted the case, and defense attorney Abraham Brodsky, and with witnesses who countered the girl's testimony, as well as Manceri himself, and his parents, who helped reconstruct the story.

The principal points made by Murrow and McMullen were twofold—(1) news coverage accorded a person accused of a crime is often slanted and prejudicial; (2) the so-called "adversary" trial procedure tends more often to be a game of wits and strategy between attorneys than an honest effort to secure truth and justice, and Lord help the accused who hasn't the means to hire an adept defense counsel.

Murrow went over the news coverage of the arrest, arraignment and trial of Manceri carefully, indicating the one-sided nature of the reports of his arrest, many of which didn't even bother to carry his denial and one of which even dropped the customary precaution of listing the accusations and allegations. When bail was set for the youngster, one evening paper editorialized against it. And during the trial, evidence submitted for the defense was ignored in the reports and some papers even failed to report the acquittal. Radio and tv coverage was not exempt from the Murrow blast, and he and Friendly were to be commended for an implied criticism of their own CBS News, which via its WCBS-TV "Late News" was one of the offenders.

As to the second point, McMullen in his interviews with both counsels, punched away at the circumstances of the case and in particular at the practice by both sides of withholding evidence from the other until the trial itself for strategic reasons. McMullen's point—and neither lawyer was sure of the answer even in hindsight—was whether there would have been a trial at all had the D.A. been aware of the surprise

(Continued on page 52)

TIME FOR DECISION
With Dave Murray, narrator
Producer-Director-Writer: Dave Murray
30 Mins. Sun. 11:15-11:45 p.m.
WTAE, Pittsburgh (Live & film)

Like a page torn from the darkest days of the depression, Dave Murray presented here the most professional and thought provoking piece seen in Pitt in a long time. The harrowing details of a people without hope used an old woman as a central character who "in the midst of plenty is hungry. Now there's no room left for pride." Murray showed how unemployment is the most pressing issue in the country today and asked: "What are we going to do about it?"

Charles McGrath's camera faithfully followed the woman as she signed up for free food, trudged up long stairway to her humble room, and of the utter lack of hope in her future and of the thousands similarly hit in the Pittsburgh area.

Murray gave such alarming statistics as one community having 80% unemployed, a whole county with 30% of its working force out of work and no hope that the situation will change.

Desperate and unemployed workers were shown pleading for work, for food and care for their families and public officials saying that with automation and increased efficiency the jobs that these people had will never return. Murray offered no solution except drastic Government intervention. Most of the people shown no longer get Government jobless benefits and are living on the dry milk, flour, cornmeal, powdered eggs, lard and rice given to them by free food centers.

Many other deplorable situations were touched on within the Pittsburgh area but a show of this impact should be expanded to include the other depressed areas. No problem is closer to the hearts of Pittsburghers than unemployment and no problem seems more difficult to solve. This is a strong, hard hitting show that deserves a network showing, with the other areas given the same strong, sympathetic treatment. *Lit.*

JFK—REPORT NO. 1
With Frank McGee, David Brinkley, Ray Scherer, Sandor Vanocur, Martin Agronsky
Producer: Robert Northshield
Director: James Kitchell
60 Mins.; Tues. (28), 10 p.m.
PUREX
NBC-TV (tape)

Bowing a series of reports on the progress of the new administration in Washington, the first stanza set the stage with a profile of Pres. Kennedy, covering his early youth, his family, his entrance into politics, and his current associates. Using a group of photographs shot by Jacques Lowe and Life mag cameramen as its chief material, the show was an arresting, even if not fully integrated, study of the young President's personality.

The probing of still photos by the tv cameras, via intense close-ups and fast cutting, was used to dramatize the JFK image which has become familiar enough through regular motion picture clips. The photos not only captured the subtle and fleeting nuances of the Kennedy character, but the frozen stills imparted a monumental quality to the subject, as if the Kennedy story was already immortalized in a sculptured panel being scanned by the tv cameras.

Except for some shots going back to Kennedy's childhood, the show covered well-known ground. JFK was shown in various stages of his career, surrounded and cheered on by his family until he won the ultimate political prize. The sequences joining Kennedy with his group of advisers fully indicated the youthful and dynamic atmosphere now prevailing in Washington.

The immediate political problems facing Kennedy were discussed by a panel of four Congressional leaders from both sides of the aisle. This section of the show, moderated by Martin Agronsky, was highlighted by a sharp exchange between Democratic Senator Paul Douglas and Republican Senator Everett Dirksen over civil rights. NBC correspondents David Brinkley, Ray Scherer and Sandor Vanocur contributed personal and political estimates of the President's first 40 days in office. Frank McGee handled the overall narration ably. *Herm.*

SORROW ON THE ROCKS
Narrator-writer: John Raleigh
Director: George Walsh
60 mins., Thurs. 9:30 p.m.
WFIL-TV, Philadelphia

In terms of one man's bout with the bottle, "Sorrow on the Rocks" provided a sobering picture of alcoholism. The effect was hypoed by news director John Raleigh's stern and warning declaration.

Raleigh first offered a string of pertinent data: Alcoholism is the fourth greatest health menace; one out of every 13 males over 20 is an alcoholic; the cost to industry is an estimated $1,000,000,000 a year, etc.

Then he presented the case history of "Robert Branton," "a basically nice guy." The study of his boozy declension absorbed most of the hour-long session. There was no sermonizing atmosphere, however, just a procession of facts and recognizable situations.

There was the happy martini lunchtime, the choice of liquor instead of food, the first drink setting off the no-stop signal, the fights with the wife and business associates, the two-week binge winding up in a hospital emergency ward.

Harrowing but not hokey were the scenes of the drying-out process with the leather wrist straps, restraining sheets and tranquillizer injections. The hallucination state was realistically portrayed by local actor Robert Benson.

All paths finally lead to AA (Alcoholics Anonymous). But Raleigh commented that in the interest of reality, a lasting salvation cannot be predicted, either with AA or in private clinics.

He also stressed the fact that the Pennsylvania Liquor monopoly system collected $254,500,000 in 1959 sales, but only devoted a scant sum of this to the repair of the terrible damage resulting from drink. The broadcaster had a word for this situation—"criminal."

Program was a visually and verbally stimulating stanza in WFIL-TV's "Eye Witness" series. Top credits accrue to scripter and narrator Raleigh, director George Walsh and lensers Bill Lawrence and Jack Short. *Gagh.*

25 YEARS OF LIFE
With Bob Hope, emcee; President Kennedy, Mary Martin, Sid Caesar, Peggy Cass, Fredric March, others
Exec. Producer: Richard Linkroum
Producer: Robert Bendick
Director: Clark Jones
Writers: Gordon Auchincloss, Marvin Marx, George Foster, others
Composer-Conductor: Harry Sosnik
90 Mins.; Thurs. (2), 9:30 p.m.
LIFE
NBC-TV, from N.Y. (tape)
(Young & Rubicam)

Capsulizing the frantic 25-year span in history since the inception of Life magazine in 1936 into 90 minutes of tv viewing takes a bit of doing. At best it's a rough and tough assignment to encompass on such a "large as life" canvas the essence of a quarter-century: the fads and the fashions, the advances in science, the comedic topicalities and the tragedy of war as depicted through the photographic eyes of Henry R. Luce's magazine.

In the face of such potential production hazards, the Luce-sponsored "25 Years of Life" spectacular on NBC-TV Thursday night (2), for all its failings in imaginative conception and execution, sparked a few visual and audible treats.

Unfortunately there were lengthy lapses, which would have made it a tighter and a better show as a 60-minute entry, but the highlights spanning the Bob Hope intro to JFK closing compensated for the watching.

For all its sprawling components, the spec was brought off with a fair amount of finesse—thanks to the Dick Linkroum (exec producer), Bob Bendick (producer) Clark Jones (director) triumvirate that gave it some zip and paçing.

One could have easily dispensed with the back-to-back sequencing of Hope's alphabetical and photographical tribute to the femme stars, and the fashion parade, both of which slowed down the show at the midway mark. And the comicalities of the Sid Caesar-Peggy Cass "Average Family" brace of then-&-now skits were only of middlin' vintage, a throwback to early Caesar but hardly Caesar at his best. But fore and aft, "25 Years of Life" had its commendable moments.

Hope was in fine fettle, fast and sharp, for the standup quips based on the quarter-century of Life covers (with an assist from Luce in the audience.) There was some ingenious staging as the "scads of fads," from the Susie Q to the hula hoops, to the yo-yo and the trampolines, the jampacked telephone booths and down the line of eccentricities and crazes, were woven into an eye-filling choreographic pattern.

This was followed by the show's standout moments—a fascinating documentary in itself, as Fredric March narrated a 10-minute still (Life) photo pictorialization of the war. It had a searing impact, enhanced by an imaginative musical contribution by Harry Sosnik.

Billed as a "surprise guest," Mary Martin, a four-time Life "cover girl," came on to synthesize and glamorize the "Life in show biz" coverage. She and Hope parlayed their banter-&-song twosome into a delightful sequence.

President Kennedy's closing remarks were appropriately keyed to the "new frontiers" in communications and information.

It should have been a much better show, in the face of such production-time investiture, but in these days perhaps one can't quibble too seriously when even a half-hour of good entertainment is extracted. *Rose.*

'Columbus to B'way' As WBNS-TV Special

Columbus, O., March 7.

Though virtually every major city in the U.S. can lay claims to a hometown celebrity who's made good, WBNS-TV here took advantage of the fact to dispatch a film crew to N. Y. for a "From Columbus to Broadway" special on show biz luminaries who hail from Columbus.

Announcer Joe Holbrook, newsman Chet Long and the camera crew took on such talents as Earl Wilson, Dody Goodman, Eileen Heckart, Pat Wilson of "Fiorello," "Candid Camera" director Julio DiBennedeto and "Bye Bye Birdie" lyricist Lee Adams.

Station airs the special Thursday night (9).

4

22 OUT OF THE TOP 40

INSIDE TELEVISION: The CBS Television Network broadcasts more of the most popular programs (Top 10-20-30-40) than the other two networks

combined*. And it tops off this achievement with the biggest average audience in all television*, just as it has done year after year since 1955. **CBS**

*First February 1961 National Nielsen report, 6-11 pm, AA basis

Azcarraga Scans Future Horizons Of Television & Radio in Mexico

Mexico City, March 7.

Despite the "appearance" of a monopoly via its control of the three television channels here, the Emilio Azcarraga-Romulo O'Farrill Telesistima Mexicano combine should be continued for at least a year or two more "until television in Mexico has matured."

That's the considered opinion of Azcarraga, who said this week that until the set circulation increases sufficiently, until the three stations cah program on a fulltime basis, and until the outlets can sell important time periods currently going begging, the general structure of tv here should not be changed.

When tv in Mexico does mature, however, then "we ought to divide the O'Farrill interests and ours so as to discontinue the appearance of a monopoly," Azcarraga said. At that time too, it will be necessary to consider moving two additional channels, 7 and 9, into Mexico City. It's currently unfeasible to bring these channels in because their only effect, would be to open the market in light of the inability of the current three channels to program fulltime for additional dubbed westerns from the U. S., Azcarraga said.

Mexican tv is already walking a thin line as concerns Government interference, Azcarraga indicated. Total of 37 dubbed series a week are being telecast in Mexico City, primarily on Channel 4, and they are the subject of constant complaints from organizations and Government bureaus. "Our arguments in defense... is the great number of live programs we have," Azcarraga said, these principally on Channel 2. Great majority of the top 10 shows are the live locally produced stanzas.

Azcarraga was vigorous in his denial that Telesistima constitutes a monopoly, pointing out there's no pressure on agencies or sponsors and that each station operates independently. But when the time is right, he admits, there will have to be a separation with the O'Farrill interests. He states there has been no "difficulty of any kind" with O'Farrill.

Azcarraga is currently in the process of establishing a two-way program exchange with the U. S. via sale of five-a-week Spanish-language soap operas to the U. S. He's already sold one series in Los Angeles, to KHJ-TV, and the station has indicated it wants a second. He admits that "we are lacking about $1,000 weekly in our budget to produce these soap operas efficiently," but once a market is established for them in Central and South America as well as cities such as Miami, San Antonio, Chicago and N. Y., "we shall be in a position to produce them more skillfully and with no apologies.

He sees such program sales as "precisely what may serve to avoid any Governmental regulations which could be imposed on the importation of dubbed programs from the States if we are able to point out that we have made sales of four or five soap operas weekly in the U. S." As of the moment, Azcarraga and his associates have clamped the lid on any additional purchases of dubbed shows from the U. S. for fear of Government regulations. But if they succeed in setting up a two-way flow, he believes then the pressure will ease considerably.

MON. BIG DRAMA NITE ON BBC-TV

London, March 7.

Latest play in the BBC-commercial networks battle for audiences is a switch in the BBC program pattern. New scheme makes Monday a big drama night on BBC with a live transmission of a play instead of the recorded series, hitherto a Monday highspot. The recorded series are being shuttled to Saturday, replacing the recorded plays and films which used to be shown on alternate weeks.

Said a BBC spokesman: "The changes are being made as an experiment. But this will not mean that fewer cinema films are to be shown. They will be dropped from the Saturday evening programs, but they will be shown at other times."

NET's Scoop on JFK's Projected Peace Corps; Slated for 'Prospects'

National Education Television Network (NET) snared an exclusive taping session with President John F. Kennedy, as well as scoring a virtual beat on the rest of the industry in terms of being on the spot for a depth treatment of a major story.

Story is the President's projected Peace Corps, which will be the subject of the next Eleanor Roosevelt "Prospects of Mankind" monthly stanza. NET, which produces "Prospects," had set the topic and a White House taping session before the President announced his executive order creating the Corps last Wednesday (1).

The following day, Thursday, as per earlier arrangements, Mrs. Roosevelt appeared at the White House—her first visit there since her own tenancy—along with NET's Jack White and Metropolitan Broadcasting exec v.p. Bennett Korn for a 10-minute taping with the President. Taping was done by Met's Washington station, WTTG, which like its Gotham outlet, WNEW-TV, carries the show.

The program, titled "The Peace Corps: What Form Will It Take," will air March 12 at 8-9 on WNEW-TV. Besides the President, other guests will be Sen. Hubert Humphrey, Prof. Samuel Hayes, both among the original Peace Corps proponents, and Prof. Senteca Kajubi of the U. of East Africa in Uganda.

Lotsa Hoopla For WSB's 39th Anni

Atlanta, March 7.

WSB, owned and operated by Atlanta Newspapers, Inc., publishers of a.m. Constitution and p.m. Journal also WSB-TV and FM, is celebrating its 39th anniversary this month.

Oldest mill below Mason & Dixon Line, WSB is known as "Voice of theh South" in Dixie radio circles, so station is devoting whole month to observing its birthday.

First special—and ambitious—event came Sunday (5) when station presented a two-hour production of William Shakespeare's "The Merry Wives of Windsor," performed by 19 players from Theater Atlantic, Inc.

Jerry Vandeventer, WSB's Nightbeat director, produced "Merry Wives" for airing, narrated it and inserted the music and sound effects. Several WSB staffers all hams at heart and with thespic talent to back it up) had prominent roles in the cast.

Production was taped at WSB while cast still was fresh from presenting same play as one of five during its 1960-61 season. While there was an intermission between the two acts, commercials were conspicuous by their absence during show's 120-minute time.

Contests are being held by station with cash prizes to whet interest of listeners, of which Atlanta has plenty.

Vandeventer's "Nightbeat" program, a melange of music, comedy, patter, spot news reports from radio cars prowling city, interviews and just about anything else that comes to Vandeventer's fertile imaginative mind, plans to air special programs from radio shows of the past.

There will be an all-day celebration scheduled for real birthday (15) when such noted guests and personalities as Chet Huntley, Robert Shaw, Gordon MacRae, Mitch Miller, Guy Lombardo, Eddie Cantor, George Jessel, Jack Benny and a host of others will salute the station via taped segments.

Indianapolis — Ethel Freeman, formerly with WFBM—Radio and WFBM-TV, Indianapolis, as promotion manager and publicity director, has been named promotion and publicity director of the Indianapolis Indians.

Beer-Drinking Murderer Cues Rheingold Pullout On 'Late News' Com'l

Rheingold Beer exercised its rights of one-time cancellation last Tuesday night (28) on WCBS-TV's "The Late News" in N. Y. The occasion was the arrest that day of Fred J. Thompson, confessed sex murderer of four-year-old Edith Kiecorius.

Brewery pulled out because it didn't want to be associated with coverage of a story in which Thompson's beer-drinking played a prominent role. Fact was that he confessed he was drunk, largely on beer, when he committed the crime, and several empty beer cans were found in his room. Topper was some CBS Newsfilm used that night which showed a police crime lab expert dusting a Rheingold can for fingerprints. The newsreel shot was a medium shot, so that the lettering was barely visible.

Spokesman at Foote, Cone & Belding, the Rheingold agency, said that it was the contractual prerogative of any news sponsor to cancel out of a single show at his discretion, whenever in his judgment a particularly heinous or calamitous story may militate against his product. He said the nature of the crime itself, along with the unfortunate association of the murder with beer, not only Rheingold but the entire brewing industry itself, were responsible for the Rheingold decision. Apart from the news, one other spot on another station was cancelled, he said, but other commercials were kept on.

Rheingold sponsors "The Late News" on a three-two rotating pattern, taking sponsorship three times one week, twice the next, and alternating with Blue Cross as sponsor. Tuesday, night of the capture of Thompson, was Rheingold's scheduled night.

Coincidentally, the week before "The Late News" had coverage hearings in Albany which were critical of Blue Cross' fees. It so happened that the sponsor on that night was Blue Cross itself. But it didn't cancel.

Scott Paper Still Yens Robt. Young After Six Years

Scott Paper will extend a relationship of some six years next fall when it picks up sponsorship of the new Robert Young series on CBS-TV. Scott for five years bankrolled the Young-Gene Rodney "Father Knows Best" and this year is sponsoring a portion of the "Father" repeats.

Still undecided is whether Scott will carry sponsorship of the new Young show, in which he's also partnered with Rodney, on an every-week basis or will sell off half to another bankroller. If Scott decides to take only half, General Foods has first crack at the alternate week, per its agreement with CBS reached when it renewed Danny Thomas and Andy Griffith for fall.

Oddly enough, the Scott sponsorship deal for the Young show did not come about so much through its history with "Father Knows Best" as through the coincidence that the new Young show will go into the same time period as the one occupied all those years by "Father," Monday at 8:30.

When "Father" went off the air (first run) at the end of last season, Scott retained the Monday at 8:30 timeslot and installed "Bringing Up Buddy." That show didn't work out as well as Scott would have liked, and won't be back next fall. Meanwhile, as part of the power play to keep the General Foods business, CBS-TV decided to install Young's new show in the 8:30 slot next fall to provide a powerful leadin for the Thomas and Griffith shows.

According to protocol, when a show is installed in a time period "owned" by a longstanding sponsor, that sponsor is offered first crack at the show. CBS offered, and Scott was only too delighted to resume the relationship with Young & Rodney.

TV-Radio Production Centres

Continued from page 30

got a nightly half-hour on KNBC . . . KSFO sales manager **Jim Brown** swinging cross-country—from New York, to Detroit, to Minneapolis and Chicago, then back to Frisco . . . Frisco Radio Broadcasters Association throwing a lunch late this week for **Stuart Hannon**, assistant to the director of Radio Free Europe . . . KPFA-FM, the listener-sponsored station, tossed a special 12-hour broadcast for itself with dozens of Frisco brass all pitching to keep the Pacifica station on the air—through "memberships."

IN BOSTON . . .

Writer **Richard Gehman** in for tv interviews on his depth pieces on tv personalities for TV Guide . . . WBZ radio nabbed Certificate of Participation from U. S. Information Agency, Washington, in recognition of services contributed to Voice of America in promoting understanding internationally by its "Portrait of New England," by **Bill McGowan**, "Program PM" producer . . . **John W. Guider**, prexy and gen. mgr. Mt. Washington TV, Inc., announced two exec staff appointments at WMTW-TV, Poland Springs, Me.: **Robert M. Joyce**, station manager; **Lee Nelson**, program manager. Channel 8 . . . **James O. Marlowe**, formerly WJAZ-TV, Jacksonville, Fla., and WHYN-TV, to directing announcing staff of WWLP . . . **Phyl Doherty**, pubad dir., WNAC-TV hosted **Michael Rennie**, in Boston with the stage tryout hit "Mary Mary," at screening of "Third Man," in which he plays Harry Lime, in Channel 7's exec suite . . . **Jim Pike**, Pike TV Productions; and **Ed Fitzgerald**, UPI; making talks on tv film packages and news photos for Publicity Club of Boston . . . **Alan Dary**, lonetime Hub disk jockey, joining WORL after ankling WBZ . . . Providence R. I. chamber of commerce picked up WJAR-TV's beard promosh, demanding that station's disk jocks maintain their beards till June . . . The Robinson-Fullmer championship fight carried by WNAC-TV and WHDH radio.

IN WASHINGTON . . .

How fast do Piglets grow? That's the "weighty" problem presented to WWDC listeners in a pre-St. Patrick's day contest. WWDC will give "Paddy's Pig" away on March 14 to the listener who comes closest to predicting its weight . . . **Malcolm A. Campbell** has been named sales manager of WOL and **Stanley Barclay** is the new advertising and promotion manager . . . New sports director of WTOP is **Bill McColgan**, former sports director of WGAR, Cleveland . . . **Leonard H. Lieberman** is taking over as director of info for National Community Television Associations . . . The Vice President's daughter, Lynda Bird Johnson, queen of the International Azalea Festival in Norfolk, Va. will be interviewed on the Inga Angle show on WRC-TV Friday.

IN PHILADELPHIA . .

Bruce J. Bloom, WCAU-TV publicity director, appointed director of audience promotion. **Virginia Lundgren** named associate director of audience promotion, in charge of publicity. She was formerly administrator of the department . . . **Charles King** and **Johnny Carlton**, WFIL staff announcers, have ankled station to freelance . . . **The MacMullans**, social arbiters, return to WRCV (14), sponsored for the 10th consecutive season by Great Western Wines . . . Vet deejay **Ed Hurst**, now in the insurance biz, returns to old stand at Steel Pier, Atlantic City, to kick off the first of the Pier's record hops, Easter weekend . . . WRCV-TV received a George Washington Honor Award Medal at Valley Forge, Pa. for its "Destiny of Freedom" series . . . **Sam Serota**, director of public service for WPEN, appointed secretary of the Hero Scholarship Fund . . . **Howard Wegbreit**, formerly with WCBS-TV, New York, named film manager of WCAU-TV, succeeding **Allen Ludlum**, who becomes film manager of KNXT, Hollywood.

IN ST. LOUIS . . .

Don Owens, St. Louis Football Cardinal lineman, named sports director of KTVI . . . "Closeup Goes to Washington," a cross-country question and answer program between KMOX-TV news director **Spencer Allen** (in St. Louis) and congressional leaders (in Washington) debuting on KMOX-TV . . . KMOX Radio singled out for praise by the Grand Jury Association for its air editorial suggesting improvements in the grand jury system . . . **Elinor Werner**, former radio-tv director for Ridgway-Hirsch Advertising Co., now production manager of KPLR-TV . . . **E. L. Franciscus**, former sales manager for KSD Radio, appointed national sales manager . . . The news staff of WIL won first place in the Missouri Associated Press Radio News Coverage Contest . . . **John Bernard Meyer** of KTVI has signed with Franklin Broadcasting, the new owners of WEW.

IN DETROIT . . .

Allen L. Franco, formerly of WCAR, is the new director of publicity and community affairs for WXYZ radio . . . WDTM will expand its policy of taping for delayed broadcast all outstanding discussions by various personalities and groups in the Detroit area, commencing with a six-hour presentation of Aircade for Citizenship Action sponsored by the U. S. Chamber of Commerce . . . **Don Kremer** will emcee a new show "Bowling Highlights" on WWJ-TV which will provide highlights of the 72-day tournament of the American Bowling Congress in Cobo Hall.

IN CLEVELAND . . .

Eugene M. Plumstead was named program director of KYW Radio, replacing Bud Wendell. Plumstead formerly was vice president of Plough Broadcasting Co., Memphis. Wendell was appointed coordinator of nighttime radio programming for Westinghouse Broadcasting Co. . . . **Terry Atkinson**, formerly KYW radio salesman, is the new local sales manager of WJW Radio . . . **Eddie Clarke**, morning disk jockey at WHK, was named public service director there . . WJW Radio staff completed its move from downtown to its transmitter site in the country.

IN PITTSBURGH . . .

"Sign of a Priest," the film story of a Passionist priest, has been made available to outside outlets by **Ray Stewart**, who wrote and produced it, and station WIIC here who presented it in January. Twelve prints have already been furnished the Passionist Fathers here and the Provincial Headquarters for the order in Union City, N. J. WWLP, Springfield, Mass., showed the hourlong film on Sunday (5) . . . An amnesia victim appeared on the **Bill Burns** "News at Noon" show and was identified one minute later by a sister-in-law. KDKA-TV, which carries this toprated daytime show, got specific credit by both the police and the press for returning the man to his family . . . **Roy Larsen** of Time-Life, in town to a personal appearance on WIIC show, "Luncheon at Ones" to plug "Twenty-Five Years of Life" . . . **Merle Pollis** of WEEP has a hard-hitting radio show here that he calls "The Hot Seat" where he attacks everyone he feels is not living up to his public duty or fails in maintaining his public image. For the second straight year he attacked Safety Director Louis Rosenberg on some minor political issue but he passed out the director's private phone number for those who would take umbrage. Last year he did the same thing only he gave out the wrong number . . . **Paul Greenberg**, WIIC newswriter, leaves this week to join ABC.

VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S.

(*) ARB's November, 1960 survey covered a two week period. Syndicated shows sharing one of the two weeks with an alternating or special program could not be properly judged for comparative performance. Therefore, November data will be limited to those syndicated shows which played both weeks.

NEW ORLEANS

STATIONS: WWL, WDSU, WVUE. *SURVEY DATES: NOVEMBER 10-23, 1960.

TOP TEN NETWORK SHOWS RK.	PROGRAM—DAY—TIME	STA.	AV. RTG	TOP SYNDICATED PROGRAMS RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	TOP COMPETITION PROGRAM	STA.	AV. RTG.
1.	Wagon Train (Wed. 6:30-7:30)	WDSU	43	1.	Blue Angels (Sat. 9:30)	WWL	CNP	29	71	Jackpot Bowling	WDSU	6
2.	Gunsmoke (Sat. 9:00-9:30)	WWL	42							Fight of The Week	WVUE	6
3.	Have Gun, Will Travel (Sat. 8:30-9:00)	WWL	38	2.	Lock-Up (Fri. 8:30)	WWL	Ziv-UA	24	39	77 Sunset Strip	WVUE	25
4.	Perry Como (Wed. 8:00-9:00)	WDSU	37	3.	Mike Hammer (Mon. 10:00)	WWL	MCA	22	55	Manhunt	WDSU	12
5.	Bachelor Father (Thurs. 8:00-8:30)	WDSU	35	4.	Sea Hunt (Wed. 9:30)	WDSU	Ziv-UA	20	36	Naked City	WVUE	19
5.	What's My Line (Sun. 9:30-10:00)	WWL	35	5.	This Man Dawson (Fri. 10:00)	WDSU	Ziv-UA	19	50	Rendezvous	WWL	11
6.	Price Is Right (Wed. 7:30-8:00)	WDSU	34	5.	Trackdown (Sat. 6:00)	WDSU	CBS	19	54	News	WWL	12
7.	Danny Thomas (Mon. 8:00-8:30)	WWL	33	6.	Brothers Brannigan (Thurs. 9:30)	WDSU	CBS	18	35	June Allyson	WWL	23
7.	Ed Sullivan (Sun. 7:00-8:00)	WWL	33	6.	Death Valley Days (Mon. 9:30)	WDSU	U.S. Borax	18	33	Face The Nation	WWL	18
8.	Dobie Gillis (Tues. 7:30-8:00)	WWL	32						44	Klondike	WDSU	15
				6.	Interpol Calling (Thurs. 10:00)	WWL	ITC	18	41	Peter Gunn	WVUE	18
				6.	Tombstone Territory (Wed. 10:00)	WWL	Ziv-UA	18		Two Faces West	WDSU	17

PHILADELPHIA

STATIONS: WRCV, WFIL, WCAU. *SURVEY DATES: NOVEMBER 10-23, 1960.

				1.	Mike Hammer (Sat. 10:30)	WCAU	MCA	30	67	Fight of The Week	WFIL	9
										Make That Spare	WFIL	8
1.	Untouchables (Thurs. 9:30-10:30)	WFIL	46	2.	Sea Hunt (Sat. 7:00)	WCAU	Ziv-UA	28	70	Indian Summer	WFIL	7
2.	Gunsmoke (Sat. 10:00-10:30)	WCAU	43	3.	Death Valley Days (Mon. 7:00)	WRCV	U.S. Borax	20	43	News-reel-Weather	WFIL	15
										News-John Daly	WFIL	15
3.	Real McCoys (Thurs. 8:30-9:00)	WFIL	38	3.	Rescue 8 (Wed. 7:00)	WRCV	Screen Gems	20	50	News-reel-Weather	WFIL	12
										News-John Daly	WFIL	10
4.	77 Sunset Strip (Fri. 9:00-10:00)	WFIL	36	4.	Popeye (Mon.-Sat. 6:00)	WFIL	UAA-King			Early Show	WCAU	11
					(Sat. 11:30)		Features	19	54	News; Weather	WRCV	9
5.	My Three Sons (Thurs. 9:00-10:00)	WFIL	35							Huntley-Brinkley	WRCV	13
										5 O'Clock Show	WRCV	7
6.	Wagon Train (Wed. 7:30-8:30)	WRCV	33	5.	Johnny Midnight (Thurs. 10:30)	WRCV	MCA	15	36	June Allyson	WRCV	16
7.	Perry Como (Wed. 9:00-10:00)	WRCV	31	6.	Captain David Grief (Sun. 7:00)	WFIL	Guild	13	27	Lassie	WCAU	13
										S. Temple, Hallmark	WRCV	13
7.	Naked City (Wed. 10:00-11:00)	WFIL	31	7.	Huckleberry Hound (Tues. 7:30)	WCAU	Screen Gems	12	21	Laramie	WRCV	22
				7.	Jim Backus (Thurs. 7:00)	WRCV	Screen Gems	12	27	News-reel-Weather	WFIL	13
7.	Surfside 6 (Mon. 8:30-9:30)	WFIL	31							News-John Daly	WFIL	17
				8.	Best of Post (Sun. 6:00)	WFIL	ITC	11	26	20th Century	WCAU	19
8.	Flintstones (Fri. 8:30-9:00)	WFIL	30	8.	Lock-Up (Tues. 7:00)	WRCV	Ziv-UA	11	28	News-reel-Weather	WFIL	19
										News-John Daly	WFIL	13
8.	Spirit of The Alamo (Mon. 9:30-10:30)	WFIL	30	8.	Shotgun Slade (Fri. 7:00)	WRCV	MCA	11	29	News-reel-Weather	WFIL	29
										News-John Daly	WFIL	18

PITTSBURGH

STATIONS: KDKA, WTAE, WIIC. *SURVEY DATES: NOVEMBER 10-23, 1960.

1.	Gunsmoke (Sat. 10:00-10:30)	KDKA	49	1.	Shotgun Slade (Sat. 10:30)	KDKA	MCA	34	61	Mothers		
										People Are Funny	WIIC	10
2.	Untouchables (Thurs. 9:30-10:30)	WTAE	42	2.	Manhunt (Thurs. 10:30)	WTAE	Screen Gems	26	44	June Allyson	KDKA	22
3.	Have Gun, Will Travel (Sat. 9:30-10)	KDKA	41	3.	Huckleberry Hound (Mon. 6:30)	KDKA	Screen Gems	25	51	News; Sports	WIIC	15
										Huntley-Brinkley	WIIC	17
4.	Garry Moore (Tues. 10:00-11:00)	KDKA	39	4.	Quick Draw McGraw (Tues. 6:30)	KDKA	Screen Gems	21	43	News; Sports	WIIC	16
										Huntley-Brinkley	WIIC	17
5.	Ed Sullivan (Sun. 8:00-9:00)	KDKA	36	5.	Woody Woodpecker (Wed. 6:30)	KDKA	Kellogg	19	49	News; Sports	WIIC	17
										Huntley-Brinkley	WIIC	17
6.	What's My Line (Sun. 10:30-11:00)	KDKA	35						39	Wrestling	WIIC	13
				5.	Sea Hunt (Sat. 7:00)	KDKA	Ziv-UA	19	32	Cheyenne	WTAE	23
7.	Perry Mason (Sat. 7:30-8:30)	KDKA	34	6.	Assignment Underwater (Mon. 7:30)	KDKA	NTA	17	29	News; WSSO Rose	KDKA	25
				7.	Walter Winchell File (Thurs. 7:00)	WIIC	NTA	15		News-D. Edwards	KDKA	25
7.	Wagon Train (Wed. 7:30-8:30)	WIIC	34						24	Mr. Line, Belafonte	KDKA	35
										Early Show	KDKA	14
8.	Checkmate (Sat. 8:30-9:30)	KDKA	33	7.	Interpol Calling (Sun. 10:30)	WTAE	ITC	15	45	We Get Ready	KDKA	15
9.	Candid Camera (Sun. 10:30-11:30)	KDKA	32	8.	Popeye (Mon.-Fri. 6:00)					Three Stooges	WTAE	11
9.	Danny Thomas (Mon. 9:00-9:30)	KDKA	32		(Sat. 8:00 a.m.)	WIIC	UAA	14		Gene Autry Theatre	KDKA	5
9.	Dennis The Menace (Sun. 7:30-8:00)	KDKA	32							Safari	KDKA	5

PORTLAND-MT. WASHINGTON

STATIONS: WCSH, WGAN, WMTW. *SURVEY DATES: NOVEMBER 10-23, 1960.

1.	Wagon Train (Wed. 7:30-8:30)	WCSH	45	1.	Brothers Brannigan (Tues. 7:00)	WCSH	CBS	26	55	Early Show	WMTW	12
										Best of Post	WGAN	11
2.	Perry Mason (Sat. 7:30-8:30)	WGAN	42	1.	Danger Is My Business (Wed. 7:00)	WCSH	CNP	26	54	Lock-Up	WGAN	17
3.	Price Is Right (Wed. 8:30-9:00)	WCHS	38	2.	Death Valley Days (Sat. 7:00)	WCSH	U.S. Borax	25	53	Assignment Underwater	WGAN	19
4.	Perry Como (Wed. 9:00-10:00)	WCHS	37	3.	Huckleberry Hound (Fri. 6:00)	WCSH	Screen Gems	24	63	Rough Riders; Sports	WGAN	19
4.	Gunsmoke (Sat. 10:00-10:30)	WGAN	37	4.	Quick Draw McGraw (Mon. 6:00)	WCSH	Screen Gems	23	58	Silent Service	WGAN	13
5.	Ed Sullivan (Sun. 8:00-9:00)	WGAN	36	4.	Sea Hunt (Thurs. 7:00)	WGAN	Ziv-UA	23	55	Jim Backus	WCSH	18
6.	Dennis The Menace (Sun. 7:30-8:00)	WGAN	34	4.	U.S. Marshal (Sat. 10:30)	WGAN	NTA	23	60	Fight of The Week	WMTW	9
										Make That Spare	WMTW	8
7.	Laramie (Tues. 7:30-8:30)	WCSH	33	4.	Woody Woodpecker (Tues. 6:00)	WCSH	Kellogg	23	56	Early Show	WMTW	19
				5.	Assignment Underwater (Sat. 7:00)	WGAN	NTA	19	40	Death Valley Days	WCSH	25
8.	Alfred Hitchcock (Tues. 8:30-9:00)	WCSH	32	5.	Brave Stallion (Thurs. 6:00)	WCSH	ITC	19	63	William Tell; Sports	WGAN	9
8.	Have Gun, Will Travtl (Sat. 9:30-10)	WGAN	32	5.	Highway Patrol (Mon. 10:00)					Hennesey; Tomorrow	WGAN	14
8.	Outlaws (Thurs. 7:30-8:30)	WCSH	32		(Sat. 6:30)	WCSH	Ziv-UA	19	45	Sgt. Preston	WGAN	10
										Wrestling	WMTW	10

PHOENIX

STATIONS: KTVK, KPHO, KOOL, KVAR. *SURVEY DATES: NOVEMBER 10-23, 1960.

1.	Garry Moore (Tues. 8:00-9:00)	KOOL	37	1.	Sea Hunt (Sat. 8:30)	KOOL	Ziv-UA	27	48	Fight o The Week	KTVK	13
1.	Red Skelton (Tues. 7:30-8:00)	KOOL	37							Make That Spare	KTVK	10
										Premier Movie	KPHO	10
2.	Gunsmoke (Sat. 8:00-8:30)	KOOL	36	2.	Death Valley Days (Tues. 9:20)	KTVK	U.S. Borax	23	49	State Trooper	KPHO	9
3.	77 Sunset Strip (Fri. 8:00-9.00)	KTVK	33	3.	San Francisco Beat (Sun. 9:00)	KOOL	CBS	22	41	Islanders	KTVK	21
4.	Untouchables (Thurs. 8:30-9:30)	KTVK	32	4.	Huckleberry Hound (Wed. 6:30)	KPHO	Screen Gems	20	41	Price Is Right	KVAR	13
5.	Lawrence Welk (Sat. 7:00-8:00)	KTVK	31	5.	U.S. Marshal (Thurs. 9:30)	KPHO	NTA	16	33	Take A Good Look	KTVK	12
										News, Weather; Sports	KVAR	12
6.	Hawaiian Eye (Wed. 8:00-9.00)	KTVK	30	6.	Quick Draw McGraw (Thurs. 6:30)	KPHO	Screen Gems	15	33	Rawhide	KOOL	14
6.	Rifleman (Tues. 7:00-7:30)	KTVK	30	7.	Pioneers (Sun. 9:30)	KVAR	Roebeck	14	32	Search-Adventure	KPHO	11
7.	Adv. In Paradise (Mon. 8:30-9:30)	KTVK	29	8.	Meet McGraw (Wed. 10:00)	KTVK	ABC	13	29	Jack Paar	KVAR	20
7.	Alcoa Presents (Tues. 9:00-9:30)	KTVK	29	9.	Jim Backus (Wed. 9:00)	KPHO	Screen Gems	12	22	Naked City	KTVK	24
				9.	Shotgun Slade (Sat. 9:00)	KOOL	MCA	12	21	Wagon Train	KVAR	19
				9.	Tightrope (Wed. 9:30)	KOOL	Screen Gems	12	21	Naked City	KTVK	20

(Continued on page 42)

Morning's Become Electric

Among the more searching questions man has asked himself down through the ages have been "Quo vadis?", "Why did I take that last drink?" and "Who?" (from "Sunny").

But perhaps the most poignant query of all was posed by the weary-eyed aborigine who first asked, "How can there be anything good about any day that starts with getting up in the morning?"

Unfortunately for that heavy-lidded philosopher, he left this mortal coil a bit too soon. If he were still around, he might well be one of the many million televiewers for whom the zombie-like limbo of wake-up-time has become one of the most electric, exciting chunks of the day.

We refer, of course, to the impact the "Today" show has had on its audiences during the years since its debut (long ago and Garroway) in January, 1952. Never before have viewers' mornings been so rich with the images and sounds of vital people and attention-grabbing events.

Commercially speaking, the early history of this early-morning venture was woeful. Initially, the program had a line-up of but 27 stations, and only one sponsor (Kiplinger's "Changing Times") had the temerity to buy even a soupçon of time on the show.

Currently, no fewer than 148 stations are carrying the program, and during last year alone, 80 different advertisers were happy to participate in its sponsorship.

With Garroway coming on at 7 a.m. and the hypnotic Jack Paar holding forth until 1 a. m., we are giving the public a full network service unique in the medium. Matter of fact, a truly conscientious NBC viewer can start his day an hour *before* Garroway, by watching "Continental Classroom" at six.

JUST WHAT are the ingredients that make Dave Garroway's "Today" so bright an example of NBC's full network service? Perhaps the best answer is a quick look at the contents of a fairly typical 7 to 9 a.m. session—say, the show that was presented exactly two weeks ago today.

There were, first of all, the frequent time checks, weather reports and newscasts. These are daily "musts," for "Today" is intelligently aware that many viewers tune in for *just* those things, althought much of its audience does stay with the show for its entire two-hour run.

For those viewers who like nothing better than a good argument—particularly before that first cup of coffee—there was a debate between the University of Illinois' Dr. Heinz von Foerster (speaking from Chicago) and Princeton's Professor Ansley Cole (talking from New York) on the implications of the "population explosion."

From Washington that same day came a lively interview of Senate Minority Leader Everett Dirksen by both Martin Agronsky (in the nation's capital) and host Garroway, in New York.

"Today's" Manhattan studio was the setting for most of the morning's action. Mel Torme was on hand to sing several thousand of Harold Arlen's song hits, and the composer himself dropped around to chat with Dave about "Happy with the Blues," the recently published book on Arlen's life.

Still another interview was conducted from the same studio by Jack Lescoulie, who looked about as tall as Manners-the-butler as he sat alongside towering Wilt Chamberlain and tossed a few questions to the Philadelphia Warriors' star about pro basketball.

There was lots more that morning, including a couple of swim-suited lovelies who represented Florida and who just happened to have a basket of artificial grapefruits with them when they arrived at the studio (doesn't everybody?).

NBC believes that such touches leaven the seriousness of most people's mornings. But even a carload of bathing beauties—heavenly thought—would not have altered the fact that "Today" is essentially a program of news and commentary, one of the most important such shows in all television.

THE STAFF'S impressive string of news beats over the seasons is really something to crow about. It was first on the air with films of the Hungary revolt and the Andrea Doria sinking; it brought us the first films-with-sound of the disembarkation of the Santa Maria passengers at Recife; and it had the first live coverage of the rescue work that followed the tragic Rikers Island plane crash of two winters ago.

As swift-moving a production as it is, "Today" nevertheless finds time to explore certain subjects at great length when length is called for. Garroway has presided over in-depth (meaning two to ten-hour) treatment of mental health, geriatrics, teenagers, missiles and dozens of other provocative topics.

Never a show to stand still for very long, "Today" was also the first regular U. S. network TV program to be taped in Europe. In the spring of 1959 it was televised from Paris for a week (who can forget Brigitte Bardot's reciting of Shakespeare from an Eiffel Tower terrace?), and last year it made a similar jaunt to Rome.

THE 12,000 GUESTS who've visited the program over the past nine years have been newsmakers from just about every field of endeavor—politics, science, fine arts, journalism, education, industry, show-business and you-name-it.

Among the lofty personages who've appeared—at least once—are such as President Kennedy and Cabinet; Ernest Hemingway; the late Frank Lloyd Wright; Dr. Ralph Bunche; Elizabeth Taylor and Carl Sandburg. The white-maned Sandburg, we'll have you know, refers to Garroway as "the grand old man of television."

It goes almost without saying that the most important unifying factor in "Today"—a show of myriad elements—is Dave himself. Moving through the show's diverse phases, he's the catalyst who loafs like a gentle bear from set to set, a guy whose vast scope of knowledge insures his ease with just about any guest coming before "Today's" cameras.

The fact that he accomplishes as much as he does each day with such apparent ease is, possibly, his strongest asset, although his slow-gaited, loose-jointed demeanor does come in for loads of kidding.

Comedian Morey Amsterdam may have spoken the final word on that subject when he guested on the ninth anniversary show a couple of months back. " 'Today' is actually a one-hour show," said Morey. "It's just that it takes Dave two hours to do it."

Which would be all right with us even if true. A hyperthyroid, human-dynamo type may have a place on the TV screen, but, please, not at 7 in the morning.

VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S.

(*) ARB's November, 1960 survey covered a two week period. Syndicated shows sharing one of the two weeks with an alternating or special program could not be properly judged for comparative performance. Therefore, November data will be limited to those syndicated shows which played both weeks.

(Continued from page 39)

ORLANDO-DAYTONA BEACH

STATIONS: WESH, WDBO, WLOF. *SURVEY DATES: NOVEMBER 10-23, 1960.

TOP TEN NETWORK SHOWS RK. PROGRAM—DAY—TIME	STA.	AV. RTG
1. Gunsmoke (Sat. 10.00-10:30)	WDBO	47
2. Have Gun, Will Travel (Sat. 9:30-10)	WDBO	45
3. Wagon Train (Wed. 7:30-8:30)	WESH	40
4. Perry Mason (Sat. 7:30-8:30)	WDBO	39
5. Red Skelton (Tues. 9:30-10:00)	WDBO	36
6. Checkmate (Sat. 8:30-9:30)	WDBO	35
7. Ernie Ford (Thurs. 9:30-10:00)	WESH	33
8. Andy Griffith (Mon. 9:30-10:00)	WDBO	32
8. Price Is Right (Wed. 8:30-9:00)	WESH	32
8. To Tell The Truth (Mon. 7:30-8:00)	WDBO	32

TOP SYNDICATED PROGRAMS RK. PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1. Shotgun Slade (Sat. 10:30)	WDBO	MCA	28	68
2. Texas Rangers (Fri. 7:00)	WESH	Screen Gems	22	51
3. Not For Hire (Tues. 7:00)	WESH	CNP	21	46
4. Jim Bowie (Thurs. 7:00)	WESH	ABC	20	44
5. Amos & Andy (Mon. 6:15)	WDBO	CBS	18	42
5. Pony Express (Sat. 7:00)	WESH	CNP	18	35
5. Whirlybirds (Wed. 6:45)	WDBO	CBS	18	43
6. Interpol (Tues. 7:30)	WDBO	ITC	16	26
7. Brothers Brannigan (Sun. 7:30)	WDBO	CBS	15	25
7. Frontier (Mon. 7:00)	WESH	CNP	15	33
7. Manhunt (Wed. 7:00)	WESH	Screen Gems	15	38
7. U.S. Marshal (Wed. 8:30)	WDBO	NTA	15	24

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Fight of The Week	WLOF	8
Sports Soundoff	WLOF	7
Outdoors Bulletin	WDBO	10
News-D. Edwards	WDBO	16
Civil War: Expedition	WLOF	10
News-D. Edwards	WDBO	21
Hunting & Fishing	WDBO	14
News-D. Edwards	WDBO	19
Newscope	WESH	18
Central Florida Showcase	WDBO	21
Huntley-Brinkley	WESH	22
Manhunt	WESH	14
Laramie	WESH	27
Maverick	WESH	25
Digest	WDBO	16
News-D. Edwards	WDBO	24
Whirlybirds	WDBO	18
News-D. Edwards	WDBO	21
Price Is Right	WESH	32

MONTGOMERY

STATIONS: WSFA, WCOV. *SURVEY DATES: NOVEMBER 10-23, 1960.

1. Wagon Train (Wed. 6:30-7:30)	WSFA	57
2. 77 Sunset Strip (Tues. 8:00-9:00)	WSFA	56
3. Chevy Show (Sun. 8:00-9:00)	WSFA	48
4. Ernie Ford (Thurs. 8:30-9:00)	WSFA	45
5. Perry Como (Wed. 8:00-9:00)	WSFA	44
6. National Velvet (Sun. 7:00-7:30)	WSFA	43
6. Tab Hunter (Sun. 7:30-8:00)	WSFA	43
7. Groucho Marx (Thurs. 9:00-9:30)	WSFA	41
7. Loretta Young (Sun. 9:00-9:30)	WSFA	41
8. Price Is Right (Wed. 7:30-8:00)	WSFA	40
8. Wells Fargo (Mon. 7:30-8:00)	WSFA	40

1. U.S. Marshal (Thurs. 8:00)	WSFA	NTA	36	55
2. Lock Up (Thurs. 7:00)	WSFA	Ziv-UA	34	72
3. Jim Backus (Mon. 8:00)	WSFA	CNP	32	48
4. Honeymooners (Mon. 8:30)	WSFA	CBS	29	44
5. Coronado 9 (Wed. 9:30)	WSFA	MCA	28	67
5. Shotgun Slade (Thurs. 9:30)	WSFA	MCA	28	76
5. Two Faces West (Thurs. 7:30)	WSFA	Screen Gems	28	54
6. Manhunt (Fri. 9:00)	WSFA	Screen Gems	24	44
7. Flight (Fri. 7:30)	WSFA	NBC TV Films	17	29
8. Tombstone Territory (Fri. 9:30)	WCOV	Ziv-UA	16	31

Angel	WCOV	19
Witness	WCOV	13
Danny Thomas	WCOV	34
Griffith: Tomorrow	WCOV	37
Show of Month; Circle	WCOV	14
Flintstones	WCOV	8
Zane Grey Theatre	WCOV	24
Twilight Zone	WCOV	30
Route 66	WCOV	40
Detectives	WSFA	35

MOBILE-PENSACOLA

STATIONS: WEAR, WKRG, WALA. *SURVEY DATES: NOVEMBER 10-23, 1960.

1. Gunsmoke (Sat. 9:00-9:30)	WKRG	60
2. Have Gun, Will Travel (Sat. 8:30-9:00)	WKRG	54
3. Rawhide (Fri. 6:30-7:30)	WKRG	49
4. Perry Mason (Sat. 6:30-7:30)	WKRG	38
5. Dennis The Menace (Sun. 6:30-7:00)	WKRG	37
5. Wagon Train (Wed. 6:30-7:30)	WALA	37
6. Checkmate (Sat. 7:30-8:30)	WKRG	36
7. Debie Gibbs (Tues. 7:30-8:00)	WKRG	34
8. Red Skelton (Tues. 8:30-9:00)	WKRG	33
9. Route 66 (Fri. 7:30-8:30)	WKRG	32

1. Blue Angels (Sat. 9:30)	WKRG	CNP	38	73
2. Manhunt (Wed. 7:30)	WKRG	Screen Gems	36	52
3. Huckleberry Hound (Thurs. 6:30)	WKRG	Screen Gems	34	54
4. U.S. Marshal (Thurs. 7:00)	WKRG	NTA	31	47
5. Coronado 9 (Sat. 10:00)	WKRG	MCA	30	75
6. Quick Draw McGraw (Mon. 6:30)	WKRG	Screen Gems	28	46
7. Mike Hammer (Fri. 9:00)	WKRG	MCA	26	48
8. Bros. Brannigan (Tues. 8:00)	WKRG	CBS	24	39
9. Californians (Sat. 6:00)	WKRG	CNP	23	50
10 Lock-Up (Sun. 9:00)	WKRG	Ziv-UA	22	39
10 Woody Woodpecker (Tues. 6:30)	WKRG	Kellogg	22	35

Westerner	WALA	10
Nelson Family	WEAR	17
Outlaws; Wonderland	WALA	20
Outlaws; Wonderland	WALA	18
Jackpot Bowling	WALA	7
Cheyenne	WEAR	17
Story Family; Riverboat	WALA	17
Detectives	WEAR	17
Stagecoach West	WEAR	19
Thriller	WALA	19
Jeff's Collie	WALA	12
Loretta Young	WALA	22
Laramie	WALA	23

LUBBOCK, TEX.

STATIONS: KCBD, KDUB. *SURVEY DATES: NOVEMBER 10-23, 1960.

1. Gunsmoke (Sat. 9:00-9:30)	KCBD	55
2. Wagon Train (Wed. 6:30-7:30)	KCBD	54
3. Ernie Ford (Thurs. 8:30-9:00)	KCBD	51
3. Rifleman (Tues. 8:00-8:30)	KCBD	51
4. Have Gun, Will Travel (Sat. 8:30-9:00)	KCBD	50
5. Laramie (Tues. 6:30-7:30)	KCBD	48
5. Real McCoys (Thurs. 7:30-8:00)	KCBD	43
6. Rawhide (Fri. 6:30-7:30)	KDUB	47
7. Cheyenne (Mon. 6:30-7:30)	KCBD	46
8. Chevy Show (Sun. 8:00-9:00)	KCBD	45
8. Route 66 (Fri. 7:30-8:30)	KDUB	45

1. Border Patrol (Mon. 8:30)	KCBD	CBS	37	54
2. Two Faces West (Sat. 9:30)	KDUB	Screen Gems	36	80
3. Sea Hunt (Thurs. 6:30)	KCBD	Ziv-UA	35	65
4. State Trooper (Wed. 9:00)	KCBD	MCA	34	58
5. Lock-Up (Sun. 9:30)	KCBD	Ziv-UA	30	60
5. Tombstone Territory (Fri. 9:00)	KDUB	Ziv-UA	30	59
6. Manhunt (Thurs. 9:00)	KCBD	Screen Gems	29	59
7. Dangerous Robin (Tues. 8:30)	KCBD	Ziv-UA	26	39
8. Pony Express (Sun. 10:00)	KCBD	CNP	21	55
9. Blue Angels (Thurs. 9:00)	KDUB	CNP	20	41

Griffith; Tomorrow	KDUB	32
Fight of The Week	KCBD	11
Make That Spare	KCBD	7
Witness	KDUB	19
Show Month; Circle	KDUB	26
Marshal; Belafonte	KDUB	20
Michael Shayne	KCBD	21
Blue Angels	KDUB	20
Red Skelton	KDUB	40
My Line; Marshal	KDUB	17
Manhunt	KCBD	29

MONROE-ELDORADO

STATIONS: KNOE, KTVE. *SURVEY DATES: NOVEMBER 10-23, 1960.

1. Gunsmoke (Sat. 9:00-9:30)	KNOE	53
2. Wagon Train (Wed. 6:30-7:30)	KTVE	47
3. Debie Gibbs (Tues. 7:30-8:00)	KNOE	46
3. Rawhide (Fri. 6:30-7:30)	KNOE	46
3. Route 66 (Fri. 7:30-8:30)	KNOE	46
4. Have Gun, Will Travel (Sat. 8:30-9:00)	KNOE	45
4. Lassie (Sun. 6:00-6:30)	KNOE	45
4. Red Skelton (Tues. 8:30-9:00)	KNOE	45
5. Dennis The Menace (Sun. 6:30-7:00)	KNOE	43
6. Danny Thomas (Mon. 8:00-8:30)	KNOE	40
6. Ernie Ford (Thurs. 8:30-9:00)	KTVE	40
6. Rifleman (Sat. 6:00-6:30)	KNOE	40

1. Award Theatre (Tues. 8:00)	KNOE	Screen Gems	40	63
1. Shotgun Slade (Sat. 8:00)	KNOE	MCA	40	62
2. Rough Riders (Sat. 7:30)	KNOE	Ziv-UA	37	62
3. Trackdown (Sat. 9:30)	KNOE	CBS	33	72
4. Honeymooners (Wed. 7:30)	KNOE	CBS	31	48
4. Tightrope (Thurs. 7:00)	KNOE	Screen Gems	31	55
5. Johnny Midnight (Thurs. 6:30)	KNOE	MCA	30	54
6. Tombstone Territory (Thurs. 8:00)	KNOE	Ziv-UA	29	45
7. Coronado 9 (Thurs. 7:30)	KNOE	MCA	27	44
8. Sea Hunt (Fri. 9:00)	KNOE	Ziv-UA	26	37

Thriller	KTVE	24
Deputy	KTVE	23
Pony Express	KTVE	21
Fight of The Week	KTVE	11
Sports	KTVE	11
Price Is Right	KTVE	32
Outlaws; Wonderland	KTVE	25
Outlaws; Wonderland	KTVE	24
Bachelor Father	KTVE	34
Real McCoys	KTVE	35
Detectives	KTVE	19

LOWER RIO GRANDE

STATIONS: KRGV, KGBT. *SURVEY DATES: NOVEMBER 10-23, 1960.

1. Gunsmoke (Sat. 9:00-9:30)	KGBT	57
2. Have Gun, Will Travel (Sat. 8:30-9:00)	KGBT	54
3. Wagon Train (Wed. 6:30-7:30)	KRGV	50
4. 77 Sunset Strip (Fri. 8:00-9:00)	KGBT	46
5. Perry Mason (Sat. 6:30-7:30)	KGBT	45
5. Untouchables (Thurs. 8:30-9:30)	KGBT	45
6. Rawhide (Fri. 6:30-7:30)	KGBT	42
6. Peter Gunn (Mon. 9:30-10:00)	KRGV	42
7. Candid Camera (Sun. 9:00-9:30)	KGBT	41
7. Danny Thomas (Mon. 8:00-8:30)	KGBT	41
7. GE Theatre (Sun. 8:00-8:30)	KGBT	41

1. Blue Angels (Mon. 7:30)	KRGV	CNP	37	55
2. Huckleberry Hound (Thurs. 6:30)	KRGV	Screen Gems	36	52
3. Johnny Midnight (Wed. 7:30)	KGBT	MCA	32	50
4. Coronado 9 (Mon. 8:30)	KRGV	MCA	29	48
5. Lock-Up (Thurs. 9:30)	KGBT	Ziv-UA	24	46
6. Tombstone Territory (Fri. 8:00)	KRGV	Ziv-UA	20	31
7. Robin Hood (Sat. 8:30 a.m.)	KRGV	Official	11	65
8. Buccaneers (Sat. 8:00 a.m.)	KRGV	Official	8	67
9. My Hero (Wed. 10:30)	KRGV	Official	7	54
10. Death Valley Days (Thurs. 11:15)	KGBT	U.S. Borax	5	36
(Sat. 12:00 a.m.)	KGBT			

Bringing Up Buddy	KGBT	30
Witness	KGBT	33
Price Is Right	KRGV	32
Griffith; Tomorrow	KGBT	38
Wells Fargo	KRGV	28
77 Sunset Strip	KGBT	45
Colonel Elephant	KGBT	7
Science Fiction; Riley	KGBT	4
Person to Person	KGBT	6
Mr. Wizard	KRGV	8
Jack Paar	KRGV	11

Burns, McGannon, Aubrey Back U.S. Aid on Teach-vee

Washington, March 7.

Senate Commerce Committee is expected to approve shortly legislation to provide each state and the District of Columbia up to $1,000,000 in federal grants to set up educational television stations.

The bill, by Senate Commerce Chairman Warren Magnuson (D-Wash.), has sailed through the Senate twice before, only to die on the House side.

The Commerce group held two days of hearings on the measure last week and collected a series of rousing endorsements from both commercial and educational telecasters.

But most unusual support came from Federal Communications Commission Rosel Hyde, who parted company with the rest of his colleagues to go on record for use of federal funds to aid teach-vee.

The formal FCC statement stuck to traditional policy and, while supporting the "objectives" of the Magnuson bill, said the question of whether federal moneys should be used was a policy determination for Congress.

Hyde said he felt "impelled to urge" use of federal funds with this explanation: "I am optimistic enough about the possibilities of educational tv to believe that it can even educate the people to demand of commercial television something better than a surfeit of cowboys, private eyes and giveaways. This is not to indicate an expectation of full and immediate change but rather of immediate progress.

"There is a world competition of cultures. If we had on educational tv service in every good-sized city of the U. S., this would certainly enhance our image in the world and assist in the fight against the communist system."

RCA president John L. Burns, a former teacher at Harvard and Lehigh, testified that teach-vee experiments have shown that "tv has the capability to spark a massive upgrading in the quality of American education, with the maximum development of individual potentialities at all levels, for a cost we as a nation can afford—a cost, in fact, which we cannot afford NOT to pay."

CBS-TV prexy James T. Aubrey Jr. said educational tv needs the initial boost provided by federal grants. Once the public sees it, support will automatically be forthcoming. He said: "The public doesn't quite know what educational tv is and what it can do. They are unwilling to give this unknown infant their support. When an educational channel comes on the air, however, the picture changes."

Westinghouse Broadcasting president Donald H. McGannon said the Magnuson measure is needed to help inform and educate the public. "The education of our adult population has never been more vital. It must and can be carried out by television and radio and any other media of information we can devise."

Other support came from National Education Assn., American Assn. of University Women, various educational tv associations, reps of individual educational tv stations, and public school officials.

Frontier's New But The Problems Are Old

By ART WOODSTONE

Frontiers everywhere are always jerky going, but the bumps in the "New Frontier" are just about killing the networks.

And the word "pool," which has had many connotations throughout time, is plain dirty these days.

In one way or another, the tv networks, particularly those of NBC and CBS, have had their run-ins with the present Administration, not because President Kennedy is averse to coverage but, in part, because his staff is not quite sure how to handle the needs and demands of radio and television.

Once upon a time, the networks fought each other over who was going to operate a tv pool and how it was going to be paid for. If such matters are still of concern to NBC, CBS or ABC, they have been driven to the background by the strife occuring now with the Administration and between the webs and indie stations of the United States.

In one week alone, the networks have suffered two woolly mix-ups in pool tv coverage, and a third situation was negotiated in that period with government that suggests further trouble.

(1) N.Y. radio indies banded together on Wednesday last to chew out NBC-TV for not providing unlimited and unrestricted tape on Kennedy's news conference that morning. Confusion preceded the objections by the stations and confusion persists about how to handle pooled coverage of this increasingly interesting weekly event.

(2) On Friday (3), the two pilots from the RB-47, who the Russians made prisoners and then released in time for Kennedy's first news conference in January, held their own first news confab from their military station in Topeka.

Art Sylvester, an assistant secretary in the Department of Defense, made one kind of ruling about coverage and then had to make another under pressure from CBS and still another under later pressure from NBC.

(3) The potential trouble area has to do with the televised coverage of the "man shoot" (rumored to be in late April). Who receives the feed, for which an NBC team will handle the poll cameras, and what will be covered seem to be reasonably clear, but, considering these other experiences, it seems wisest to rely on to an old platitude: "There's many a slip twixt the cup and the lip."

All This and Eichmann

Then there's one matter that has nothing to do with the domestic administration, but has a lot to do with the administration in Israel. That's l' affaire Eichmann. He goes on trial next month. After weeks and weeks of negotiation with Capital Cities Broadcasting, which managed to tie up the courtroom for its own tv cameras through an arrangement with the Israeli government, the American tv networks still haven't reached a point of understanding as to precisely what it will cost them to take the feed from Capital Cities (a broadcasting chain in which Lowell Thomas is a major stockholder) or for that matter whether Capital Cities should, on principal, be considered the exclusive source or merely the pool unit for the entire industry.

The Kennedy news conference squawk by a group of N.Y. radio stations, among them WNYC, WMCA, WMGM, WINS and, most particularly, WNEW grew out of rules unilaterally imposed on the Presidential news conference by NBC, which last week was responsible for the pool feed out of Washington. NBC management, reacting to objections from the network's affiliates, laid down the rules to protect itself, in brief, exec veep David Adams and the station relations department of the web said that while they would readily supply sound or tv tapes of the conference to any station asking for them but the stations must (a) promise to air them when NBC airs them; (b) that stations could use no excerpts of NBC's feed, and (3) the tapes could not be repeated later on by local stations.

Leading to this was an event a few weeks earlier during another NBC White House pool feed when (according to the web), KTTV, a Los Angeles independent tv station, accepted the Kennedy tapes and "deliberately" delay their showing until the NBC owned & operated station in the same city was about to show one of its own local stanzas. This move by KTTV drew from the NBC station there the charge that the indie was trying to split the audience and, worse, split it with material graciously supplied by the o&o's parent company.

Whether NBC can make its rules stick through another pool feed is considered, in most quarters, highly doubtful. Actually, the networks and the indie stations are works and the indie stations have already sat down and agreed to unrestricted feeds to the N.Y. radio indies.

Presently, CBS takes the reported position that, when it does the pool work, it will feed any radio or tv station where there is not already CBS coverage, on the grounds that if anyone really wishes to see Kennedy answer the weekly barrage of questions he'll tune in when it's shown by the CBS affiliate. Only ABC appears to feel that they'll feed the "New Frontier" to any station anywhere, at any time—provided they don't have to pick up the extra cost involved.

As to the war between Administration and networking, this is really wild. Pierre Salinger, the President's news secretary who, like anyone else, is feeling his way through this new weekly experience with mass audiences, has set some rules (not always clear, insofar as the webs are concerned) about when a conference can be shown on the air. Last time, the conference by Kennedy was to be delayed until the actual event had concluded. It was delayed, but not without a great deal of trouble first:

This segment of "Tales on the New Frontier" began when the Washington City News Service, a UPI subsidiary, allegedly jumped the gun a few weeks back and began filing material on Kennedy some 10 minutes before he had finished answering queries from the assembled journalists in the New State Department auditorium.

White House reportedly blew its stack, leaving soot on the well-painted walls at 1600 Pennsylvania Ave. Salinger's first rule thereafter was to make sure that at least radio and tv wouldn't cheat when the President wanted a conference d.b.'d Networks complied with his request to have the conference shot live in Washington and have the affair transmitted to N. Y. where it would be taped. This would insure Kennedy the required time lag.

But somebody in the Administration, apparently one of the more cynical federal appointees, suggested, to ensure the webs didn't cheat by feeding tapes before Kennedy left the press room, that a Secret Service man be assigned to each of the network tape-making rooms in N. Y. Somebody else thought this was a bit rash, so the tactic was shelved.

A Peek at Topeka

When the two pilots began talking at 3 p.m. on Friday in Topeka everything seemed hunky-dory, but beforehand there was nothing but trouble. Defense Department told NBC News a day earlier that no live or taped tv coverage would be allowed of the former Russian prisoners, that only radio tapes and films (to be delayed until 6 p.m.) could be made.

But CBS soon thereafter was hovering about Topeka in one of its remote live camera units, awaiting further word from the high command in N. Y. which had at the same time sent instructions to its Washington boys to complain to the White House over the restriction against making tv tapes of the RB-47 fliers. Complain they did, and the White House paid heed. So, as CBS was about to move its camera truck in for a one way kill on Friday, NBC, which found out about it, also complained: since NBC had been told nix the day before and consequently didn't have time to prepare its own taped coverage, CBS must be made to open the doors (via another pool) to all broadcast and telecast comers, including NBC.

At the "man shoot" from Cape Canaveral next month, NBC will serve as pool master for everyone. That the network will attempt to enforce the same rules that got it into trouble with the indies last week is not thought likely. In this case NBC will have its hands full just following the rules set down by the Government. The network is not being allowed to show live some of the preparations to hurtle man into space. Washington, understandably, is not keen on graphically demonstrating a rocket failure, particularly in this case where the life of a human being is involved.

However, NBC may begin its live coverage the moment the tail fins "show fire"—the indication that the first stage will be a success. Any aberration by tv—and whoom! More trouble.

President Kennedy has lately appeared on Dave Garroway's NBC program, on "25 Years of Life" and CBS' tribute to Robert Frost. Evidently he wants to be seen and heard and, equally evident, the public wants to see and hear him. "Stations are more interested in the President today than they were in any other President," a network official observed last week.

"Kennedy's making news, so I guess we've got to put up with a little trouble to make sure we get him."

CBC Cracks Down, Won't Countenance Two-Timing Affils

Ottawa, March 7.

Canadian television stations tied into the tv web of the Canadian Broadcasting Corp. will find themselves in big trouble if they also try to pick up shows from another network. A second video web is possible, and it's also possible that network will offer a tempting cash to non-CBC stations: the biggest football series in Canada, the Big Four skein. Toronto's new tver CFTO-TV, outbid CBC for tv rights to the Big Four games and it is expected the station will span the airers into a network.

However, CBC will have none of it. A CBC official said the corporation would block any attempt by any of its web affiliates to get live shows from any other network. CBC felt "double affiliation" would destroy a network's identity. Last year CBC negotiated two-year contracts with every tv station in Canada except the new "second" stations located in cities already served by CBC.

For a station outside the CBC network to hook up with CBC affiliates would necessitate, first, establishment of another network. This would require wire or microwave arrangements via the Bell Telephone Co., or Canadian Pacific Railways or Canadian National Railways, and all this would have to have the okay of the Board of Broadcast Governors. Even with a new web setup, each CBC affiliate wanting to switch to the new web would have to get approval of both CBC and the BBG.

WTCN-TV Gets Minn. Twin Ballcasts; CBS Wouldn't Preempt WCCO

Minneapolis, March 7.

Refusal of CBS to relinquish evening time slots forced WCCO-TV, web's Twin Cities affiliate, to withdraw from its agreement to televise Minnesota Twins American league baseball games. WCCO Radio and WCCO-TV had been granted exclusive radio-tv rights by the ball club and sponsor Hamm's Beer.

While WCCO Radio retained broadcast rights for the full season schedule, the tv contract was switched to WTCN-TV which recently lost its tieup with ABC. In unique arrangement, 50 night and weekend games will be televised by WTCN-TV on a simulcast basis with WCCO Radio. Bob Wolff and Ray Scott will divide announcing chores on the simulcasts with longtime WCCO sportscaster Halsey Hall handling sideline observations.

Met's Proxy Statement: Sullivan, Korn 70G

Probable distinction of being the highest-salaried general manager of a single radio station in the U. S. goes to Jack Sullivan, v.p.-g.m. of WNEW, N. Y. On the Metropolitan Broadcasting Corp. prexy statement mailed last week to stockholders, Sullivan's salary is listed at $70,000 annually.

Other officers of Metropolitan listed are prexy and chairman John Kluge, whose 1960 remuneration was $99,519; Bennet H. Korn, exec v.p. for tv operations and g.m. of WNEW-TV, $70,000; and Benedict Gimbel Jr., v.p., $35,000. Gimbel, who sold WIP, Philadelphia, to Metropolitan, has an employment and consultant pact which runs to the beginning of 1970 and calls for payment of $25,000 annually during the consultancy term which begins at his option or on or after Jan. 1, 1962.

Second highest paid officer is a non-broadcaster, Lawrence Odell, prexy of the Foster & Kleiser outdoor advertising division, who earned $70,833 in 1960 but whose contract calls for future annual compensation of $85,000.

George Putnam Cleared In L.A. Defamation Trial

Los Angeles, March 7.

George Putnam, KTTV newscaster, was cleared last week of defamation charges brought by tax attorney James J. Arditto and Noah Dietrich, who formerly headed the Howard Hughes empire, in which they collectively asked $2,264,500 in damages.

Complaint issued from two KTTV newscasts Jan. 24, 1958. Originally Assemblyman Bruce Allen, Tidelands Oil chairman; Miles Laboratories and Bond Clothing Stores were co-defendants, but were dismissed from action on payment of $21,513 last September.

Plaintiffs charged remarks made by Putnam on two shows led to dissolution of Arditto's law firm

Welk SRO for '61-'62 Despite Dodge Bowout

Lawrence Welk may have lost Dodge for next season, but he's back in business for sure. J. B. Williams (Geritol, Sominex, etc.), which now has the other half, has decided to become full sponsor come fall in the program's 9 to 10 p.m. Saturday time.

For the summer, however, ABC-TV has gotten Sinclair Oil to take the Dodge half. Williams picks up the full tab in September.

RCA's Dividend

RCA declared its 25 cent per share dividend on common stock. It's payable April 24 to holders of record by March 13.

The usual 87½ cents were declared by the manufacturer-broadcaster on preferred stock, payable July 1 to holders by June 5.

BARTLEY'S DISSENT ON KNIGHT'S BUY

Washington, March 7.

Federal Communications Commissioner Robert T. Bartley has voted against sale of a Manchester, N.H., radio station on grounds the purchaser had used combination discount ad rates as a competitive tool.

Bartley's dissent was directed against the $327,500 sale of WGIR by Northeast Broadcasting Corp. to Norman Knight. Knight owns WHEB, Portsmouth, WTSV, AM and FM, Claremont, WTSL, Hanover—all N.H., and WEIM, Fitchburg, Mass.

Bartley explained his dissent: "I believe the charging of lower rates for additional stations, on which advertising is purchased results in a competitive advantage which is unfair to the operator of a single station in such market or markets."

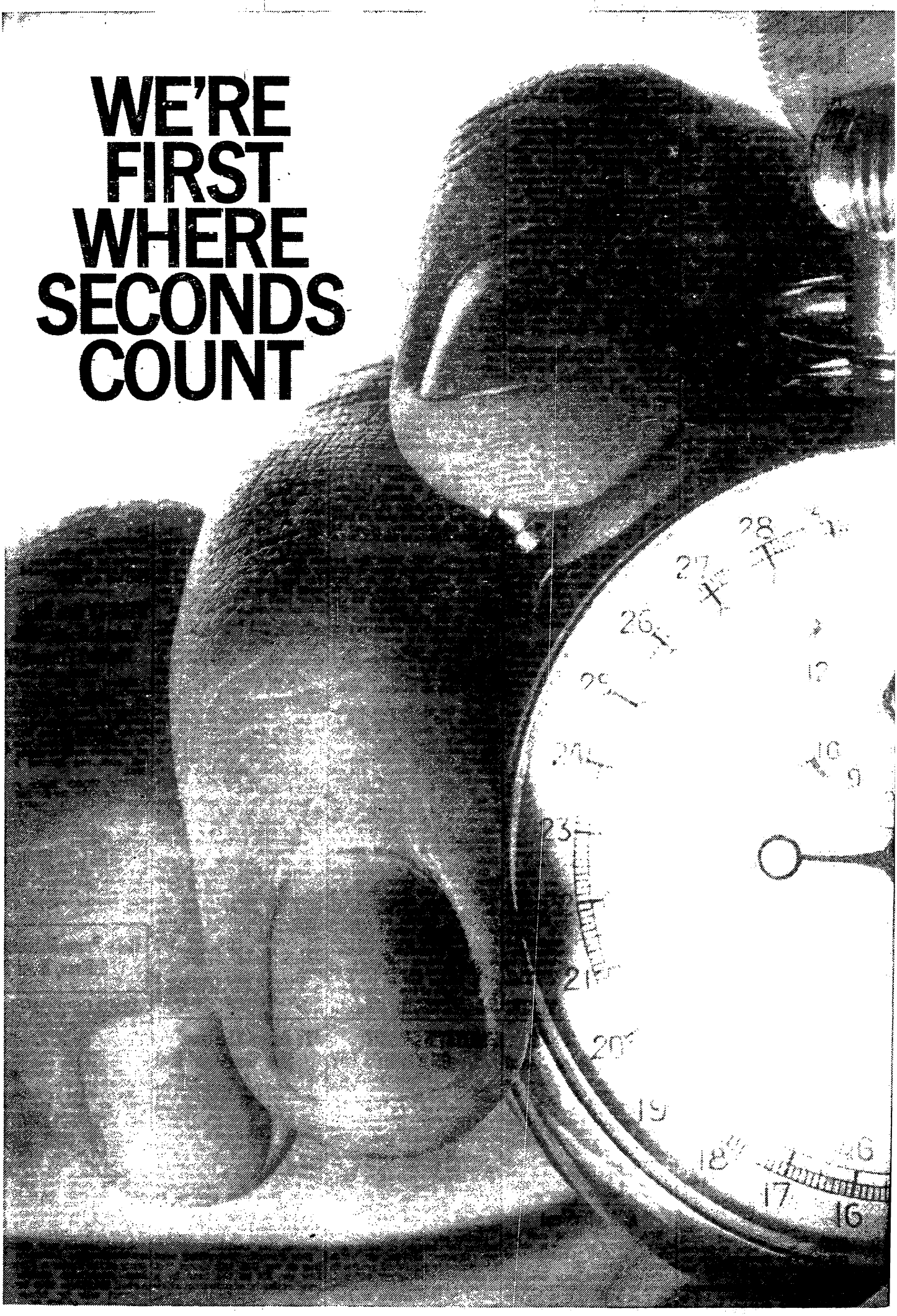
ATV Bumps 'Cheyenne,' Sets 'Gunslinger' Deal

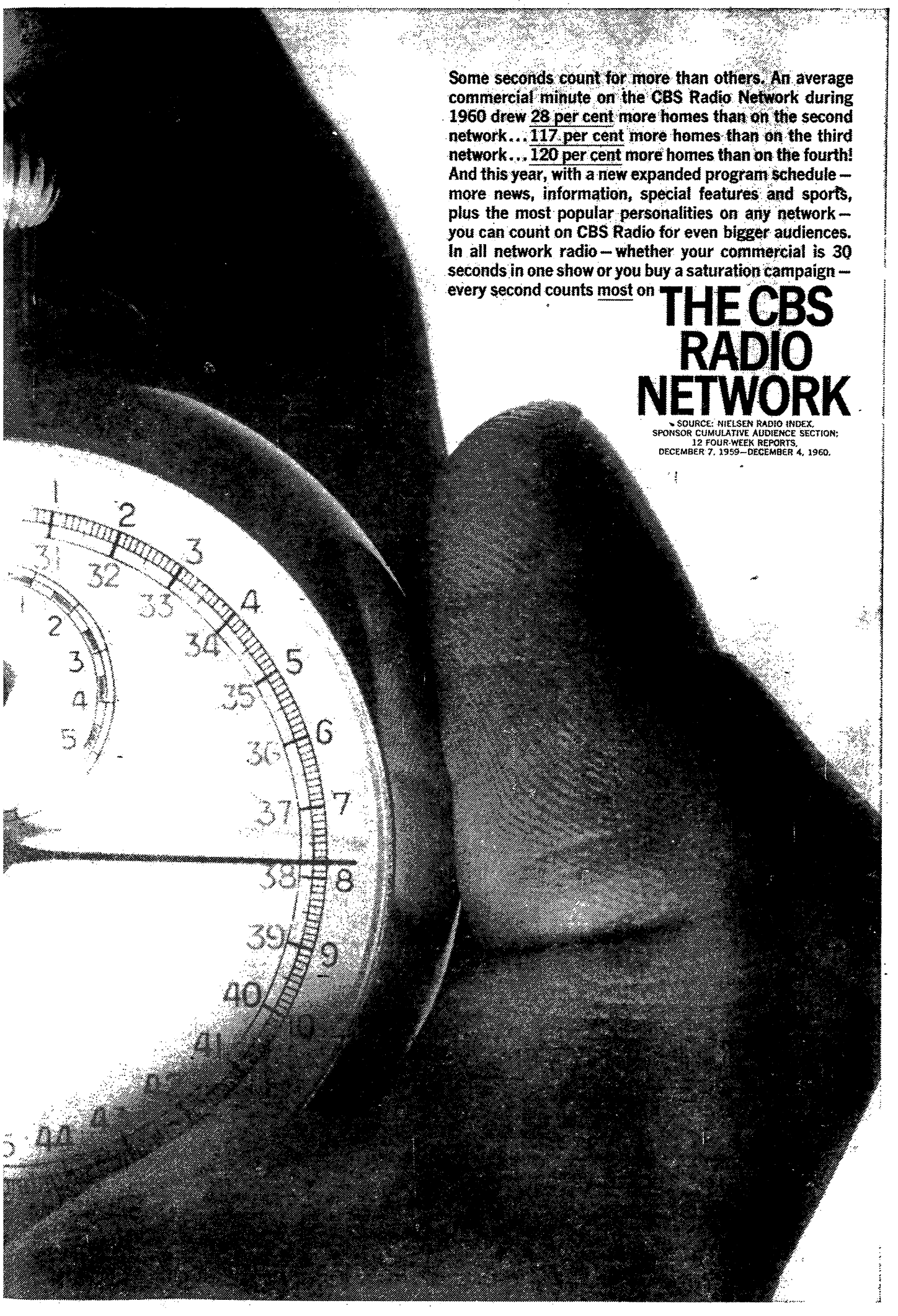
London, March 7.

Associated Television toppers Val Parnell and Lew Grade, just back from trip to U.S., have returned with a big hooray for "Gunslinger," CBS hourlong western skein, with which Associated is replacing "Cheyenne." Parnell and Grade were so impressed with a private view of "Gunslinger" arranged for them by CBS that they decided to slot it into the Associated program pronto. First show goes out on March 18.

In London, Parnell also revealed that Associated is replacing "Maverick," another of their longtime western, with "Outlaws."

Said Parnell: "Everything went fine on our U.S. trip except that Lew got hit on the head by a small avalanche of snow from a New York skyscraper. Luckily he was wearing a British bowler hat.


WE'RE
FIRST
WHERE
SECONDS
COUNT


Some seconds count for more than others. An average commercial minute on the CBS Radio Network during 1960 drew 28 per cent more homes than on the second network... 117 per cent more homes than on the third network... 120 per cent more homes than on the fourth! And this year, with a new expanded program schedule — more news, information, special features and sports, plus the most popular personalities on any network — you can count on CBS Radio for even bigger audiences. In all network radio — whether your commercial is 30 seconds in one show or you buy a saturation campaign — every second counts most on
THE CBS RADIO NETWORK
SOURCE: NIELSEN RADIO INDEX, SPONSOR CUMULATIVE AUDIENCE SECTION; 12 FOUR-WEEK REPORTS, DECEMBER 7, 1959—DECEMBER 4, 1960.

Vidpix Chatter

Manny Reiner, v.p. and director of foreign operations of United Artists Associated, has returned from an eight-week business trip through Australia and the Far East . . . **Oliver Unger**, National Telefilm Associates board chairman, to the Coast. He's due back tomorrow (Thurs.) . . . **Worthington (Tony) Miner**, exec producer of "The Play of The Week," out ill with a flu . . . **George Mitchell** named west coast division manager for Seven Arts Associated . . . **William Carpenter**, formerly with Ziv-United Artists, named eastern sales manager for Cellomatic Corp., audio-visual producers for industry . . . **Robert DeVinny** has been appointed account exec for United Artists Associated in the western division . . . **Allen Ash** named head of the Chicago office of National Telefilm Associates . . . **Peter M. Piech**, prez of Producers Associates of Television, to visit Gamma Studios, PAT's Mexican production organization . . . Bestwood Corp., of Newark, N. J., has signed for a spot campaign on WNTA-TV . . . WPIX, N. Y., has acquired "Grand Jury" reruns. NTA is the distrib . . . **William D. Hanna** named Canadian division manager for ABC Films, and **John F. Tobin**, formerly with California National Productions, has joined the syndication firm's sales staff . . . **Len Appelson**, formerly chief editor, has been upped to director of live action films at HFH Productions. He was editor on actor John Cassavetes production, "Shadows."

WNTA-TV

Continued from page 27

bids acceptable and retain its tv and radio franchise.

Also very active in the picture is Elv A. Landau, former board chairman of NTA. He, too, wants to program the station on a high cultural level and if at all possible, maintain the same WNTA-TV management and production team. Landau has opened offices in the Times-Life building and is understood to be working toward gathering a group of indie stations under a programming umbrella, with WNTA-TV as the spearhead. It could not be ascertained whether Landau to date has made a definite money offer for the station.

WNTA-TV, meanwhile, is operating as a going outlet, with management currently engaged in mapping plans for next season.

Educational group is headed by Howard C. Sheperd, board chairman of the Greater New York Fund and retired chairman of the First National City Bank. The Sheperd group is working in conjunction with National Educational and Television Center (NET). Spokesman for the educational group poopooed reports that it would not have adequate finances for programming the station if the channel was won by etv. Spokesman indicated that there are monies already there for the taking from foundations, business, and other sources if and when the station is acquired. NET further stated that it would carry its fight to acquire the station right up to the Federal Communications Commission.

As to the FCC moves to popularize the UHF spectrum and the FCC UHF experiment in N.Y., the etv spokesman said etv welcomed the moves. New York, though, he pointed out, isn't a smaller burg than Pittsburgh or Oklahoma City, which has both UHF and VHF educationaly stations in operation, with the UHF stations confined to special "in school" and other specialized uses.

With the fur flying over the possible sale of WNTA-TV, Newark-N.Y., station v.p. Ted Cott is off to Europe for an eight-day visit to London and Paris.

Cott, if the station is acquired by either Landau or Susskind, or other commercial interests, probably would join the new management team. Cott has had a long association with Landau, former NTA board chairman, and he's a cousin of Susskind and has worked closely with him in the past on "Open End" and "Play of the Week."

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition and competitive ratings also are highlighted.

Detroit • STATIONS: WJBK, WWJ, CKLW, WXYZ. • SURVEY DATES: NOV. 10-23, 1960.

WJBK Average Rating: 3 Average Share: 21

Night: MONDAYS 11:15-1:15
Program: NIGHTWATCH THEATRE

Nov. 14 **"TROUBLE IN STORE"**
M. Rutherford, N. Wisdom
1956, United Artists Republic, Repeat.

Nov. 21 **"ADVENTURE IN BALTIMORE"**
Shirley Temple, Robert Young
1949, C&C, RKO, Repeat.

COMPETITION

PROGRAM	STATION & AVG. RATING
Weather-Sports 11:15-11:30	WWJ 10
Racket Squad 11:00-11:30	WXYZ 9
Football/Thea. 11:00-12:00	CKLW 2
Jack Paar 11:30-1:00	WWJ 9
Starlight Thea. 12:15-1:15	CKLW 1

WJBK Average Rating: 5 Average Share: 30

Night: TUESDAYS 11:15-1:15
Program: NIGHTWATCH THEATRE

Nov. 15 **"CALCUTTA"**
A. Ladd, G. Russell
1947, Paramount, MCA, Repeat.

Nov. 22 **"THE BRIDE WORE BOOTS"**
R. Cummings, B. Stanwyck
1946, C&C, Paramount, Repeat.

COMPETITION

PROGRAM	STATION & AVG. RATING
Interpol Calling 11:00-11:30	WXYZ 8
Telescope-Thea. 11:15-11:30	CKLW 1
Jack Paar 11:30-1:00	WWJ 10
Starlight Thea. 11:15-1:15	CKLW 1

WJBK Average Rating: 7 Average Share: 83

Night: WEDNESDAYS 11:15-1:30
Program: NIGHTWATCH THEATRE

Nov. 16 **"VELVET TOUCH"**
R. Russell, C. Trevor
1948, C&C, RKO, Repeat.

Nov. 23 **"SKYLARK"**
C. Colbert, R. Milland
1941, Paramount, MCA, Repeat.

COMPETITION

PROGRAM	STATION & AVG. RATING
Weather-Sports 11:15-11:30	WWJ 13
Jack Paar 11:30-1:00	WWJ 9
Starlight Thea. 11:30-1:00	CKLW 3
Mr. & Mrs. North 11:30-12:00	WXYZ 10
Girl Decoy 11:00-11:30	WXYZ 11

WJBK Average Rating: 8 Average Share: 58

Night: THURSDAYS 7:30-9:00
Program: MILLION DOLLAR MOVIE

Nov. 10 **"BULLETS OR BALLOTS"**
E. G. Robinson, Humphrey Bogart
1936, Warner Bros., UAA, Repeat.

Nov. 17 **"DANGEROUSLY THEY LIVE""**
John Garfield, Raymond Massey
1941, Warner Bros., UAA, Repeat.

COMPETITION

PROGRAM	STATION & AVG. RATING
Witness 7:00-8:00	WJBK 8
Outlaws/Wonderland 7:30-8:30	WWJ 22
Guestward Ho 7:30-8:00	WXYZ 18
Manhunt 8:00-8:30	WJBK 7
Donna Reed 8:00-8:30	WXYZ 21
Zane Grey Thea. 8:30-9:00	WJBK 13
Bat Masterson 8:30-9:00	WWJ 15
Real McCoys 8:30-9:00	WXYZ 26

CKLW Average Rating: 13 Average Share: 55

Night: FRIDAYS 7:30-9:00
Program: MILLION DOLLAR MOVIE

Nov. 11 **"WHITE ORCHID"**
William Lundigan, Peggy Castle
1954, Telefilm of Canada, U. A., Repeat.

Nov. 18 **"TARZAN AND THE AMAZONS"**
Johnny Weissmuller, Brenda Joyce
1945, Banner, RKO, 1st Run.

COMPETITION

PROGRAM	STATION & AVG. RATING
Rawhide 7:00-8:00	WJBK 19
U.S. Marshal 8:00-8:30	WJBK 14
Route 66 8:30-9:30	WJBK 11
Dan Raven 7:30-8:30	WWJ 7
Westerner 8:30-9:30	WWJ 8
Funday Funnies 7:30-8:00	WXYZ 13
Harrigan & Son 8:00-8:30	WXYZ 18
Flintstones 8:30-9:00	WXYZ 28

WJBK Average Rating: 14 Average Share: 37

SATURDAYS 5:00-6:30
Program: EARLY SHOW

Nov. 12 **"STRANGE WORLD"**
Angela Hauff, A. Carlos
1952, UA, UAA, Repeat.

Nov. 19 **"TOM SAWYER"**
Jackie Coogan, Mitzie Green
1930, Paramount, MCA, Repeat.

COMPETITION

PROGRAM	STATION & AVG. RATING
Milkys Party Time 5:00-6:00	WWJ 12
George Pierrot 6:00-7:00	WWJ 10
NCAA Football 5:00-5:15	WXYZ 8
Post Game Show 5:15-5:30	WXYZ 5
All Star Golf 5:30-6:00	WXYZ 5
26 Men 6:00-6:30	WXYZ 4
Comedy Time/ Football/Film 5:00-5:45	CKLW 3
Learn to Draw 5:45-6:00	CKLW 2
Popeye 6:00-7:00	CKLW 13

CKLW Average Rating: 14 Average Share: 37

SUNDAYS 3:30-5:30
Program: MILLION DOLLAR MOVIE

Nov. 13 **"THRILL OF A ROMANCE"**
Van Johnson, Esther Williams
1945, MGM, MGM-TV, Repeat.

Nov. 20 **"GREAT MR. NOBODY"**
Eddie Albert, Joan Leslie
1941, Warner Bros., UAA, Repeat.

COMPETITION

PROGRAM	STATION & AVG. RATING
Dilemma/Pro FB 3:30-4:00	WJBK 16
Art School/Pro FB 4:00-4:15	WJBK 16
Steel Workers/Pro FB 4:15-4:30	WJBK 17
Press Conf./Pro FB 4:30-5:00	WJBK 14
Amateur Hour 5:00-5:30	WJBK 8

TV's Foggy Notions

Continued from page 26

television grew up, and stopped using the accent gambit as an excuse for timidity.

The fact of the matter is that in 1961 television will be established as a world entertainment medium—not just a domestic attraction. Both from a programming and economic standpoint, it has to get a fix on other areas than Hollywood, to release the pressure on the dwindling talent and idea pool. Such an expansion will also take the bite off many advertisers who are fighting a losing battle with the cost per thousand theory.

Television has had a right to a certain amount of nervous tremors over European production. So had the movies. They didn't start with "Ben-Hur."

Most of television's teething problems in overseas production can be traced to two factors—inexperienced personnel, and rushing into production without having properly cased the layout. For example basing a production in Rome, where there aren't enough English speaking actors to support a series. Or setting up shop in Holland, which is excluded from quota. Or sending over a producer who has never been off the lot before, and didn't realize that in Europe a producer is also expected to be an administrator.

In the past year, however, most of the weaknesses in overseas production have been shored up. Technically and artistically it is superb. The acting pool is adequate, but with the heavy motion picture schedule, young leads are hard to come by.

Writing talent, on the other hand, has suddenly become available. Previously the top writers had looked upon television as a slightly wayward stepchild of the cinema, and refused to have anything to do with it. Now they even ask for name credits.

Ideas and properties are plentiful. Directors are shaving their beards. And if it's lookers you are looking for, I give you two words—London-Rome!

Production costs are about the same. You just get more for your money. The gimmick is selling the show overseas as quota. That's where the savings are.

But television production overseas, just as with the motion pictures, still demands American know-how. To set the style, pace and continuity. American creative talents are indispensable.

And when we say creative talents, we mean "pros." European production is not for amateurs, diletantes, characters looking for preproduction expenses, and co-financing promoters.

Actually this group seems to have taken a powder. Some say, the nouvelle vague wafted them over to France. Right now it's chic to be plugging an offbeat French director, instead of a new Bardot. Anyway, they aren't around anymore. But a lot of talent is, and if television wants to play it smart, it would appear that taking the lead of the motion pictures—i.e. bagging some talent, and allocating a few sous for overseas lensing, would be in order.

NET's Opera Tapes

Metropolitan Opera Guild and the National Educational Television & Radio Centre this week started vidtape production of three programs for presentation by affiliates of the National Educational Television network. Production began Sunday (5) on excerpts from Mozart's operatic comedy, "Cosi Fan Tutte," which has been playing New York schools in an English version under auspices of the Lincoln Centre Student Program.

Stage director is Rose Landver, head of Hunter College Opera Workshop. Curtis Davis, program associate for NET, is producing the tele version.

Joan Harrison's Setup

Hollywood, March 7.

Joan Harrison, associated for many years with Alfred Hitchcock, and novelist Eric Ambler have set up Tarantula Productions for a new tv venture.

Bernard Shadron is third principal interested in project.

JFK Sends in Murrow Nomination

Washington, March 7.

President Kennedy formally sent to the Senate today (Tues.) the nomination of (CBS newsman) Edward R. Murrow as director of the U. S. Information Agency. Confirmation of the appointment by the Senate is required.

The nomination was transmitted some six weeks after the President announced his intention of bringing Murrow into the Government. There was no explanation for the delay, although it is known that the FBI is running behind time in clearing Presidential appointees, due to the large number involved with the change of administrations.

Also today, Kennedy officially nominated Donald M. Wilson, former Time-Life Washington writer and a Kennedy campaign aide last fall, as deputy U.S.I.A. director, and Paul Rand Dixon as a Federal Trade Commissioner. Dixon is slated to be Federal Trade Commission chairman, and has recently been chief counsel of the Senate Antitrust Committee.

NBC Gets Setback as U.S. Appeals Court Upholds Nix on Spot Sales

Washington, March 7.

NBC and four of its affiliates have 90 days to carry its fight against Federal Communications Commission's spot sales order to the U. S. Supreme Court.

U. S. Court of Appeals here last week affirmed FCC's order of October 1959 barring any television network from serving as national spot sales rep for any affiliated station. At the time, the order applied to CBS and NBC, since ABC did not have a spot sales outfit. Since then, CBS voluntarily disbanded its tv spot sales unit.

In unanimous opinion by a three-man bench, the appeals court rejected all the main contentions put forth by NBC in its challenge of the FCC action.

In answer to NBC's argument that the Commission lacked legal authority—to issue the order, the court held that the FCC's chain broadcasting regulations had already been sustained in court. The spot sales bar, made under authority of the chain broadcasting regulations, were based on the Commission's conclusion that "a great many instances (exist) where the networks, because of their control over affiliation, can influence affiliates in their choice of spot representative and thus restrain competition and interfere with the independent responsibilities of the station licensees."

The court said it had no basis to hold this conclusion erroneous.

As for NBC's claim the rule was unwarranted because it rested merely on a "potential" evil of restraint on affiliates, the appeals bench declared: "We need not decide whether the evil may fairly be characterized as 'potential.' For it is settled that practices which present realistic dangers of competitive restraint are a proper consideration for the Commission in determining the 'public interest, convenience and necessity.'"

Finally, the court said it had no reason for holding FCC's requirement that tv webs divest themselves of spot sales units was unreasonable. NBC had asserted this requirement was unduly harsh.

Joining NBC in the court challenge were Metropolitan Television Co. (KOA-TV, Denver), WAVE, Inc. (Louisville), Pulitzer Publishing Co. (KSD-TV, St. Louis) and General Electric Co. (WRGB-TV, Schenectady).

NBC has 90 days to file for a review with the Supreme Court.

WTOP Lends a Helping 'Buy Now' Hand to Step Up Drive 'Against Gloom'

Washington, March 7.

Apparently operating on the theory that what is good for the advertiser is good for the country, WTOP Radio has launched its own massive drive "against gloom, pessimism and defeat" and Lloyd W. Dennis Jr., vice president and general manager urges broadcasters throughout the nation to join the effort.

It all began, says Dennis, with President Kennedy's appeal that individuals should not ask what their country can do for them, but look for what they can do for their country.

Dennis rationalized this into "Operation Optimism" which is aimed to accelerate spending and thus, he concludes, improve the economy of the country.

GE's $23,800,000 Bid In Brit. TV-Radio Mfg.

London, March 7.

The $246,000,000 General Electric Co. whose interests range from light bulbs to power stations, has made a $23,800,000 offer to take over all the share capital of Radio and Allied (Holdings), manufacturers of Sobell & McMichael television and radio sets.

Around 65 of Radio and Allied's total voting power is already commited in favor of the deal—latest in a series of mergers which are concentrating Britain's tv and radio industry into a handful of large groups.

Directors of both companies have issued a statement expressing confidence that the new arrangement "will result in the efficient deployment of their combined resources and will provide the basis for an expanding trade in both home and export markets."

In their combined form the two companies will have nearly one-sixth of the U.K market. Merged production and marketing facilities will put the new group in a favorite position when color tv gets going here and GEC claims that its color research is already "very far advanced."

Dallas—Stanton J. Pearson has been named sales manager for KBOX, the local Balaban station.

Resistance to CBS-TV's Morning Plan Crumbles; Finalize Emcee Lineup

Clearance for CBS-TV's new morning sales plan moved well over the 90% mark last week as final affiliate resistance to the plan crumbled. Meredith Publishing okayed the plan for its Omaha and Kansas City stations, WOW-TV and KCMO-TV, and will probably approve it in Syracuse on WHEN-TV as well.

And Taft Broadcasting, which remains the only multiple-owner holdout and only major market holdout to the plan, lost half its effectiveness against clearance when it disaffiliated its WKRC-TV from CBS-TV in Cincinnati to join ABC. The new CBS affiliate, Scripps-Howard's WCPO-TV, will carry the morning shows. Taft's Birmingham station, WBRC-TV, remains the only serious holdout.

Meanwhile, CBS set emcees for its new morning program lineup, which bows next Monday (13). George Fennaman will host "Your Surprise Package," new 11-11:30 stanza; Steve Dunne will emcee "Double Exposure," the 11:30-noon entry, and Red Rowe will take over "Face the Facts" at 2-2:30. Monty Hall, host of "Video Village," will move to the Coast in order to remain with the show, and Eileen Barton joins the stanza as his assistant on-the-air.

Fresno 'U' Sold For $3,000,000

Fresno, March 7.

The O'Neill Broadcasting Co. sold KJEO-TV, an ABC affiliate, to the Shasta Telecasting Co. last weekend for $3,000,000 cash.

J. E. O'Neill, the Fresno firm's president and sole owner, said papers to complete the sale were signed in Frisco Thursday (2) night. Sale is subject to FCC okay.

KJEO-TV is one of Fresno's three UHF channels, broadcasting on channel 47. O'Neill has owned and operated the stations since it went on the air in September, 1953.

George Fleharty, mayor of Redding and president of Shasta Telecasting, said he has no plans for any change in KJEO-TV's operation. Joseph C. Drilling, he said, will continue as general manager.

Shasta Telecasting also operates KVIP-TV, an ABC affiliate, and KVIP-AM in Redding.

'Clancy' Worden, TV's Pubaffairs Dean, Retiring; With CBS 28 Years

By BOB CHANDLER

When Clarence (Clancy) Worden retires next October as public affairs director of WCBS-TV, the CBS flagship in N.Y. and probably the "most decorated" station in the nation in terms of public service awards and recognition, he'll take with him the undisputed title of dean of tv pubaffairs toppers.

For Worden was certainly one of the first television public affairs chiefs, if not the actual first. And considering he started in his WCBS-TV post in 1950, and since he's been through four general managers at the station with hardly any change in pubaffairs approach or philosophy, he's got to take the record for longevity in a pubaffairs post as well.

But it's in the reputation and "image" of WCBS-TV itself that Worden can take his chief source of pride. "We're up to Rate Card No. 21 now in just over 11 years, and I think our public affairs shows have had something to do with that. Every time we sell a one-minute spot in 'The Late Show' we've really been selling a little piece of 'Camera Three' as well."

Worden has some definite ideas, after 11 years in television, as to the function and organizational status of a pubaffairs department. He firmly believes that the job of pubaffairs programming is to give the audience what it can't get in commercial programming—"something for everybody," and to give the station an image of prestige in the community.

And equally important as a means to the end is Worden's insistence that the public affairs department be completely independent of a station's (or network's) program department. The program manager's job, he believes, is to develop properties that are "commercial" in the strictest sense. The pubaffairs director deals in non-commercial properties, caters to minority viewers and tastes. Worden sees the objectives of program and pubaffairs departments as diametrically opposed, and fears that any control of pubaffairs by a program department would result in a watering-down and a "commercialization" (in the type of program) of pubaffairs shows.

The job of public affairs begins where commercial or mass programming ends, as witness the case of "Camera Three," the station's best-known pubaffairs stanza. It was intended from the start by Worden as a freewheeling show that would touch on anything and everything in literature and the arts. And as such, it was "a producer's show," the producer in this case having been Robert Herridge.

'Hire Good Men'

Choice of Herridge cues up another of Worden's tenets as a pubaffairs director, "Hire good men." Worden attributes some of his success to hiring "men who are smarter than I am, producers who are geniuses in some areas." He admits that when Herridge got arty, "sometimes I didn't know what half the shows were all about, but I knew they were good. And when Herridge came up with a bad show idea, I knew it was bad and was able to persuade him not to do it."

Herridge was "Camera Three's" first producer, starting in 1953, after he'd been doing an education series for Worden that wasn't working out. "Camera Three" under Herridge's freewheeling and imaginative stewardship became a smash, a network pickup followed and Herridge himself moved over to the web. His successor was Lewis Freedman, now producer of "Play of the Week," and the current boss on "Camera Three" and an equally freewheeling personality is John McGiffert.

The "Camera Three" story is pertinent in that it reflects Worden's basic tenets—(1) pubaffairs programs start where commercial shows leave off, as vehicles for minority viewers who can't get their satisfactions from commercial programs; (2) pubaffairs should be divorced and separate from programming, which has as its function the development of commercial formats (imagine "Camera Three" in the hands of a program department); and (3) hire people smarter than you are to do your programs, particularly in the public affairs area.

But there have been other significant shows during Worden's tenure at WCBS-TV under such diverse management personalities as Richard Swift, Craig Lawrence, Sam Cook Digges and Frank Shakespeare. In terms of "image-builders," Worden calls "Sunrise Semester," the early-morning college-credit courses with New York U. far and away the most important of these. But he points out he can't take credit for "Sunrise"—he says it was all Digges' doing and of all four gents he characterizes Digges as the most aggressively pubaffairs minded. Other major pubaffairs efforts have been "Eye on New York," "N.Y. Forum," "American Musical Theatre," "Our Goodly Heritage," etc.

Worden, when he retires in October, will have put in 28 years with CBS. He started with the network in 1938 as Major Bowes' publicist, after having been with the Brooklyn Standard-Union and the N.Y. Daily News as a political reporter.

(Continued on page 54)

FCC Report Bolsters Chances For Permanent Equal Time Suspension

Washington, March 7.

A preliminary Federal Communications Commission report on broadcasting's 1960 campaign performance reflects well on the industry and further bolsters chances of permanent suspension of equal time for Presidential and Vice Presidential races.

The report, submitted to Senate Commerce Committee in accord with a resolution passed by the Senate last year, contains compilations of data garnered from political broadcast questionnaires dispatched last summer and fall. But FCC said final tabulations have not yet been made. Among conclusions made in the report (some previously revealed in FCC's statement to the Commerce group last month) are:

—The networks made available, under Section 315 suspension, a "substantial amount" of time "in good viewing hours" with charge.

—Despite the free time given politicos, the parties spend as much for tv network broadcast in 1960 as in 1956. Although radio expenditures were somewhat less, "indications are that total expenditures for political broadcasting were substantially higer in 1960 than in 1956."

—Affiliated tv stations "with few exceptions" cooperated in carrying the Great Debates. Sustaining web programs, other than the Great Debates, on which Presidential or Vice Presidential contenders appeared received less clearance, however. Affiliates of the radio networks reported high clearnace, although less than the tv affiliates.

—"By and large, networks and stations exercised considerable care and succeeded in providing virtual equality in sustaining time as between the Presidential and Vice Presidential candidates of the two major parties."

—Minor Presidential candidates received "relatively little" cuffo time. However, FCC noted that there was no third party of any great import during the 1960 campaign.

In the statistical breakdown, FCC, as previously reported, estimated total broadcast charges for all GOP candidates at about $7,500,000 and for the Democratic contenders about $6,750,000. Other candidates were billed about $400,000.

Overall, charges for combined radio and tv network time facilities were about 7.5% below 1956 for the two major parties—$3,006,102 in 1960 compared with $3,251,454 in 1956. For the three tv networks, the Democrats shelled out $1,106,875 and the Republicans $1,820,360 for a total of $2,927,235. The 1956 tv network total was $2,930,514. The four AM radio networks billed GOP and Democratic candidates $78,867 last year and $320,940 in 1956.

Sustaining Time Up 32%

Amount of sustaining time by the three tv networks rose 32.8% from 29 hours, 38 minutes in 1956 to 39 hours, 22 minutes last fall. The Republicans received 18 hours, 21 minutes, while the Democrats received 19 hours, 26 minutes. The four AM radio webs provided a total of 43 hours, 14 minutes in sustaining time—a 33.5% increase over 1956.

A total of 430 tv stations reported a combined 1,250 hours given GOP candidates and 1,253 to Democrats. Programs paid for by candidates or supporters amounted to 2,223 for Republican candidates and 2,193 for Democrats over all tv stations reporting. Commercially sponsored programs totalled 521 hours for Republicans and 471 for Democrats. Radio stations gave Democratic candidates 2,567 free hours and Republicans 2,483.

The three tv networks gave the Republican and Democratic Presidential and Vice Presidential candidates eight hours, six minutes apiece. In non-sustaining times, the tv webs showed the Democratic national ticket 11 hours, 15 minutes and the Republican, 13 hours, 34 minutes.

Of the Great Debates, 472 tv affiliates carried the first, 468 the second, 471 the third and 468 the fourth.

FCC said that if Congress decides to enact permanent suspension of Section 315 for the national tickets, consideration be given to whether all appearances of presidential or vice presidential should be exempted. FCC noted that Vice President Lyndon Johnson was also running for reelection to the Senate in Texas, and his GOP opponent there had indicated to the Commission he had asked for equal time to match Johnson's appearances on national tv. Since the Commission was never advised as to whether the opponent was granted equal time, it never ruled on the question.

Robt. Sarnoff to Legion: 'We've Earned Permanent Claim to 315 Freedom'

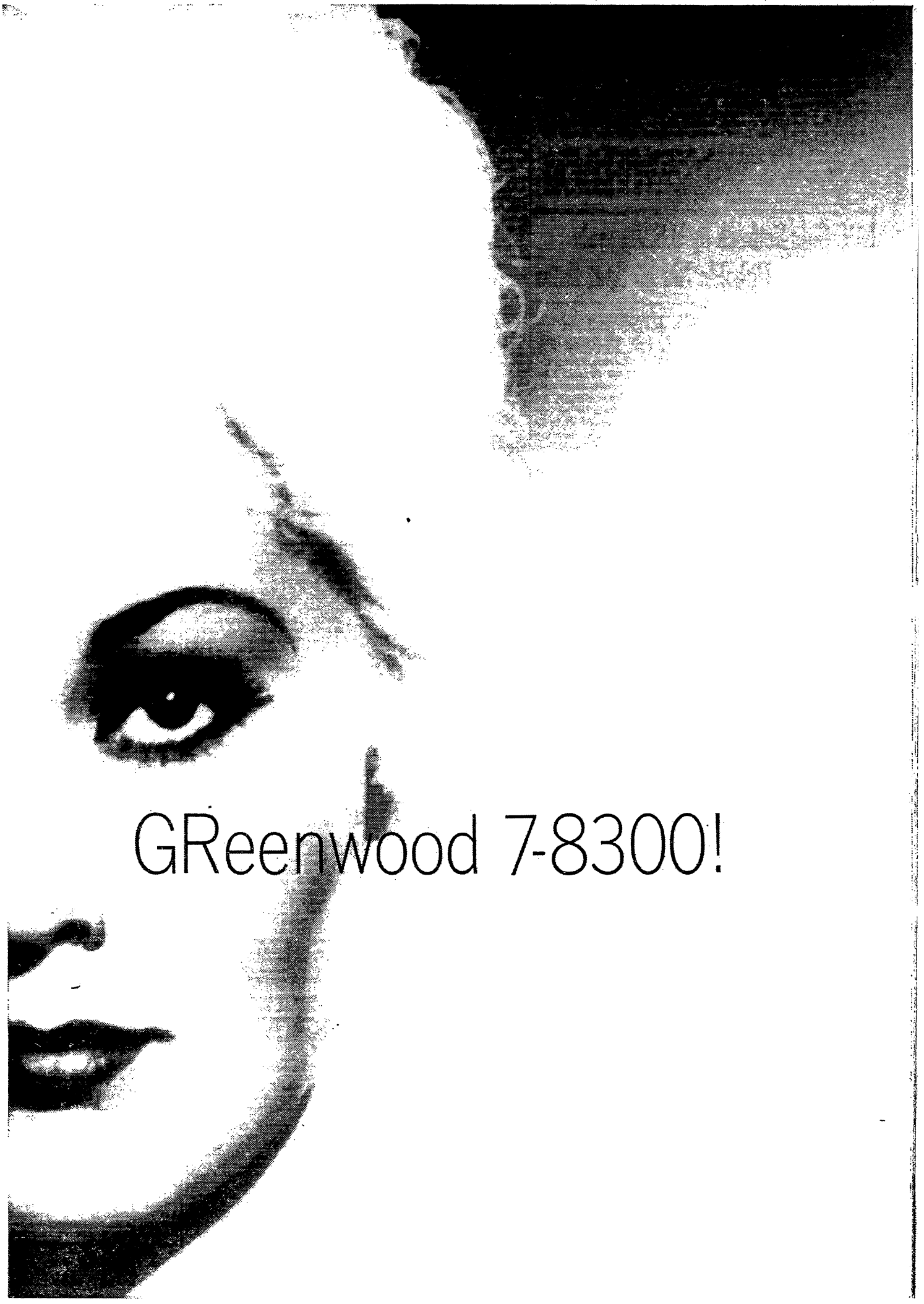
Washington, March 7.

Robert W. Sarnoff, NBC chairman, told the American Legion seminar here last week that broadcasters earned the right to the same freedoms in 1964 that they earned in the 1960 Presidential campaign.

He said that tv was able to present the two major candidates with unprecedented freedom because "Congress lifted the legal restrictions that would have compelled us to give equal time to a dozen or so minor and fringe-party candidates in which the public was not interested." He added, however, that the relief "we enjoyed was only temporary; the restriction is still on the books, embodied in section 315.

"Now that broadcasters have demonstrated the skill, fairness and responsibility with which we can rise to the opportunity, we believe we have earned a permanent claim to the freedom we were able to exercise."

The NBC topper received an award from the Legion for his work in seeking to reform Section 315.


GReenwood 7-8300!

Kim is the name.
And you can reach her, and many more of Hollywood's biggest stars, with a call to WCAU-TV Philadelphia.

Channel 10 has just added, to its already fabulous feature film library, two new star-studded packages of more than three hundred major post-'48 movies—from both Warner Brothers and Columbia Pictures—never before seen on television.

In the months ahead, Philadelphians will be tuning to 10 to see big premieres like *The Caine Mutiny*, *Born Yesterday*, *A Star is Born*, *The High and the Mighty* and *Rebel Without a Cause*... with big stars like Marlon Brando, Rock Hudson, Judy Holliday, Jack Lemmon, John Wayne, Judy Garland, Doris Day. All coming to Channel 10's top-rated Early Show and Late Show!

In short, "colossal" motion picture entertainment and a "stupendous" advertising buy.

Get the picture?
Dial GReenwood 7-8300 or write to WCAU-TV

Channel 10, Philadelphia • CBS Owned
Represented by CBS Television Spot Sales

V of A Enlists College Students For Series Being Beamed O'seas

Chapel Hill, N.C., March 7.

The Voice of America has set up temporary headquarters in the Univ. of North Carolina's communications center, where it will tape a series of radio panel discussions by students from UNC, Duke and North Carolina College.

Frederick Buch, producer of the Voice of America program, "Report to Youth," and Hobson Banks, moderator of panels, have completed arrangements for recording the programs, and work on them began last week.

According to Buch, producer of the program for the U.S. Information Agency, which operates the Voice of America, "Report to Youth" is designed to present to the English-speaking youth of the world as accurate a picture as possible of the activities and thoughts of American youth.

The programs are broadcast worldwide in English, and translated summaries into various foreign languages are in some cases also made.

Fifteen-minute panel discussions scheduled for production at the Univ. of North Carolina will be on on the subjects, "problems of racial integration in American colleges"; and "the role of athletics in institutions of higher learning."

The USIA men are also planning a number of individual interviews with students and faculty members at UNC. Buch said that an interview with Mohammed Reyazuddin, student at UNC from India, on his impressions of America, will be taped for broadcast also.

Following the recording sessions at Carolina, the group will move to Raleigh, where Buch and Banks plan to tape panel discussions by students from Meredith College, State College and Shaw Univ., on the subjects. "working your way through college," "youth and the arts" and "youth and agriculture."

Toledo—Electric Autolite Co. announced its return to national tv as co-sponsor of "The Racer," a regular weekly half-hour adventure series with an auto racing theme starring Brian Kelly and John Ashley. Program will begin in the fall at a time and on a network to be announced later.

Y&R 'NIGHTBREAK' VENEZUELA TV BUY

Young & Rubicam, which began the whole thing two-and-a-half years ago by buying a multivariety of spots for its own clients in ABC-TV's daytime program lineup, has extended bundle buying to South America.

VeneVision S. A. a new Venezuelan outlet, began operating this week, and the American ad agency played a large role. Y&R bought an hour a night, from 8:30 to 9:30 p.m. (Monday through Friday) for its various clients and is calling the time "Nightbreak." (ABC-TV, in the U.S., called its new sked, the one in which Y&R heavily participated, "Operation Daybreak.")

Venezuelan prime time strip is made up of Latin-dubbed versions of Warner Bros. programming—"Sunset Strip," "Maverick" and "Cheyenne" included. Agency is feeding into the cross-the-board slot (at relatively low cost) participations by General Foods, Bristol-Myers, Procter & Gamble, Johnson & Johnson and Chrysler. S. C. Johnson and Dorothy Gray, from other agencies, are also in the 8:30 lineup.

ABC holds a minority interest in the Venezuelan network in which Y&R bought "charter" advertising.

U.S. OK's 'Man Shoot'

Continued from page 1

the spot, and they can cut into the audio if they wish, but won't be permitted to cover the basic running narration of the shot itself. The Canaveral project, of course, will have audio communications with the satellite, but will not be made available for broadcast.

Date of the shoot is still uncertain, but arrangements have been made so that producers, correspondents, etc., will fly to Canaveral at a specified number of days before the attempt in order to prepare on the spot. Film units will be stationed in the Atlantic to cover the recovery phase of the story, and also live units will be at the White House for ceremonies honoring the Astronaut.

All of this will be pooled coverage. As to the difference in coverage by the networks, this will depend on how they prepare their background shows—for example, news specials the night before the shot are being planned which would utilize footage of the training programs of the Astronauts, the space shots using chimps and the previous recovery attempts. Each web would do its own job on these background efforts.

Networks have already assigned key people to the story.

WNBC-TV Springs A New Rate Card

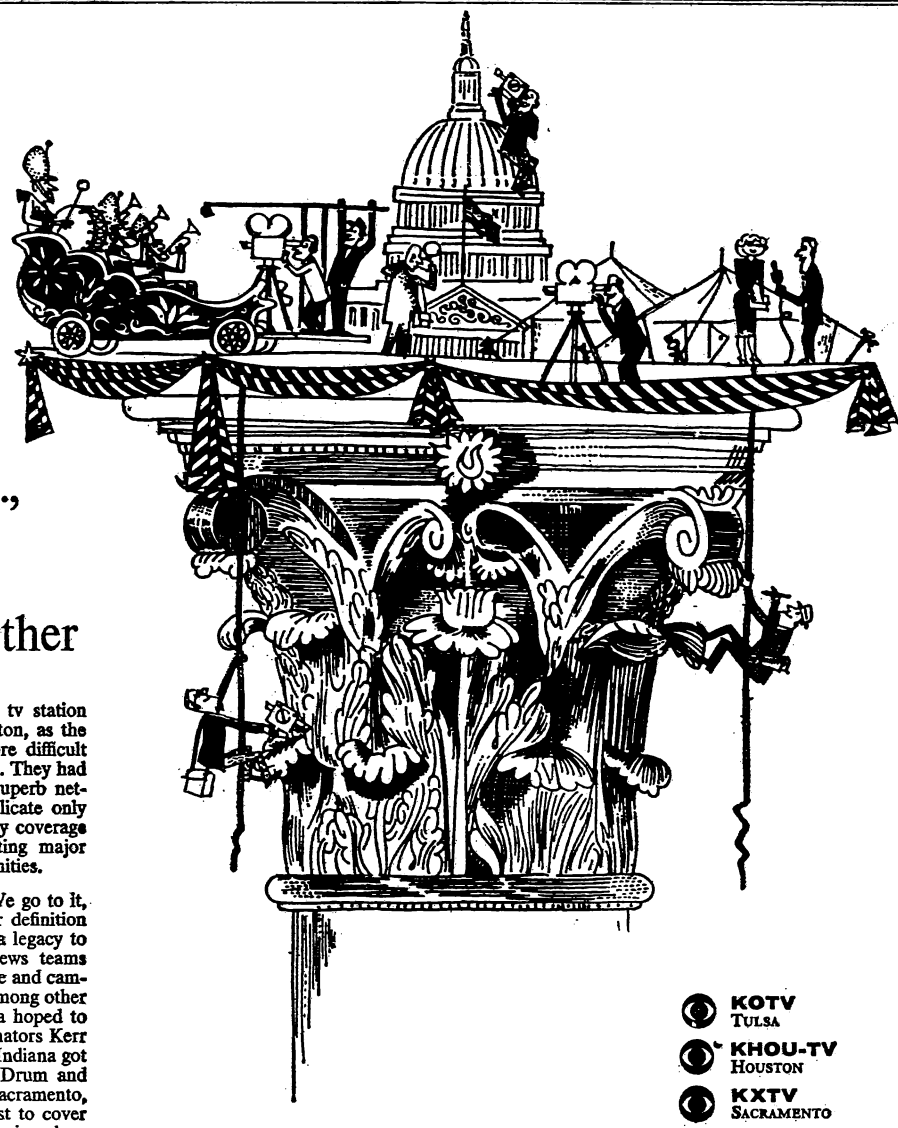
WNBC-TV, the NBC owned & operated station in N.Y., is putting out a new rate card, in which the station hopes "to bring the pricing of primetime 60-second announcements into a more realistic balance with the cost of triple-A 20-second spots." New card, No. 21, effective March 1, also offers an extra cash discount for extra-volume skeds.

Bankrollers can earn an additional 5% off on a new consecutive weekly discount plan, (added to an additional 5% available if a sponsor buys no fewer than seven announcements per week, and if he also has a triple-A, 10, 20, 30 or 60-second spot). Top discount thus becomes 57.25%—a 7.25% increase over Rate Card No. 20.

Because ayem local biz is offish, WNBC-TV has reduced spot buys between 7 and 10 a.m.—and also in the 8 p.m. station-break strip.

The 7 to 10 a.m. prices for minutes were reduced from $400 to $300, 20-second announcements from $300 to $225.

To bring more equality in the pricing of 60-sec and 20-sec triple-A availabilities, outlet has set a $2.500 price on minutes, a rise of $200 while the 20-second spots remain $2,300.



Tenting in D.C., *or* In One Era and Out the Other

Finding a roof for five Corinthian tv station news-and-camera teams in Washington, as the Kennedy era began, was much more difficult than finding reason for their presence. They had no intention of duplicating CBS's superb network coverage; they sought to duplicate only Corinthian's success, as evidenced by coverage of last year's conventions, in relating major political events to their own communities.

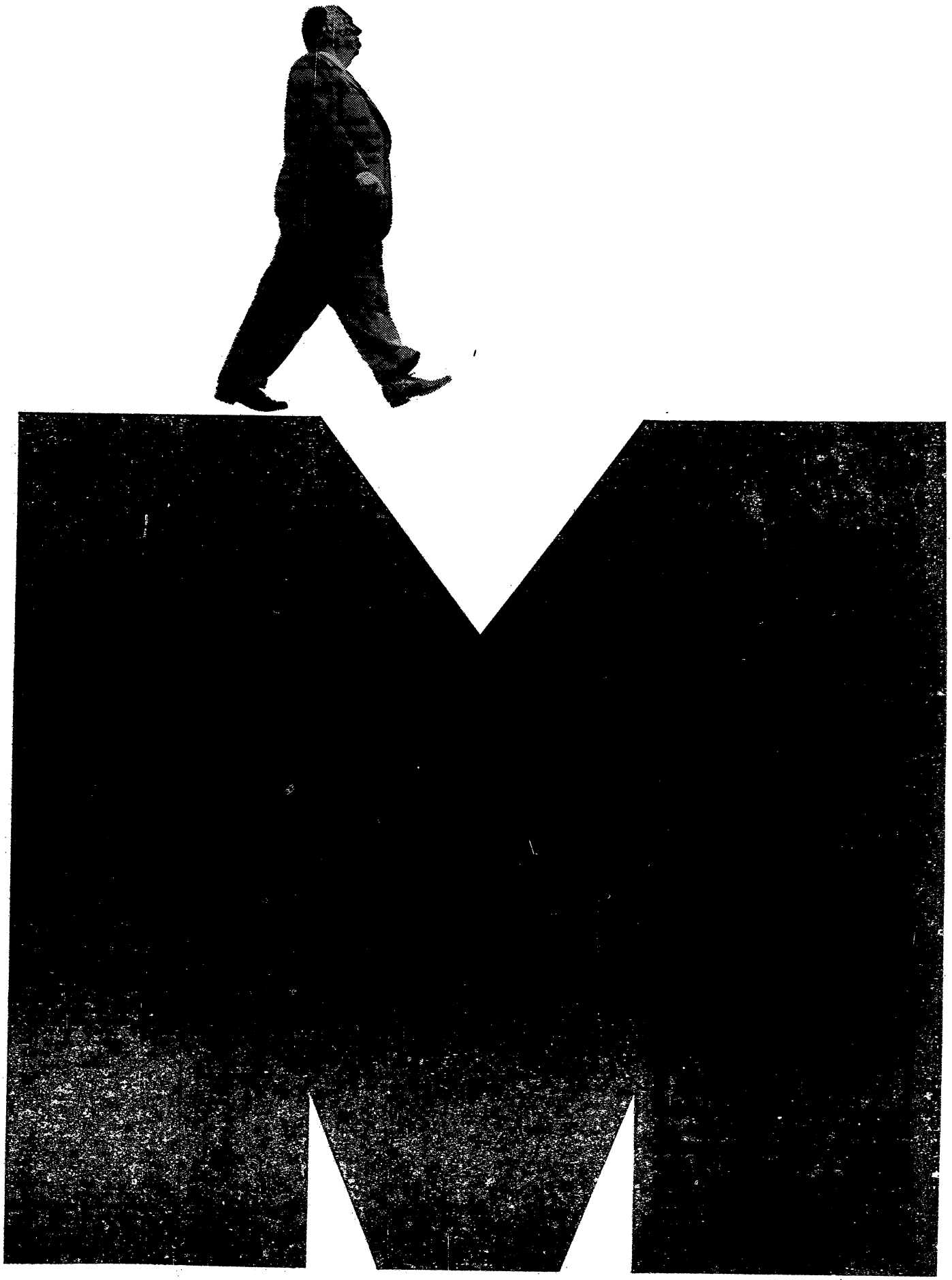
Local news doesn't come to us. We go to it, even if it's in D.C.—and even if our definition of local is non-traditional. Without a legacy to stand on, our individual station news teams tackled Project Washington with mike and camera. The Houston group was after, among other things, a Ladybird's eye view; Tulsa hoped to strike oil by spending a day with Senators Kerr and Monroney; our gentlemen from Indiana got on the bandwagon with the state's Drum and Bugle Corps; the young men from Sacramento, reversing Greeley's advice, came east to cover the Inauguration's pomp—and to examine plans for legislation affecting their tele-urban community.

Different regions find different meanings in Washington, 1961. Those differences are best explored by local tv reporting crews and public affairs programming, focusing on political faces and issues of special interest to the folks back home. This is the kind of journalistic initiative, under group organization, that results in high identification with regional audiences, cementing stations to communities and communities to stations.

KOTV TULSA
KHOU-TV HOUSTON
KXTV SACRAMENTO
WANE-TV FORT WAYNE
WISH-TV INDIANAPOLIS
WANE-AM FORT WAYNE
WISH-AM INDIANAPOLIS

Responsibility in Broadcasting *Represented by H-R*

THE CORINTHIAN STATIONS



Radio Review

THE PAGE MORTON SHOW
With Miss Morton, Walter Fleischer Orch (7); announcer, Tony Marvin
Director: Dick Charles
15 Mins., Sun.: 4:05 p.m.
CHOCK FULL O' NUTS
WCBS, N. Y.

(Grey)

Once upon a time it was the voice of honey-haired Jean Martin that soothingly trilled the jingle, "Chock Full O' Nuts Is The Heavenly Coffee." But now that Miss Martin's marital status with CFN prexy William Black is being adjudicated by the courts, Page Morton has replaced her as the company's ambassadress of song.

Miss Morton's show, introed as "the heavenly voice of Page Morton and her piano," is currently heard in some 15 cities. One of the latter is New York, where courtesy of WCBS, the Sunday motorist and others with time on their hands may catch her at 4:05 p.m. Whether her voice is "heavenly" is a matter of opinion.

But on the strength of Sunday's (5) edition Miss Morton's vocalistics certainly abound in come hither qualities. Her low, sexy voice brought out all the nuances in "J'Attendrai" and even put new ones in it. She knows her way around a ballad and for dialers who've had their fill of rock 'n' roll this quarter hour is a welcome escape.

Rounding out the show is Walter Fleischer's listenable combo which contributed a tune on its own aside from backing Miss Morton. Announcer Tony Marvin intoned the CFN plugs with an aromatic delivery and displayed a tuneful baritone to boot as he dueted the "heavenly coffee" jingle with Miss Morton.

Show, incidentally, is also heard Saturdays via WOR, N. Y.

Gilb.

Radio Followup

The many AM stations in the metropolitan New York area should monitor each other and learn how dedicated almost every one of the platter-chatterers is to the sound not only of his own voice but that now well-worn cliche "service." There is so much saccharine hooey about this being "your" station, with these magic call-letters so concerned, 24 hours on end, each day, with "your" traffic problems, "your" weather reports, "your" welfare, "your" public service that it's all a big bore.

The guy who shaves to deejay palaver-and-music or the guy who drives downtown to ditto, or the housewife for that matter, may welcome less of "their" welfare and more of the station's music-and-news, with a minimum of yakity-yak. The commercials that fall in between more than make up for any supplementary conversation. Little wonder that when a WPAT (Paterson) comes along with a lightly-and-politely programming concept it carves a niche for itself.

Abel.

13,500 Dodge Dealers In Closed-TV 'Meet'

Dodge dealers throughout the country attended a closed-circuit television sales meeting last Thursday (2).

The program, produced and networked by Theatre Network Television, reached some 13,500 Dodge dealers in 31 cities.

In recent weeks, TNT has handled closed-tv shows for all four automotive leaders—General Motors, Ford, Chrysler, and American Motors.

TV Followup

Continued from page 35

testimony of three girls who discredited the state's key witness Defense kept the girls under wraps until the trial and sprang them as surprise witnesses; would the D.A. have dropped the charges had he known of the girls?

All of this made fascinating viewing throughout; yet the serious nature of the two key points under consideration were continuously underlined. A 10-minute wrapup session with U.S. Judge Irving Kaufman, State Court of Appeals Chief Judge Charles S. Desmond, and Harvard Law School Dean Erwin N. Griswold, tended to be inconclusive, with the trio tending to be moderate in their views on the problems.

For Murrow, who's got two more "CBS Reports" coming up, it was another distinguished effort; for McMullen, whose potential as a topflight tv documentarian is only beginning to be realized after his fine work in radio, it was a skillful job of reporting and producing. Overall supervision, especially of the editing, by Friendly was as usual a brilliant job. *Chan.*

Bell Telephone Hour

Bell Telephone soirees continue to deliver a class kind of entertainment, always in good taste and with a high entertainment flavor. The series goes for unusual effects, high contrasts, but nearly always an olla podrida with appeal to the bulk of the listeners.

The episode with Gracie Fields and Stanley Holloway was done in the near-classic vaudeville style of the London music hall. The duo painted a pleasant picture of the entertainment which used to abound in the British capitol as well as some of the stages of this country when this century was young. The pair mixed comedy, nostalgia, and near pathos in a blend in which the common denominator was enormous variety talent.

Also of top artistry was the pair of arias by Renata Tebaldi "Vissi d'Arte" from "Tosca" and the infrequently performed "Io Son l' Umile Ancella" from "Adriana Lecourvrier." She is a singer with the mark of greatness.

Also in the solo vein were the offerings of Burl Ives who did ballads and pops with backgrounds of dancers and a vocal group which chimed in periodically. Ives provided a pleasant musical commentary on American folklore for a satisfying period.

The most ambitious segment was the combination of the Roberto Iglesias Ballet Espagnole and Los Chavales de Espana, which didn't come off as it should. Curiously, Los Chavales came off better in this sequence because of better integrated efforts. Iglesias' solo efforts, were well-danced, but more group excitement was needed to carry off the air of gypsy abandon.

Jose.

Westinghouse

Continued from page 25

Ramparts," which would go for $42,000 on first-runs and $17,500 on repeats. Show is meant to be for 26 weeks of originals, but it could be cut back to accommodate an alternate bankroller like Westinghouse or perhaps, if the entertainment format falls through, even Westinghouse itself. Westinghouse once had a Desilu-made hour in a late Friday time over at CBS-TV, but it folded when the ratings didn't materialize in sufficient force to duplicate the then large ($12,000,000) Westinghouse expenditure.

Originally, NBC wanted to use a Chet Huntley or Frank McGeehelmed half-hour news stanza Fridays at 10:30, but either could be moved into a 10:30 Wednesday period, which is now part of the web's thinking.

As for the rest of Friday, it's a catch-as-catch-can arrangement for NBC-TV. Unlike other nights, which are mainly sewed up program-wise, Fridays are open to "all takers," and there is even a possibility that if Miss Shore doesn't end up at 10 she will get part of 9 p.m. Meantime, web is sweating out the return of American Tel & Tel for the "Bell Telephone Hour," which also could either go Wednesdays at 10 or Fridays at either 9 or 10.

negative

Stations become important to people for the things they avoid as well as the things they do. Accentuating the negative: the noisy intruder, the meager news coverage, the lack of constructive programming based on local needs, the quick device in place of the sound service. A more positive approach over the years has helped bring each of our radio and television stations the most responsive audience in its coverage area. People listen. People watch. People know.

THE WASHINGTON POST BROADCAST DIVISION

WTOP-TV CHANNEL 9 WASHINGTON, D. C.
WJXT CHANNEL 4 JACKSONVILLE, FLORIDA
WTOP RADIO, WASHINGTON, D. C.

65 Quarter-Hours
or 195 Five-Minute Programs

"CONSULT DR. BROTHERS"

This popularity proven program series was pre-tested before a panel of top station management. The reaction was immediate and decisive. They bought it! Now you've got it too—a program that's perfect for stripping—all the popular appeal of adult subjects...love...marriage ...sex...dating...treated in a mature manner. Dr. Joyce Brothers does it with all the prestige inherent in her vast professional background...with a lively personality which excites lively viewer interest. "Consult Dr. Brothers" has: proven track record, proven sales record, proven critical acclaim, proven audience and sponsor pulling power. Don't miss this one!

ABC FILMS, INC.
1501 BROADWAY, NEW YORK, N.Y., LA 4-5050

NAB Warns Mfrs: Cool Down On Those Toy Pitches on Video

Television toy advertisers will be the first target in a stepped-up National Assn. of Broadcasters Code Review Board campaign to alert subscribing stations to tv commercial abuses.

Code's New York office also is reportedly meeting with agency and advertiser execs in an attempt to amicably negotiate a cooling down of toy pitches, especially those slanted at pre-school kids, and in the areas of dramatic representations and price appeals.

Code Board has tentatively slated a scrutiny of toy advertising for the next Washington session, and in the interim is understood to be preparing a bulletin on toy blurbs for subscribing stations.

As "guidelines for toy advertising," the bulletin, being prepared by the New York Code Office, is particularly concerned with dramatizations that show a toy in use in a way that isn't authentic, and demonstrations suggesting attributes not inherent in the toy as purchased—dazzling visual effects and unfair glamorization.

Stations also are warned about oversimplifications, such as "only" and "just" applied to toy prices exceeding a few dollars and appeals contending that a child betters his peers with a high-priced toy, or that the lack of said toy will invite contempt or ridicule.

Code contends that "younger children are not in all situations able to discern the credibility of what they watch, posing thereby an ethical responsibility for others to protect children from their own susceptibilities."

Color TV to Highlight British Radio Show

London, March 7.

Color tv will add a flash of rainbow to this year's Radio Show for the first time. New color receivers will work alongside black-and-white sets when the show opens at Earls Court on Aug. 23. Move is result of a plan by BBC and Radio Industry Council to give public glimpse of color service which the BBC is pressing to launch. Programs are likely to be relayed to the show from BBC's experimental color studio at Alexandra Palace.

PACKED HOUSE FOR MINOW'S SWEARING

Washington, March 7.

It was SRO in the Federal Communications Commission's hearing room when Newton N. Minow was sworn in as new chairman last Thursday (2). Congressmen, attorneys and FCC staffers of all ranks squeezed into the room for the biggest turnout for such an occasion in the memory of oldtime observers.

After outgoing Chairman Frederick W. Ford convened the special session of the Commission for "the very pleasant purpose" of admitting Minow, Supreme Court Justice William O. Douglas gave the oath to the 35-year-old former law partner of Adlai Stevenson.

Douglas, noting that Minow once served as clerk to the late Chief Justice Fred Vinson, said: "Over at the court, we are mighty proud of his professional achievements since that time . . . his great ability, great sense of public service, his character and drive."

Douglas, incidentally, recalled that he had aspired to be FCC Chairman in the late 30's, and had come close to getting the appointment from FDR.

Among those on hand were House Commerce Chairman Oren Harris (D-Ark.), Rep. Peter Mack (D-Ill.), and president LeRoy Collins of National Assn. of Broadcasters.

Minow fills the unexpired term of ex-FCC Chairman John C. Doerfer ending June 30 and a full seven-year term beginning July 1. Commissioner Charles E. King had been filling the Doerfer seat on an interim appointment from President Eisenhower last summer.

Atlanta — Horace W. (Buddy) Ray, program director since 1959 for WAGA-TV, Storer chain mouthpiece here, has been appointed operations manager for mill. Announcement was made by Ken Bagwell, station's general manager, himself a recent appointee. Ray joined Storer web in 1955 at WVUE, Philadelphia, and transferred to Atlanta in 1958.

'Clancy' Worden

Continued from page 47

He then moved directly into the network's publicity department under the late Louis Ruppell, and then into WCBS as director of public affairs and special events. In May of 1950, the network decided to consolidate WCBS and its new tv station, and Swift, then g.m. of the radio station, was named to head WCBS-TV as well, with Worden becoming director of pubaffairs for both and assistant to the tv g.m. besides, and Dick Doan becoming program boss for both.

Later, the stations were divorced again and Worden stayed in tv. That "assistant to the general manager" title was justified because besides his pubaffairs duties, Worden was given the job of continuity acceptance boss over commercials and live programming, a job he still holds down as something of a symbol of the CBS-TV o&o stations' independence and autonomy, since the web itself maintains a fully-staffed department to handle the same thing. Worden doesn't see any connection between his two jobs, other than that the continuity job merely requires "common sense" and a knowledge of the "do's and don'ts."

As of the moment, WCBS-TV is enjoying a sort of extra bonus to its pubaffairs schedule, in that it's handling exclusively Gov. Nelson Rockefeller's biweekly tv "reports to the people," and also is getting most of Mayor Robert F. Wagner's television appearances on an exclusive basis when a hot issue arises such as Police Commissioner Kennedy's resignation last week.

Worden, an old political reporter who's kept up his contacts, has a wide-ranging circle of political friends and acquaintances. But he's realistic enough to admit that those WCBS-TV exclusives aren't his doing except inasmuch as his pubaffairs efforts have helped give WCBS-TV a measure of prestige and class to go along with its mass circulation.

San Antonio — Exclusive television rights for the Texas Open Golf tournament to be played April 27-30 at Oak Hills Country Club here were sold by the San Antonio Golf Association to WOAI-TV for $1,200. Radio rights for the golf tournament have been offered for $300 but no takers have appeared.

CBS Television City's KABC-TV Alumni Assn.

The program department at CBS-TV's Television City in Hollywood is beginning to look like the KABC-TV alumni association headquarters, what with Peter Robinson now joining the CBS-TV setup there as associate director of program development under Hunt Stromberg Jr.

Latter, of course, was program chief at the ABC o&o in Los Angeles before moving crosstown to CBS. Robinson, the new replacement for Bruce Lansbury, who last week became director of daytime programs in Hollywood, succeeded Stromberg as KABC-TV program boss and more recently was v.p. in charge of programming for Selmur Productions, the American Broadcasting-Paramount Theatres production subsid headed by Selig Seligman, who also heads up KABC and KABC-TV.

Lansbury, who joined CBS a year ago as Stromberg's assistant in program development, had been a KABC-TV producer-writer, working on such properties as "Day in Court."

Foreign TV Followup

Continued from page 34

set designer, but the boy hadn't enough money or position to satisfy her mother. Crisis came when the guy took a job in Scotland, and the threatened separation led Diane to appeal to the courts for permission to wed. If parents disapprove, a magistrate can reverse their decision. In this case, he did not, the boy went off, and the girl was left to sweat it out resentfully with her parents.

But the boy clicked, was interviewed on tv, and his play came to London. This changed mother's mind. She began to think he was a good catch for her daughter after all. But by this time the boy had had second thoughts, and Diane was left to weep on her lonely bed.

That was the gist of it. Cooper tricked it out with some social parallels which weren't sufficiently developed to provide the necessary depth. For instance, Doris had a slatternly sister who didn't care that she'd stayed working-class, and a social-climbing sister whose daughter had hooked a tycoon's son. The point he tried to make was that young people shouldn't be forced to accept their elders' preconceived ideas, but it was blunted by too glib comparisons.

The acting was first-rate, with Mona Washbourne excellent as the mother who kidded herself she was doing what's best and Lola Brooks notably appealing as the frustrated girl. Sturdy support same from Geoffrey Frederick as the young man, and Sheila Burrell, Charles Lamb, and Arthur Lovegrove etched in neat cameos. Tania Lieven provided a production that never went off the domestic key, and the hour was a telling, if modest, contribution to slice-of-life drama. *Otta.*

Timex's Gleason Spec Buy; Beats Speidel to Punch

CBS-TV made a $275,000 "save" week with a fastmoving sale to Timex of the 90-minute Jackie Gleason special, "The Million Dollar Incident." Timex will sponsor the show April 21, a Friday, at 8:30-10 p.m.

The special was taped last August and kept on the shelf until last week, when some sales interest began to generate after some seven months of gathering dust. Speidel, which sponsored Gleason in a one-hour variety special last fall, had some money to spend and asked to look at "Incident."

Meanwhile, Timex was slated to sponsor its second one-hour Red Skelton special of the season on April 21, when word came through from the Coast that Skelton had decided not to do the show, on advice of doctors. Comic has just returned to his weekly show after an operation for hernia, and medics figured the added work of the special would be too much.

So Timex, in looking for a replacement, asked to view "Incident," took 48 hours to decide, and told CBS it would buy it, even though it involved purchase of another half-hour of time as well as a higher production nut. Actually, Timex won't be paying the full $275,000 tag, but CBS will probably recoup that entire nut via sale in Canada, since Timex bought only the U.S.

Though "Incident" was made last August, it hadn't been shown on Madison Ave. at all until the past couple of weeks. Web's policy was to keep it under wraps until there was genuine sponsor interest, rather than simply curiosity by sponsors with no money to spend, or agencies who wanted to see it for unnamed clients.

Idea was to avoid the pitfalls encountered by NBC with its "Moon and Sixpence" special a year ago. In that case, despite the brilliance of the production, every agency man became a "critic" and NBC had a tough time selling the show.

EMMETT KELLY

Mgt.: LEONARD GREEN
300 E. 51st St., New York
PL 2-1764

★

Best Wishes

On Your

Academy Award Nomination

SHIRLEY JONES • SAL MINEO

For Her Role in "ELMER GANTRY"

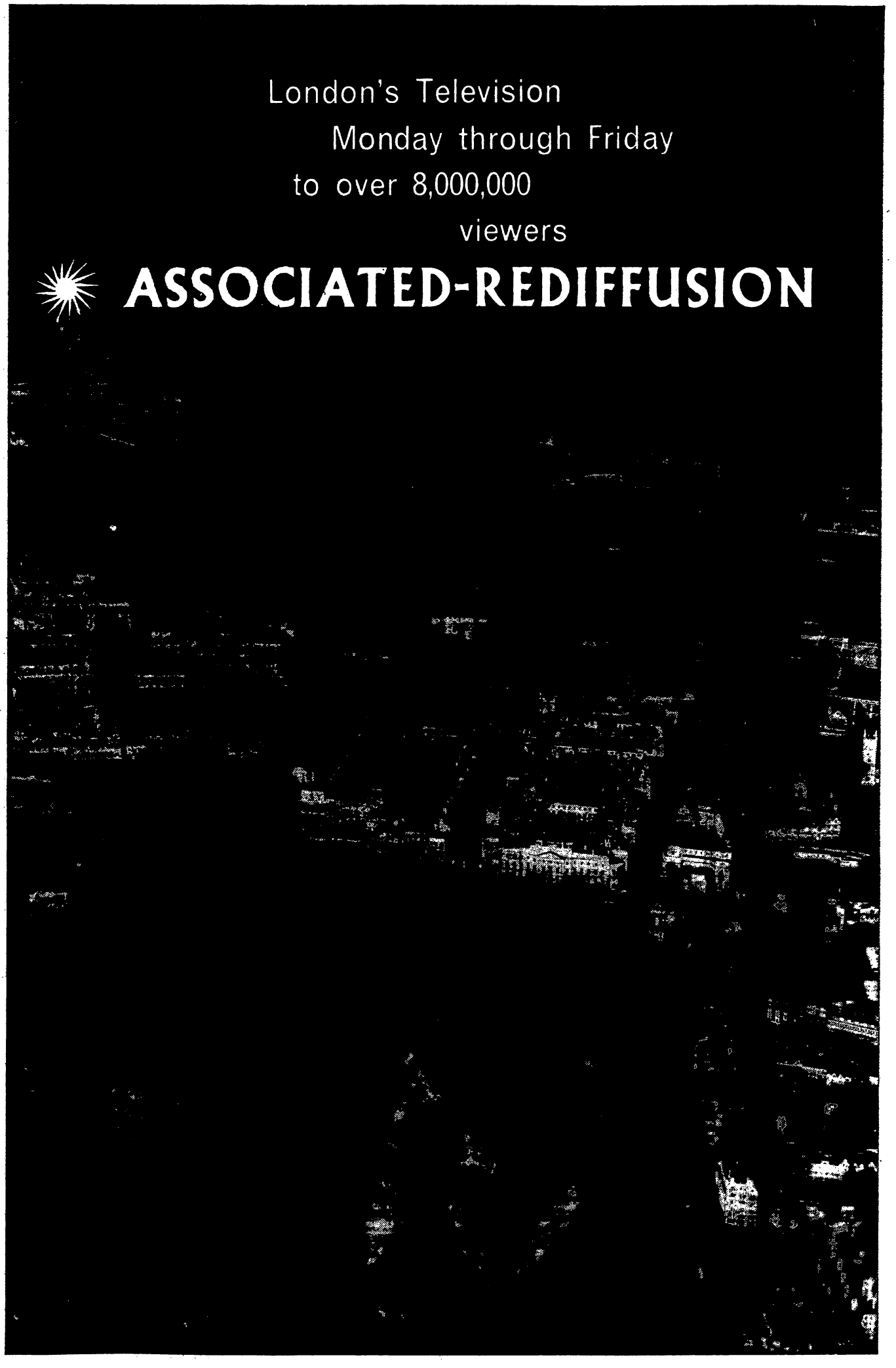
For His Role in "EXODUS"

Solters, O'Rourke & Sabinson

Publicity

★

Paul W. Morency, President of the Travelers Broadcasting Service Corporation, has announced the acquisition of 365 additional feature films from Screen Gems for WTIC-TV, including many of post '48 vintage. The addition swells the Hartford station's library to more than 2,500 fine feature films. Shown above at the recent contract signing are: (seated l-r) Robert Seidelman, Vice President of Screen Gems and Mr. Morency. Standing (l-r) are Leonard J. Patricelli, Vice President—Programs for WTIC-TV and Daniel Goodman, Screen Gems eastern sales manager. *(Advt.)*


London's Television
Monday through Friday
to over 8,000,000
viewers
ASSOCIATED-REDIFFUSION

What's With Talent Associates?

Continued from page 25

mitted to do several pictures for Columbia Pictures (one is done), he put in a bid last week to purchase WNTA-TV, on Channel 13, N. Y. His apparent intention to manage a station, if he wins the bidding, won't leave him much time personally for network tv production. (Earlier, it was rumored that he was available for a staff program position with CBS-TV, but that seems to have come to nought.)

Once, TA had a staff of about 70 men and women. Only Levy and Susskind know the count today, but this much is known publicly: Rose Tobias, a key casting director there has left to be married and won't return. Bob Raphaelson, a story editor for "Witness," shifted to ABC-TV program staff. Jose Vega, one of the organization's production mainstays, left officially a few weeks ago. (He worked on the Carney shows and, for awhile, at WNTA-TV when TA was involved through Susskind in making stanzas for the station.)

Futures of Audrey Gellen and Jacqueline Babbin, the stardust twins of the company's production efforts, are in question. They'll probably leave in the spring. Miss Babbin for the time being is working on the sci-fi series, and that could keep her there awhile beyond her reported spring departure intentions. Others have already left. There are perhaps six staff people needed to produce "Circle Theatre" on alternate weeks over CBS-TV, which means that if TA doesn't come up with other program sales soon, the subtraction in personnel is liable to be still greater.

There was a letdown at TA recently when the company failed to grab the handsome hunk of production coin tantallizingly held out to Susskind and Levy for next season. NBC-TV was ready to air a taped series for the sponsor, which TA was to make, but the money finally went to Revue film productions to be placed on ABC-TV.

In short, things ain't what they used to be at Talent Associates.

'Playhouse 90'

Continued from page 25

Miller, Delbert Mann, Ralph Nelson, James Costigan, Horton Foote, Fred Coe, Robert Mulligan and Sidney Lumet.

"As a group we would make no unreasonable demands," said Frankenheimer. "We would politely ask that the series be institutionally sponsored rather than as a 'magazine concept' with product sellers breaking in every 10 minutes. We would also politely ask that the hour dramas be given prime time at night and not on Sunday afternoon when nobody's looking and the network gleefully displays the 3.4 Nielsen to prove its unacceptability. If the networks are honest in their intentions to uplift the art of drama they should leap at it. Where could they find a greater collection of creative artists? They'd gladly put any one of them under contract. But they're not for sale. All they want to do is to show their gratitude and help the medium out of its degradation."

Frankenheimer recalled that "Birdman of Alcatraz," which he directed for Howard Hecht, got a fast turndown from CBS when it was proposed for "Playhouse 90." Rod Serling must have a much longer list.

Prudential

Continued from page 24

much as a peek at the footage), staying with it through 104 programs, 96 of which were produced by Benjamin and Kleinerman. In the past year it was changed from historical to a contemporary series, with 18 shooting shows, eight historical (all getting a onetime repeat).

There has been a vast 16m print distribution through Prudential, with 7,000 requests a month and a subsidiary audience of 4,000,000 a year, with study guides to 10,000 schools and colleges on each show.

Prudential's pubaffairs identity dates way back to "You Are There" and "Air Power."

San Antonio — Winston Bode, Texas newsman, has joined the news department of WOAI-TV in San Antonio. Bode was formerly staff priter-producer at Radio-Television, Univ. of Texas, also serving as news director of the University's FM outlet, KUT-FM. Bode has served as VARIETY correspondent in Austin and Houston.

WISH To the Rescue In 'Operation Snowstorm'; Even Helps in Births

Corinthian outlet WISH, Indianapolis, became a 24-hour emergency communications centre recently when 10 inches of unpredicted snow smothered the community.

Station newsmen, assisted by news staffers from sister tv station WISH-TV, set up and manned an emergency five-line phone board, which were placed at the disposal of listeners, police and fire departments, the Red Cross and other community services whose communications were literally snowed under.

WISH aired the fact that it would act as an emergency centre throughout the night. A police announcement over WISH requested emergency situations be reported to the station news staffs, and advised people to stay tuned to WISH.

Phones were kept continuously busy. Within the 24 hours, station broadcasts were instrumental in locating about 300 people reported missing; getting medical aid to a diabetic who was stranded in his home in need of insulin; got assistance to motorists stranded on highways; aided the fire department by supplying directions to homes where the storm had caused power and heat failures; and directed emergency crews with food to a family of 10 stranded on the outskirts of the city. "Operation Snowstorm" kept 10 news staffers busy through the night and day.

And, on the eve after the storm, staffers learned that, by directing police help at the crucial time through its two-way relay system, WISH had aided in the birth of two potential listeners of the future.

NBC-TV Thursday Sked Taking Shape

NBC-TV has chalked in a tentative Thursday schedule (one of the two nights that is far from settled on the web's fall program blueprint) that conists of "Outlaws," the new Groucho Marx half-hour, "This Is Your Life," maybe Tennessee Ernie and Mitch Miller.

"Outlaws," marked for the 7:30-8:30 p.m. period, is most iffy, but so far the network has not been able to find another hour to take the evening's opening slot. "Name That Tune," a revival, was first destined for 8:30, but then Groucho's show ($46,000 net per stanza) took over. Opposed by some of the web brass, "Life" is still a pencil mark at 9. Despite Ernie Ford's desire (like others at NBC) to retrench on the amount of time he spends on the air next season, web is hopefully banking on his return to a full season's sked at 9:30, but things don't look good.

Mitch Miller, being sold to Ballantine and R. J. Reynolds, is a certainty from 10 to 11 p.m. Thursdays.

Inside Stuff—Radio-TV

Metropolitan Broadcasting Corp. stockholders will be asked to change the name of the company to MetroMedia Inc. at the annual meeting March 28. Stockholders will also be asked to increase the number of authorized common shares from 2,000,000 to 3,500,000 to pave the way for additional expansion.

Proxy statement explains that Metropolitan's expansion into outdoor advertising "has rendered the name Metropolitan Broadcasting Corp. inappropriate in that broadcasting now constitutes only 50% of the company's business." Board of directors selected MetroMedia as the new name.

Statement, in discussing the current number of authorized shares and the limited number not outstanding or reserved for stock options or conversions, declared that the present number of unused shares "is inadequate to meet the future needs of the company." Statement explains that "there is no present intention to issue any of these new shares, but it is felt that the company should be in a position to take advantage of attractive opportunities for expansion as they occur."

British Broadcasting Corp.'s "Age of Kings" series will get wide distribution in the U. S. via affiliates of National Educational Television and Radio Center (NET).

Series is slated to bow on etv stations this fall. NET, which secured the series last year, for its 50 affils "waived its rights in New York and Washington, D. C., and thus enabled commercial outlets in those cities to purchase the series from BBC," according to NET's programming v.p., Robert Hudson. In New York and Washington, series is being telecast on Metropolitan Broadcasting outlets, WNEW-TV and WTTG, with Standard Oil (N. J.) as full sponsor. NET, it was added, has no etv outlets either in New York or Washington.

The five CBS-TV o&o stations will launch their third annual pubaffairs program exchange starting April 15, with the exchange this year to run 20 weeks instead of the 13-week cycle employed last year.

Programs to be aired on each of the stations are "American Musical Theatre," out of WCBS-TV, N. Y.; "Keynotes," from KNXT, Los Angeles; "The New Nations," from WBBM-TV, Chicago; "Once Over Lightly," WCAU-TV, Philadelphia; and "Outside In," KMOX-TV, St. Louis.

Theodore S. Repplier, president of the Advertising Council Inc., has received U. S. Information Agency's top citation—the Distinguished Service Award.

Repplier, who is Chairman of the Advertising organizations' Committee of the People-to-People Program, was given the award for his "sustained interest in and support of American national interests, both in war and peace."

He was cited specifically for his nation-wide promotion of "Project HOPE," which sent an American hospital ship to the Far East.

KRBE-FM, Houston, has signed on with the QXR Network. Texas outlet, owned by Texas Fine Music Broadcasters Inc. and less than two years old, becomes the FM web's 35th affiliate.

QXR Network controlled out of the WQXR operation in N. Y. is divided into inter-connected and non-interconnected feeds. KRBE, headed by Ellis Gilbert, goes non-interconnected, which brings a total of 15 stations to that part of the web.

Federal Communications Commission has signed a contract with RCA for leasing and installation of a transmitter on the Empire State Bldg. to be used in the Commission's UHF television experiment.

Contract calls for installation by Aug. 1 and runs to June 31, 1962. FCC will pay $377,584 for leasing and installation. The transmitter will be on the building's 80th floor.

Chicago's Broadcast Advertising Club is underwriting a $1,500 scholarship at Northwestern U. for "worthy and needy" students in the university's department of radio and tv. This is the second year Chi BAC has made a scholarship grant at Northwestern. Last year it was for $1,000.

'Defenders'

Continued from page 24

of the evening. Prime candidate for 7:30-8:30 is "Frontier Circus," a pilot out of the MCA-Revue lot.

Slotting also means CBS is writing off "Gunslinger" after half a season. Web had high hopes for the Charles Marquis Warren western when it bowed on Feb. 9 in the 9-10 period, but the western hasn't made much of a rating impact and network officials aren't that high on the stanza as a qualitative entry anyway.

Reverse is true for "Defenders," series about a father-son lawyer team, with E. G. Marshall and Robert Reid in the leads. Series was originally slated for Friday 10-11, but the web has now committed itself to the Thursday slotting.

Bridgeport — John L. Ellinger resigned as manager of WNAB after seven years with the Harold Thomas-owned station. Ellinger, a radio vet and prexy of the Connecticut Broadcasters Association, openly disagreed with the WNAB management's recently-instituted policy charging area plants for announcements of factory closings during snowstorms and other emergencies. Sam Elman, who runs Thomas' WATR and WATR-TV in Waterbury, takes charge here pro tem.

Mgt. William Morris Agency

"I'M AVAILABLE"

Hi-type gal with personality plus — articulate, excellent at personal contacts — seeks spot in Public Relations or Advertising.

Call: DE 7-7888

IDEAL! 6,000 SQ. FT.! Right Off Broadway Sound-Studio Space

6,000 sq. ft. Divided into 3 Floors! Also Separate! Excellent for Record Co., T.V., Stage, Screen Releasing or Dance Studio. Modern Elevator Bldg.

234 West 56 Street, New York, N. Y. WOrth 2-1370

TOP RATINGS IN TIME SLOT!

"MANHUNT"

PITTSBURGH 37. HARRISBURG 44. AUSTIN 38.

Source: ARB

For Further Details Contact

SCREEN GEMS, INC.

TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.

711 Fifth Avenue, New York 22 PL 1-4432

NEW YORK DETROIT CHICAGO DALLAS HOLLYWOOD ATLANTA TORONTO

TELEVISION SHOWS WANTED

Executive Producer, now in New York, wants three complete television series (previously telecast live in the U.S.) for live telecast in United Kingdom. Only series of at least 26 episodes, hours or half-hours, with successful critical or rating record here will be considered. No soaps. Principals only. Write details to Box V-2107, VARIETY 154 W. 46th St., New York 36

EVERY DAY ON EVERY CHANNEL TV

BROOKS COSTUMES

3 West 61st St., N.Y.C.-Tel. PL 7-5800

Radio and Television Station esentatives

GILL-PERNA, INC.

654 Madison Avenue, New York 21, N. Y. TEmpleton 8-4740

NEW YORK CHICAGO DETROIT LOS ANGELES SAN FRANCISCO ATLANTA BOSTON

INDIE DISKERS' LEGIT 'PAYOLA'

Everybody Sez 'Wha' Dat' as FCC Turns Payola Spotlight on Frisco, Oakland

San Francisco, March 7.

Investigators of the Federal Communications Commission have been interrogating disk jockeys and station managers in San Francisco and Oakland regarding payola.

Field investigators William Hunter and George Curtis, of the FCC complaints and compliance division, spent three days in San Francisco last week conducting a series of interviews with management and deejays at KYA and KSAN in San Francisco, and KEWB and KDIA in Oakland. These were apparently the only four stations visited. They are currently locked in a struggle for dominance of the afternoon and early evening time ratings.

The FCC investigators queried the stations as to what controls and checks were maintained on deejays to prevent outside influences manipulating record choices for air play and also as to whether any disk jockey had any interest in any specific record distribution firm, any publishing company, label or artist.

Prominent in the subject covered by the FCC team was a now-legendary party last fall at a San Francisco motel which marked the debut of a new record distributorship in the area.

"They wanted to know was any

(Continued on page 62)

Tennessee Ernie, Now A Coast Resident, Gets 'Day' In Namesake Territory

Nashville, March 7.

Tennessee Ernie Ford took over the State Legislature last Thursday (3), sang "16 Tons" and assured the packed house and gallery that he was living in California only "because they needed a little Tennessee out there." Governor Buford Ellington, who introduced Ernie to the special combined session said that Ford had a greater reception than anybody who ever visited the Legislature.

Just prior to Ford's appearance, Gov. Ellington gave him a special citation for "Outstanding contribution to American life . . ." The Governor also made Ernie a Tennessee Colonel and gave him the original copy of the proclamation which authorized March 3 as Tennessee Ernie Ford Day throughout the state.

The Nashville stopoff followed Ford's return to his hometown, Bristol, Tenn., earlier in the week. Ford returned to Bristol to record an album of hymns for Capitol Records. The album, tentatively titled "Comin' Home," was recorded in a two-day session in the Anderson Street Methodist Church, the Ford family's traditional place of worship and the place where he first sang in public 40 years ago.

Backing Ford on the recording was a 25-voice choir comprised entirely of his "kinfolk." Among the singers were his mother and father, Mr. and Mrs. Clarence T. Ford, several aunts, uncles and nephews, and a dozen or so first, second and third cousins. The only non-relative participating was Charlie Lawson, regular organist at the church. Lee Gillette, Capitol Records producer, handled the sessions.

ANITA KERR JOINS VICTOR A&R STAFF

Anita Kerr has joined the artists & repertoire staff at RCA Victor. She'll assist a&r producer Chet Atkins out of Nashville.

Miss Kerr, one of the few femme arranger-composers in the industry, will supervise recording sessions under Atkins' direction. She'll also function as choral director and arranger for vocals and instrumentals.

Gene Pitney Tapped For Pic Soundtrack Duty

Gene Pitney, 19-year-old singer-cleffer on the Musicor label, handled by United Artists Records, has been inked to do the main title theme for the soundtrack of "Town Without Pity," a UA film starring Kirk Douglas. Dimitri Tiomkin wrote the score and the title song which is featured in a jukebox scene.

Pitney clicked with his initial disk, "I Wanna Love My Life Away."

Cap in Spring Package Push Via Discounts

The biggest discount program in its history is being launched by Capitol Records Distributing Corp. this month. The program encompasses a plan whereby record dealers will receive bonus albums equalling one-third of all Capitol and Angel albums purchased under specifications of the March discount drive.

Under terms of the program, dealers will receive one free album for every three Capitol or Angel albums ordered through March 31. Minimum qualifying orders are 100 LPs on the Cap label and 50 packages on the Angel label.

The March program supersedes all previously announced Capitol and Angel programs, including the special Frank Sinatra bonus plan that was announced only last week. In addition, dealers will be permitted to cancel back orders placed under CRDC's February program (and not shipped as of Feb. 28) in order to receive shipment under terms of the new program.

The program applies to all LP and EP albums in Cap and Angel catalogs and includes both standard and new releases in the pop and classical field. It does not apply, however, to four-track stereo tapes or to "compact" 33 rpm doubles.

CRDC's usual 10% exchange privilege and 2% cash discount for prompt payment will continue under the March program. A special deferred payment plan will permit dealers to pay for one-third of their program purchases beginning April 10.

UP CERULLI TO VICTOR'S ALBUM CREATION DEPT.

Dom Cerulli has moved into the production orbit at RCA Victor. He's taken over as manager of editorial and creation services responsible for the coordination of album production and packaging and the development of new ideas for LP production.

Cerulli was moved out of the publicity department to take over the new assignment. Since February of last year he had been administrator of press and information for single records. Before that he had been eastern publicity and promotion director for the Warner Bros. label. Cerulli is also co-editor of the Ballantine Books anthology "The Jazz Word." In his new post, he reports to George Avakian, pop albums manager.

BMI Ups Bradshaw

Justin Bradshaw has been named director of station services for Broadcast Music Inc., working under Glenn R. Dolberg, BMI v.p. over station relations.

Bradshaw has been BMI's field rep in the south for the past eight years.

BUYING TIME FOR AIR PLUGS

With the scramble for disk exposure getting tougher every week, many of the indie labels are paying for air plugs again but this time they're doing it legitimately. In the past several months there has been a growing number of disk companies that have been buying time on radio in key markets to get their record wares heard.

The time buy splurges are evidently an offshoot of the clampdown on payola, the increase of "Top 40"-styled programming and the steadily large number of releases that are bucking each other for air play.

The indies that have gone into the time-buying pitch are shopping carefully and still aren't too sure of whether it's worthwhile. The markets are carefully selected as to their value and as to the type records to be exposed. For instance, many FM stations have won indie interest for exposure of jazz material while the AM'ers are getting the pop, rhythm & blues and country music depending on their areas and their audience.

Already testing the time-buying pitch are the Atlantic, Chess, Checker, Old Town, Warwick and Vee-Jay labels. One indie exec who's been buying time in several areas around the country says it's still an iffy approach to disk merchandising and the results are still

(Continued on page 61)

Marek Visions See & Hear Disks As Key Educ. Tool

By ABEL GREEN

George R. Marek, v.p. and g.m. of RCA Victor Records, sees the home phonograph playing an important role in the global campaign for "more education." The recently revitalized respect by Americans for greater learning will witness the springboard in the U. S. for "see-and-hear" techniques of home visual education.

At first it will be via graphs and slides, in accompaniment to the LP platter. Further in the future will come videotape reproduction showing a "Belafonte At Carnegie Hall" concert, for example, reenacted on the home-screen, coincidental with the LP reproduction of the vocalist and orchestra.

Incidentally, separate and apart from the industry's bid to make the 33 rpm speed universal for both pop singles and albums, Marek is not sanguine about the suggestion that the 16⅔ speed might prove better for that vid-tape technique he envisions. He still feels 33 rpm is the most faithful reproduction for everything,

(Continued on page 61)

Eddie Kafafian's Shift

Hollywood, March 7.

Eddie Kafafian, DAILY VARIETY staffer for past seven years, is joining the public relations firm of McFadden & Eddy.

He'll be responsible for expanding outfit's musical department and servicing other accounts. He starts new duties March 20.

ASCAP Revenue Reaches New Peak Of $32,344,135; Expenses Up to 19%

Hollywood, March 7.

American Society of Composers, Authors & Publishers chalked up earnings of $32,344,135 during 1960, an increase of $2,313,168 over 1959, the 350 Coast members of org were notified at semi-annual meeting held here last week (28).

Breakdown discloses $31,963,789 from licensing; interest on U. S. Treasury notes, $349,590; membership dues, $110,775. Though several score songwriters have quit ASCAP for "guarantees" from rival BMI, about 1,200 new members joined ASCAP last year.

After expenses, which included salaries and other expenditures totalling $6,131,445, ASCAP shelled out to its membership in royalties $26,212,689. Percentage absorbed by operating costs of org amounted to almost 19%, slight increase over preceding year.

The total recipts taken in by ASCAP last year is broken down in quarters. In April of 1960 coin distributed among the membership totalled $6,107,829.; July, $6,402,506.; October, $6,183,045., and in December the fourth distribution was $6,532,600.

Set aside for payments to foreign societies for performances of their members' works in the U. S. was $850,716. An additional million for ASCAPers was the distribution of $2,618,549. on Dec. 7, 1960, which represented monies collected for performances of their works in 17 foreign countries. That coin repped money due through 1958.

ASCAP is currently working on a foreign distribution which is scheduled to go out in May and will include only England, Canada and Sweden.

Income from licensees in the

(Continued on page 62)

Sidney Mills Rejoins Staff of Mills Music

Sidney Mills, son of Mills Music v.p. Irving Mills, has returned to the Mills Music publishing firm as general mechanical manager. He'll be trying to promote disks on the Mills catalog.

Mills left the company a couple of years ago to go into business for himself with Diana Music. Sidney Music and Diana Records in addition to managing singers Sam Hawkins, Vic Justi and Bobby Hamilton. He'll continue operation of these companies in his new spot.

Victor in 'Circus' Buildup for March Package Program

RCA Victor is launching a half-price album program. For one month starting March 15 dealers will be able to buy any Victor album at half-price for every one purchased at the regular price in the same price range. The entire Victor catalog will be available in this sale promotion.

The half-price program will be promoted under "The Greatest Sale On Earth" banner. According to J. Y. Burgess, veepee in charge of commercial sales, the program has been devised to revitalize the interest of the record buying public and to give record dealers a chance to show customers "that a record shop is still the best place to purchase records."

A circus motif will be used to promote the sale. According to W. I. Alexander, ad-promotion manager, Ringling Bros. and Barnum & Bailey "The Greatest Show On Earth" is allowing the use of their slogan for the first time. Through a co-operative advertising program, it's expected that local advertisers will spend over $250,000 on the program.

GEORGE SIMON TO HEAD NARAS EASTERN DIV.

The National Assn. of Recording Arts & Sciences now has a permanent exec director for its eastern chapter. He's George T. Simon, indie disk producer and longtime music consultant.

For the past year the post had been filled by Lillian Tookman who doubled from her job as pop publicity chief at Decca Records. Miss Tookman will assist Simon in his new assignment.

The exec directorship will now be a paid position at reportedly $10,000 a year. Miss Tookman worked for the org gratis. Simon's chores will include publicity, membership drives and an overall spread of the NARAS gospel on tv, radio, etc.

MGM Realigns Ad-Pub Setup Under Handwerger, Anger to Cover Verve

Two new departments have been set up by Sidney Brandt, veepee in charge of sales operations for MGM/Verve Records, to handle the advertising, promotion and publicity for both labels. Under the new setup, Sol Handwerger takes over as director of publicity, promotion and exploitation, and Harry Anger Jr. assumes the post of director of creative services.

Brandt pointed out that this division of authority and the creation of the new departments stemmed from the necessity for a general coordination of the MGM-Verve operation. Even with the new departments coordinating their push on both labels, Brandt stressed that both lines will retain their separate identity.

Handwerger, who's been with the MGM label since its inception, will concentrate his efforts in the publicity field with special emphasis on developing camgaigns for the established artists as well as the newcomers. He'll also continue to work in artists relations, promotional and exploitation projects.

In his new slot, Anger, who was formerly with RCA Victor and Warner Bros., will be responsible for the creation and development of all advertising, packaging and display material for both lines. He has been handling MGM sales promotion for the past year.

COLPIX UPS PHILLIPS TO MUSIC DIRECTOR

Stu Phillips has been named at Colpix Records to head artists & repertoire activities in both singles and albums.

Phillips recorded "Blue Moon" with The Marcels, which is currently running at a hot spinning pace. He also did the score for the Columbia Pictures' feature "Mad Dog Coll" and will record two versions of the title song. One side will be sung by Hal Waters and the flip will be an instrumental by Phillips. Both are on the film's soundtrack.

Lament By a Rock 'n' Roller

(To the tune of "Too Young")

They used to tell me: "You're too young,
Too young at twelve to have a hit."
They said I'd have to wait
Till at a later date
My singing had matured a little bit.
And so I waited quite a time,
And now my voice is in its prime.
And now at nineteen I am told
To be a star I'm far too old!

Al Stillman

Jocks, Jukes and Disks

By HERM SCHOENFELD

Twiliters Orch (Flippin): "INFATUATION" (Village), adapted from the "Fascination" melody, shows up as a neat instrumental slice with strong commercial potential. "TILL I WALTZ AGAIN WITH YOU" (Village) is another oldie nicely executed.

The Brothers Four (Columbia): "FROGG" (Bigaroff) is a winning rewrite of an old nursery tune due for wide plays. "SWEET ROSY-ANNE" (Ludlow) is a charming folk song also rating attention.

Ann Margret (RCA Victor): "LOST LOVE" (Eldorado-Hidlo) boys this promising young songstress in a fine rocking ballad with good potential. "I AIN'T GOT NOBODY" (Mayfair-Vogel*) rocks the oldie in okay style.

Joe Harnell Band (Medallion): "FEVER" (Jay & Cee†) is a powerful instrumental rendition of this recent hit, due for another round via this entry. "NAKED CITY THEME" (Gower) is a fine slow-tempoed instrumental based in the tv show theme.

Dancing Panther Band (Warner Bros): "THE CHARLIE GREEN-SLEEVES MARCH" (Valley Entertainment*) is a striking instrumental conception handled in firstrate style by this group. "53rd & FIRST" (Valley*) is a lush classical-type side.

Johnny Rivers (Chancellor): "I GET SO DOGGONE LONESOME" (Hi Lo), a neat rhythm ballad with a simple message, is effectively handled by this singer. "KNOCK THREE TIMES" (Cigma) is a routine slow ballad.

Art & Dotty Todd (Decca): "CA C'EST LA VIE" (Oakland*), in a nifty ballar ride by this smooth harmony team, should grab plenty of spins. "DRIFTING AND DREAMING" (E. H. Morris*) is another pleasing slice.

Jo Ann Campbell (ABC-Paramount): "MOTORCYCLE (MICHAEL" (Pincus*) is a clever teen-angled entry, projected in this songstress' catchy high-pitched manner. "PUKA PUKA PANTS" (Ross Jungnickel*) is another solid rhythm number.

Rick Kellis (Mala): "EV'RY JACK NEEDS A JILL" (Aim†) is a rocking item slated for good impact in the juve market via this rendition. "LONELY ECHO" (Aim†) is a routine ballad.

Sunny Gale (Warwick): "SUNNY" (Conley-Selma†) is a nifty rhythm idea effectively belted by this songstress. "PLEASE LOVE ME FOREVER" (Tricky†) is an overblown ballad.

Mirriam Johnson (Jamie): "LONESOME ROAD" (Paramount* is a potent, open-voiced rendition of this oldie. "YOUNG AND INNOCENT" (Lindsome) is an okay juve-slanted torch number.

Peewee King (Landa): "SLOW POKE" (Ridgeway), the hit of about a decade ago, comes back with the same singer in pleasant rendition due for another round of spins. "LOOKING BACK TO SEE" (Jamie) is a bright novelty item.

Frankie Yankovic (Columbia): "P.T.A. POLKA" (Dorsey Bros.*) is a snappy polka-tempoed slice played by one of the best in the genre. "BRUNO'S POLKA" (Mills*) is another bright side.

De Castro Sisters (Capitol): "BELLS" (Criterion*), a ballad with a fresh lyric, makes a good commercial bow for this sister team on the Capitol label. "RED SAILS IN THE SUNSET" (Shapiro-Bernstein*) get a nice rocking-type slice.

Billy Ward & Dominoes (King): "LAY IT ON THE LINE" (Ward†) is a swinging entry delivered in commercial style by this rhythm combo. "THAT'S HOW YOU KNOW YOU'RE GROWING OLD" (Ward) is a solid rhythm & blues item.

Nick Charles (Guyden): "FOR YOU" (East†), a good rocking ballad, is delivered in arresting style for strong impact. "I WONDER" (East-Bais) is a more routine slice.

* ASCAP. †BMI.

Best Bets

JACKIE WILSON ..... **YOUR ONE AND ONLY LOVE**
(Brunswick) ..... **Please Tell Me Why**

Jackie Wilson's "Your One and Only Love" (Pearl†) is a big rocking ballad which this singer belts for maximum impact. "Please Tell Me Why" (Lena-Sesac) is another strong commercial ballad.

* * *

JIM REEVES ..... **DANNY BOY**
(RCA Victor) ..... **The Blizzard**

Jim Reeves' "Danny Boy" (Boosey & Hawkes) is a standout slice of this oldie which is due for big pop returns. "The Blizzard" (Red River†) is a tender saga also with considerable appeal.*

* * *

TERRY SNYDER ..... **TUNES OF GLORY**
(United Artists) ..... **The Black Bear**

Terry Snyder's "Tunes of Glory" (Unart-Sidmore†), pic title song, shapes up as a potent instrumental entry in a marching arrangement for bagpipes and chorus. "The Black Bear" (Unart-Sidmore†) is another bagpipe-angled instrumental with a punch.

* * *

THE KINGSTON TRIO ..... **YOU'RE GONNA MISS ME**
(Capitol) ..... **En El Agua**

The Kingston Trio's "You're Gonna Miss Me" (Granada†) is a bright version of the "Franky and Johnny" legend delivered with this combo's sharp commercial sense. "En El Agua" (Santa Rosa†) is a neat calypso-flavored slice.

* * *

LEROY HOLMES ORCH ..... **THE BILBOA SONG**
(MGM) ..... **Anna**

Leroy Holmes orch's "The Bilboa Song" (Harms) is an arresting melodic conception handled in very pleasing style by this orch. "Anna" (Hollis†), the hit of some years back, comes back for another good ride.*

* * *

TONY BENNETT ..... **THE BEST IS YET TO COME**
(Columbia) ..... **Marry Young**

Tony Bennett's "The Best Is Yet to Come" (E. H. Morris) is an excellent ballad delivered at the top of this singer's form. "Marry Young" (E. H. Morris*) is another classy ballad due for spins.*

* * *

THE CAPPELLO KIDS ..... **DREAM YOUR TEARS AWAY**
(Decca) ..... **Dondi**

The Cappello Kids' "Dream Your Dreams Away" (Lear) bows this group of youngsters in a completely winning choral workover of a neat ballad. "Dondi" (Lear), pic title song, is another highly pleasing side.*

* * *

CHARLIE RICH ..... **WHO WILL THE NEXT FOOL BE**
(Phillips) ..... **Caught In The Middle**

Charlie Rich's "Who Will the Next Fool Be" (Knox†) is a solid rocking ballad projected forcefully by an expert in this idiom. "Caught in the Middle" (Hi Lo†) is a more routine side.

* * *

BOB LUMAN ..... **THE PIG LATIN SONG**
(Warner Bros.) ..... **The Great Snow Man**

Bob Luman's "The Pig Latin Song" (Acuff-Rose) is a bright novelty entry with natural jure appeal. "The Great Snow Man" (Acuff-Rose) is an original idea nicely handled.

LAWRENCE WELK

Features: **FRANK SCOTT'S** Harpsichord on a Great New Dot Album and "Single" **"CALCUTTA"** ...Following his Top-Hit **"Last Date!"**

George Wein to Pilot Jazz at Castle Hill

Boston, March 7.

George Wein, operator of Storyville and director of Newport Jazz Festival, has been inked to direct a jazz concert program for Castle Hill, Ipswich, Mass. this summer. Spot has 1,700-seat capacity in its Garden, and 4,000 in its amphitheatre.

Richard Russell, prexy of Castle Hill, said "in the 10 years of its existence, the Castle Hill Concert Series has been supported by a loyal core of sponsors. We feel that now the series is ready to expand its sponsorship."

Wein said the Kingston Trio, Duke Ellington, Mort Sahl, the Weavers, Mahalia Jackson, the Modern Jazz Quartet, Odetta, Carlos Montoya, George Shearing, Josh White and Pete Seeger have been signed for Castle Hill.

Album Reviews

Carol Channing: "Show Girl" (Roulette). The current Broadway revue, "Show Girl," toplining Carol Channing with an assist from Jules Munshin and Les Quat' Jeudis, has been turned into a nifty disk package. The material is tuneful and hip and the performances are standout. Highlights include Miss Channing's "You Haven't Lived Until You've Played The Palace," her miniature musical theatre offering, "The Girl In The Show" and "The Inside Story." Munshin, with Les Quat' Jeudis, on "The Girl Who Lived In Montparnasse" and, with Miss Channing, "My Kind of Love."

Jimmie Driftwood: "Songs of Billy Yank and Johnny Reb" (RCA Victor). This is a superlative collection of songs pegged to the current 100th anni commemoration of the Civil War. Jimmie Driftwood is one of the best folksingers on the contemporary scene and in this set, he has come up with a splendid group of his own tunes, several of which could easily step out as single hits. The title song, for instance, is one of the catchiest of the lot which includes standout tunes like "How Do You Like The Army," "Rock of Chickamauga," "Git Along, Little Yearlings" and "Goodbye, Reb, You 'All Come," among others.

"The Blue and The Gray" (Decca). Here is another attractive set of Civil War songs performed by the Lansdowne Orchestra and the George Mitchell Chorale. These are songs from the period in stirring arrangements. The repertory covers familiar numbers like "Dixie," "Battle Hymn of The Republic," "Tenting Tonight" and "When Johnny Comes Marching Home Again," together with lesser known songs from both sides of the Mason-Dixon line.

Great Moments At The United Nations" (Signature). This is a fascinating disk documentary covering the history-making highlights of the UN deliberations. Produced by Bud Greenspan and ably narrated by Dave Garroway, the double-LP set opens with the founding of the UN and covers such events as the Korean war, the crisis over Suez, the establishment of Israel, the tragedy of the Hungarian revolution, the Lebanese crisis and the Congo events. The story of the UN is told in large part by the voices of the delegates themselves with Garroway supplying the continuity.

George Shearing-Nancy Wilson: "The Swingin's Mutual" (Capitol). Nancy Wilson, a good blues stylist, steps out in this songalog with a push from the George Shearing Quintet. It's a smoothly jumping set showcasing Miss Wilson's jazz glissando on a half-dozen numbers with Shearing and an equal number of Shearing instrumentals. Vocals include "Green Dolphin Street," "The Nearness of You," "The Things We Did Last Summer" and others. Shearing here reprises his "Lullaby of Birdland" with his trademarked sound.

Chris Connor: "A Portrait of Chris" (Atlantic). One of the top jazz vocalists around, Chris Connor delivers here in her warmest style. Backed by some fine combos, she hits with potent impact on a number like "Harlequin," giving it pop impact. Other standout sides as "Follow Me," "Alone Together," "Day In, Day Out," and "I Got a Right To Sing The Blues."

Netania Davrath: "Behold Thou Art Fair" (Vanguard). This is a collection of songs from Israeli performed by Netania Davrath, a singer with an exceptional lyric voice. The tunes comprise the traditional and the contemporary, including the familiar gamut of romantic, work and military subjects. It's one of the best in the growing stack of Israeli song collections.

Tony Bennett: "Tony Bennett Sings For Two" (Columbia). This is a quiet but quite effective excursion for Tony Bennett. He's paired here only with Ralph Sharon's piano and the two develop a warm and intimate mood that the programmers as well as the home spinners will go for in a big way. Bennett pulls in the listener with ease and his repertoire is made up of songs that can stand spins over and over again.

Buddy Greco: "Buddy's Back In Town!" (Epic). There are enough swinging sounds in this album to continue Buddy Greco's buildup in the LP field. The package is tied in with his dates at the Roundtable (N. Y.), Le Bistro (Chicago), The Flamingo (Las Vegas) and The Cloisters (L. A.) which will probably give the set an extra promotional push. On its own, though, it stands up as a breezy and infectious sampling of Greco's free-wheeling delivery. He's got a habit of inserting the word "pizza" into a lyric that was written before the pizza-pie was invented but his fans will probably eat it up. The repertoire, by the way, is made of standout stuff.

Johnny Desmond: "So Nice" (Venise). Johnny Desmond is a pro singer always dependable for a solid songalog. In this set, Desmond dishes up a smooth program of standards with excellent backing from the Johnny Williams orch. Standout are numbers like "I Can't Get Started," "It Ain't Necessarily So," "That Old Devil Moon" and "There's A Small Hotel."

German State Opera: "The Flying Dutchman" (Angel). Stereo has finally caught up with "The Flying Dutchman" and it should turn out to be one of the top sellers in this year's classical sweepstakes. The German State Opera has an excellent group of artists on its roster who build the stirring Wagner piece into a memorable disk project.

The Grail Singers: "One World In Song" (Spire). An outgrowth of the Catholic Grail movement, this offering is a highly attractive contribution to good will among men. This femme chorus of Negro and white singers deliver an international repertory of folk songs with a charm and simplicity that is too frequently missing from commercial folksinging combos. Tunes include a couple of familiar numbers but most of the selections freshly from Scotland to South Africa with stopovers in Israel, China, Philippines, Columbia and France.

Herm.

Longplay Shorts

An album co-starring **Peter Sellers** and **Sophia Loren** in comedy and songs heads Angel's seven package release this month . . . Capitol has 16 pop albums on tap for March and five in the classical field . . . MGM Verve recorded **Dizzy Gillespie's** "Genius At Midnight" concert at N. Y.'s Carnegie Hall Saturday (4) . . . French pianist **Daniel Ericourt** in the States recording the complete works of Debussy for Kapp records. The entire work is to be finished in 1962 in time for the Debussy Centenary. He's scheduled to a Debussy concert at N. Y.'s Town Hall March 29 . . . **Warren Covington and the Tommy Dorsey Orch** interrupted its road tour to stop off in N. Y. for an album session for Decca . . . Music from Austria, Mexico, Sweden and Hong Kong make up the four albums in Capitol-of-the-World's March release.

Bill (Jose Jiminez) Dana, who cuts comedy LPs for Kapp, recorded 12 more Ford Falcon Radio commercials . . . **Pee Wee Russell** and **Coleman Hawkins** were reunited for the first time on records since 1929 in an album session for Candid Records. The album will be released later this year . . . **Richard Maltby** follows his "Maltby Swing For Dancers" on Roulette with "Maltby Swings Folk Songs" . . . Everest has scheduled four pop packages, three classical items and one special sampler for March release . . . Mercury Records prepping a comedy LP with **Timmie Rogers** . . . A 15-year history of Roseland will be the basis of an LP by **Ramon Argueso** for Fiesta Records.

RCA Camden following up its "Living Strings" series with a "Living Voices" line, first being "Living Voices Sing Irish Songs" timed for St. Patrick's Day . . . RCA Victor has released 10 new four-track stereo reel tapes for March, including the soundtrack of "Exodus." "This Is Norman Luboff" and "Son of Drum Suite". . . Decca is currently promoting "All Time Golden Favorites." a series of LPs featuring the top sellers of such names as the **Mills Bros., Bing Crosby, Lenny Dee** and a flock of country & western names. Line is being pushed with a dealer incentive program.

LANGENUS JOINS BIG 3

Alan G. Langenus is now with the Big 3 (Robbins, Feist & Miller), working under Edward J. McCauley, educational director.

For the past several years, Langenus has been active in the music field as an educational representative for major publishing firm. He's the son of the late clarinet virtuoso, Gustave Langenus.

Inside Stuff—Music

With the Oscar nominations of "The Green Leaves of Summer" and "The Second Time Around" as "Best Song," the Big 3 (Robbins, Feist & Miller) now has a consecutive 24-year streak of being represented in the Academy sweepstake. At least one Robbins, Feist or Miller song has been nominated each year since 1936, just two years after the founding of the Academy of Motion Picture Arts & Sciences. During this period 38 Big 3 tunes have been nominated and five have copped the Oscar. In the "Best Score" categories, the firms also has a streak going via its consistant representation for 23 years. During this period, Big 3 chalked up some 72 "Best Scores" nominations and won 11 Oscars. In the 1960 race, the firm is represented again with musical scores from "The Alamo" and "Let's Make Love."

New song by Meredith Willson will be introduced in "The Kansas Story," the main event to be presented with the Kansas Centennial Celebration in Topeka and Wichita this summer. Willson has tagged the song, "My State, My Kansas, My Home," and introduced it to Kansas by singing it in his "Iowa wolfhound baritone" over long distance to a committee of newspapermen in Topeka last week.

Some years back Kansas legislature adopted "Home on the Range" as the state song, but public gotherings generally ignore it now. Tin Pan Alley had an entry some years back in "I'm from Kansas," but never became part of the state's lore.

MGM Records is hopping on the motion picture theme music bandwagon. Diskery is rushing out three David Rose albums from three current pix, "Exodus," "Cimarron" and "Butterfield 8." The record company is tieing in the three albums with local playdates of the pictures and has instructed its distributors to work with local theatre managers for mutual disk-pic promotion. In the case of "Cimarron" and "Butterfield 8" (MGM picture properties) arrangements are being made to insert album copy in the local pic ads. Special emphasis is being placed on the disk jockey level to feature the three albums as part of paid theatre ads and spots.

RCA Victor has come up with a promotional tie-in with the William J. Burns International Detective Agency to stimulate dealer display of its new line of "Stereo Action" albums. Under the deal arranged by W. I. (Bill) Alexander, Victor's ad-promotion chief, Burns is assigning guards to scout retail locations in 50 major cities. For every different "Stereo Action" album they find in a store window, Victor will send the dealer one free copy. Victor is supplementing this tie-in with color motion displays for dealer windows. Any dealer missed by the Burns guards will qualify for cuffo albums by sending in a photo of his window display.

Story last week erratumed in reporting the Platters had sued Mercury Records for $100,000 in back royalties. Fact is, the disk-nitery act simply wants a determination from the Cal Federal District Court that it, and it alone, is to have say-so as to a lead singer. Situation developed after Tony Williams, who'd been lead voice, ankled the group last year.

The Platters' suit also seeks an audit of the diskery's books, but does not actually allege that the label has defaulted on back royalties.

Besides a pubbery, Kingston Trio now own San Francisco's Columbia Tower Bldg., which they recently bought for $350,000. They work with Capitol Records on a 5% royalty and earned $1,000,000 last year from all sources. They intend to quit when they've each socked away $500,000 in tax-exempt municipal bonds at 4%—"that means a tax-free annual income of $20,000."

Stanley Green, author of "The World of Musical Comedy," just published by Ziff-Davis, is starting his own radio program in April over WBAI, N. Y., which will be titled after his book. The hour program will be flexible to permit commentary, rare musicomedy records, and guest interviews.

Metropolitan Opera's audition for aspiring singers from the Middle Atlantic region will be held March 17 at the National Gallery of Art in Washington, D.C. National Council of the Metropolitan Opera pays $300 to winners of regional auditions across the country.

Jack Scott Moves to Capitol; Crusade Ties Frank Gari; Other Signings

Jack Scott, who has already clicked on the Carlton and Top Rank labels, will now record under the Capitol banner. Prior to signing with Cap, Scott bought back his contract from Top Rank, diskery which discontinued operation two weeks ago. In the deal with Top Rank, Scott got back the rights to three previously released LPs, seven previously released singles, and four unreleased masters. According to Alan Livingston, Cap's veep for creative services, this material will be considered for possible future release by Cap.

Crusade: Frank Gari

Frank Gari, currently riding with the "Utopia" disk, has signed a new five-year contract with the label. A followup single to "Utopia" is due this month and his first album is being readied for release later this spring.

Strand: Mitzi Mason

Mitzi Mason has joined the Strand roster. Singer had previously etched for the MGM and ABC-Paramount labels. Her first sides under the Strand banner are due for release this month.

Everest: Pepe La Staza

LeRoy Holmes, general manager of the Everest label, has signed male vocalist Pepe La Staza. Jerry Lieber and Mike Stoller will produce La Staza's initial single for the label.

German Disk Bestsellers

Frankfurt, Feb. 28.

Ramona (Phillips)	Blue Diamonds
Wooden Heart (RCA)	Elvis Presley
Weit ist de Weg ... (Polydor)	Freddy
Ein Schiff wird kommen (Elektrola)	Anderson
Rosalie .... (Telefunken)	Valente
Alte Hauptling ...... (Polydor)	Backus
Schnaps ..... (Ariola)	Millowitsch
Now or Never . (RCA)	Elvis Presley
17 Faengt Leben .... (Polydor)	Robic
Cafe Oriental .. (Decca)	Vico Torriano

Keith Prowse Sells Out Instrument Firm Shares

London, March 7.

Keith Prowse has disposed of its controlling interest in the John Dallas musical instruments setup. Two years ago it acquired a 51% stake in the firm but has now sold out to Gordon Lee, boss of Lee Products, a London radio and electrics concern. Keith Prowse has sold its shares at a small profit.

Lee, Mrs. Joan Lee and Walter Van Francks have joined the board of John Dallas and Peter Cadbury, Keith Prowse topper, and Major M. Soames have resigned.

UA LABEL WINDS UP NAT'L STAFF MEETING

United Artists Records wound up its semi-annual meeting of department heads and regional managers in New York yesterday (Tues.) to kick off the company's spring program. Art Talmadge, UA Records' v.p. and general manager, designed the meet so that regional managers could kick around problems with various department chiefs.

Sales chief Andy Miehle conducted a seminar for distributors around the new "Ultra Audio" packages. Also attending were David V. Picker, UA Records exec v.p.; a&r chief Don Costa, foreign operations chief Sidney Shemel, and ad-publicity director Norman Weiser.

Philly Symph Bids Murrow For Help in Arranging Tour Of So. America; Has 250G

Philadelphia, March 7.

The Philadelphia Orchestra has requested Edward R. Murrow, director-designate of the U.S. Information Agency, to arrange a South American goodwill tour by the orchestra in August and September.

A local industrialist has put $250,000 on the line for such a mission if the Government is willing to equal that amount. Roger Hall, the orch's manager, took the appeal to Murrow to persuade him to use his influence with the State Dept.

Murrow was encouraging, Hall reported, but trips overseas for the Philadelphians want to make are included in the $400,000 Federal budget allocation, which has already been allocated down to the last penny. The State Dept. would have to seek an emergency appropriation from Congress, which it is loath to do. The USIA handles all tour details, but can't ask Congress for money. The Philly orch made a European tour including Russia, Romania and Poland in 1958.

New Weill-Brecht Song Gets Pop Single Push

Kurt Weill, who had a posthumous click with "Mack The Knife" a couple of seasons ago, is back on the disk circuit again with another song he wrote for the Berlin theatre in the 1930s. The tune is "The Bilbao Song," which Harms, one of the Warner Bros. music firms, is prepping for a revival.

An instrumental by LeRoy Holmes on the MGM label is already on release and Johnny Mercer has just completed an English lyric for the company to line up vocal disks. "The Bilbao Song" was written by Weill and his lyricist, Berrold Brecht for "Happy End," the production which followed "The Threepenny Opera." Latter production contained the "Mack The Knife" melody. Marc Blitzstein did the English lyric for a revival of "Threepenny Opera" which has been running at the Theatre de Lys in N. Y.'s Greenwich Village for the past five years.

Milw. & Chi Symphonies To Concertize in Pic House

Milwaukee, March 7.

Both the Milwaukee Symphony Orchestra and the Chicago Symphony will contract with the Oriental Theatre here for next seasons concerts, providing the city of Milwaukee does not come up with a lessee for the now city-owned Pabst Theatre by March 3.

When Pabst Theatre Foundation, present lessee of the Pabst, indicated operations would end May 31, other showcases were sought by both orchestras. Harold Janecky, Oriental Theatre supervisor, said the March 3 date was set due to commitments of motion pictures and other attraction at the Oriental next season.

J. Emmett Ryan, city real estate agent, working with others appointed by Milwaukee Common Council's joint buildings-grounds and finance committee to develop plans for keeping the Pabst open, indicated doubt about meeting the March 3 deadline. Work on the proposed $6,000,000 Music Hall-theatre has not begun.

Industrial Premium Deals Develop As Coin & Exploitation Angle for Diskers

The disk industry has developed a solid business in the use of records as a merchandising tool by a wide variety of manufacturers. Over the past couple of years, disks have pyramided a wide spread in giveaway, coupon and premium campaigns into a multi-million dollar adjunct to regular commercial disks.

RCA Victor and Columbia Records have been the leaders in the tie-ins but other companies, such as MGM Records, with pressing facilities have also been pitching for this trade. Not only is it profitable to keep the pressing plants working on these tie-ins, but catalog and artists are also given heavy promotion as a corollary to the various advertising campaigns where disk premiums are used.

Col has been channeling this phase of the business through a separate division, Columbia Records Productions headed by Cal Robert, while primarily RCA Victor has been working its industry tie-ins through the advertising-promotion department under W. I. (Bill) Alexander. Alexander's stress has been on non-profit premium deals where the key factor is the extra exposure on ... for new product and artists. Col has chiefly been supplying industrial users with material not ... commercially available in regular custom processing deals.

Victor deals have focused on premium samplers of new product, covering EP and LP disks which have sold from 25c to $1.25. Main consideration for Alexander in entering into a tie-in deal is the amount of advertising coin to be spent by the outside company. In the case of Brock - Swanson, the deal involved over $... in advertising in consumer ... and on radio-tv which gave an exposure to new disks which Victor could not afford to buy. Victor deals have been arranged through Leonard Feldman Associates ... specializing in ... sale ads and tie-in campaigns.

Currently Col is riding with Lucky Strike cigs on one of the largest self-liquidating deals to date, involving the sale of a 12-inch LP, titled "Remember How Great" for $1 plus 10 cig packs. Col has had some striking tie-in clicks starting with a Liberace disk for Guild Films seven years ago and extending to a Benny Goodman platter for Texaco, a Tony Bennett platter for Coca Cola (which hit over 1,000,000 in sales), an Auravision paper disks for Remington and a sports disk for Gillette.

In Victor's linkup with Dr. West's toothbrushes to kick off its 33 rpms compact singles, an order of 190,000 disks was placed in front. The manufacturer packaged the toothbrush directly with the seven-inch disk. Victor also has had premium disk deals with Buitoni, Shrank Pajamas, Sabena and Northwest Airlines, Studebaker Lark, Heinz, Kellogg's Betty Crocker and Budweiser.

Most recent one involves a deal with Ringling Bros. & Barnum & Bailey Circus. Victor has issued a sampler titled "Greatest Sale On Earth" with a circus imprint. Ringling Bros. will use it in its promotional campaign timed for the opening at Madison Square Garden this spring.

British Disk Best Sellers

London, March 7.

Walk Right Back .. (RCA)	Everly Bros.
Sailor .... (Pye)	Clark
Are You Sure? ...... (Fontana)	Allisons
Are You Lonesome? (RCA)	Presley
Love Me Tom'r'w? (Top Rank)	Shirelles
F. B. I. .... (Columbia)	Shadows
Who Am I? .... (Parlophone)	Faith
Riders In Sky .. (London)	The Ramrods
Rubber Ball .... (London)	Vee
Calendar Girl ...... (RCA)	Sedaka

Capitol Branches Into Electronics Via New Subsid

Capitol Records is launching a full-scale entry into the electronics field. A wholly-owned subsidiary, EMI US Ltd., will handle the operation and services of two independent electronics firms, Hoffman Electron Tube of Westbury, N. Y., and the Voi-Shan Electronics Division of Voi-Shan Industries Inc., of L. A.

According to Cap's prexy Glenn E. Wallichs, EMI US has been established for the purpose of manufacturing and marketing a broad line of electronics products in the military, government, industrial and consumer field. EMI (Electric & Musical Industries), the giant British electronics firm, moved into the U. S. disk area several years ago with the purchase of the Capitol label.

Daniel C. Bonbright, Cap veepee in charge of electronics activities, named Bruce Rozet to the post of veepee and general manager of EMI US.

The new company will have four divisions. A broadcast division, which will market studio equipment, professional tape, records and related equipment; a magnetic tape division, which will market video, audio and instrumentation tape; an electronic division, which will manufacture and market the full line of special high-performance electron tubes and microwave instrumentation; and a consumer products division, which will manufacture and market electronics products for home use.

EMI US has retained key per-

(Continued on page 61)

Marty Gold to Coordinate RCA's 'Stereo Action' Line

Marty Gold has been set as coordinator of RCA Victor's Stereo Action line. In addition to his new post, Gold will continue as an artists & repertoire director as well as a conductor-arranger and recording artist.

Stereo Action is Victor's "The Sound You Can Follow With Your Eyes" concept. Four albums are already out and the diskery is planning an expanded program in this area. Jack Somer, administrator of Audio-Coordination, who developed Victor's "Electronic Stereo Re-processing" technique, will work with Gold on the technical sound aspects of the project.

ASCAP's D.C. Show

Washington, March 7.

ASCAP staged a variety program featuring songwriter Jimmy McHugh at the American Legion Congressional Night banquet here last Thursday (2).

Program, produced by James S. Rule, coordinator of public affairs for ASCAP, also included Connie Haines, Marguerite Piazza, Don Adams, the Mattison Trio and the Novelites.

Congressional Night is an annual event of the Legion for members of Congress.

SKAFF JOINS KAPP AS SALES DIRECTOR

Dave Kapp is revamping the organizational format of his Kapp Records company. The first step is the appointment of Phillip Skaff as managing director of the sales division. It's a newly designated post for the diskery. According to Kapp, this will be followed by new merchandising, advertising promotion departments.

Before joining Kapp, Skaff had been sales manager of M. S. Distributing Co. in Chicago. One of Skaff's first acts in his new capacity for Kapp, which becomes effective March 13, was to appoint Joe Cerami as label's national sales manager. Cerami, who became a Kapp divisional sales manager out of Cleveland last August, will now be based in N.Y.

VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations.

This Wk.	Last Wk.	No Wks. On Chart	TITLE, ARTIST	LABEL
1	1	7	PONY TIME Chubby Checker	Parkway
2	8	3	SURRENDER Elvis Presley	Victor
3	2	7	WHERE THE BOYS ARE Connie Francis	MGM
4	5	11	CALCUTTA Lawrence Welk	Dot
5	3	6	EBONY EYES Everly Bros.	WB
6	4	8	DON'T WORRY Marty Robbins	Columbia
7	10	9	WHEELS String-a-Longs	Warwick
8	6	10	SHOP AROUND Miracles	Tamla
9	7	9	BABY SITTING BOOGIE Buzz Clifford	Columbia
10	18	5	LITTLE BOY SAD Johnny Burnette	Liberty
11	16	7	GOODTIME BABY Bobby Rydell	Cameo
12	17	7	YOU CAN HAVE HER Roy Hamilton	Epic
13	23	4	LAZY RIVER Bobby Darin	Atco
14	11	11	TOMORROW Shirelles	Scepter
15	19	7	STORY OF MY LOVE Paul Anka	ABC-Par
16	13	15	EXODUS Ferrante & Teicher	UA
17	9	7	THERE'S A MOON OUT TONIGHT Capris	Old Town
18	12	9	EMOTIONS Brenda Lee	Decca
19	14	7	APACHE Jorgen Ingmann	Atco
20	21	6	WHAT A PRICE Fats Domino	Imperial
21	30	4	THINK TWICE Brook Benton	Mercury
22	15	14	WINGS OF A DOVE Ferlin Husky	Capitol
23	25	6	MODEL GIRL Johnny Mastro-Crests	Coed
24	24	11	UTOPIA Frank Gari	Crusade
25	20	8	JIMMY'S GIRL Johnny Tillotson	Cadence
26	28	7	ALL IN MY MIND Maxine Brown	Nomar
27	27	10	CALENDAR GIRL Neil Sedaka	Victor
28	26	7	DEDICATED TO THE ONE I LOVE Shirelles	Sceptor
29	36	4	STAYIN' IN Bobby Vee	Liberty
30	34	6	SPANISH HARLEM Ben E. King	Atco
31	43	3	HEARTS OF STONE Bill Black Combo	Hi
32	33	6	GEE WHIZ, LOOK AT HIS EYES Carla Thomas	Atlantic
33	47	8	I WANNA LOVE MY LIFE AWAY Gene Pitney	Musicor
34	42	12	THERE SHE GOES Jerry Wallace	Challenge
35	56	7	WHEELS Billy Vaughn	Dot
36	32	3	THE TOUCHABLES Dickie Goodman	Mark X
37	66	3	HAVIN' FUN Dion	Laurie
38	51	3	PORTRAIT OF MY LOVE Steve Lawrence	UA
39	41	7	AT LAST Etta James	Argo
40	22	6	AIN'T THAT JUST LIKE A WOMAN Fats Domino	Imperial
41	52	6	DREAM BOY Annette	Vista
42	37	6	PONY TIME Don Covay & Goodtimers	Arnold
43	29	12	ANGEL BABY Rosie	Highland
44	35	9	GHOST RIDERS IN THE SKY Ramrods	Amy
45	39	10	PEPE Duane Eddy	Jamie
46	57	4	I PITY THE FOOL Bobby Bland	Duke
47	62	4	RAM-BUNK-SHUSH Ventures	Dolton
48	40	3	ASIA MINOR Kokomo	Felsted
49	38	5	WAIT A MINUTE Coasters	Atco
50	86	2	LITTLE MISS STUCK UP Playmates	Roulette
51	50	6	FLAMINGO EXPRESS Royaltones	Goldisc
52	54	4	I DON'T KNOW WHY Clarence Henry	Argo
53	99	2	PLEASE LOVE ME, FOREVER Cathy Jean	Valmor
54	71	13	CORINNA, CORINNA Ray Peterson	Dunes
55	44	10	ONCE IN A WHILE Chimes	Tag
56	45	17	WONDERLAND BY NIGHT Bert Kaempfert	Decca
57	—	1	ALL OF EVERYTHING Frankie Avalon	Chancellor
58	53	4	FOR MY BABY Brook Benton	Mercury
59	84	5	ONCE UPON A TIME Rochell & Candles	Swingin
60	88	2	I DON'T WANT TO CRY Chuck Jackson	Wand
61	49	3	WALK RIGHT BACK Everly Bros.	WB
62	—	1	TAKE GOOD CARE OF HER Adam Wade	Coed
63	—	3	CHARLENA Sevilles	JC
64	75	3	WORLD IS WAITING FOR SUNRISE Don Gibson	Victor
65	68	4	A TEXAN & A GIRL FROM MEXICO Anita Bryant	Carlton
66	92	2	CALL ME ANYTIME Frankie Avalon	Chancellor
67	31	11	ANGEL ON MY SHOULDER Shelbey Flint	Valiant
68	80	2	LITTLE TURTLE DOVE Otis Williams & Charms	King
69	76	6	HONKY TONK, Part II Bill Doggett	King
70	55	7	TEAR OF THE YEAR Jackie Wilson	Brunswick
71	—	1	TOP 40, WEATHER & SPORTS Mark Denning	MGM
72	46	2	HAPPY BIRTHDAY BLUES Kathy Young	Indigo
73	77	3	TO BE LOVED Pentagons	Donno
74	—	3	MOST BEAUTIFUL WORDS Della Reese	Victor
75	85	3	HIDEAWAY Freddy King	Federal
76	—	2	THE WATUSI Vibrations	Checker
77	—	1	COWBOY JIMMY JOE Lolita	Kapp
78	—	3	TUNES OF GLORY Mitch Miller	Columbia
79	—	2	THE MISFITS Don Costa	UA
80	90	2	BEWILDERED James Brown	King
81	73	2	BANNED IN BOSTON Merv Griffin	Carlton
82	48	8	MY EMPTY ARMS Jackie Wilson	Brunswick
83	60	5	DON'T BELIEVE HIM, DONNA Lenny Miles	Spector
84	—	1	LITTLE BOY, LITTLE GIRL Al Martino	20th-Fox
85	—	1	PONY EXPRESS Danny & Juniors	Swan
86	—	2	LIKE LONG HAIR Paul Revere	Chain
87	79	3	YOUR FRIENDS Dee Clark	Vee Jay
88	70	12	YOU ARE THE ONLY ONE Ricky Nelson	Imperial
89	65	3	MORE THAN I CAN SAY Bobby Vee	Liberty
90	—	1	JUST FOR OLD TIMES SAKE McGuire Sisters	Coral
91	58	8	SHOW FOLK Paul Evans	Carlton
92	93	9	WHAT AM I GONNA DO Jimmy Clanton	Ace
93	—	1	THE SECRET Clint Ballard, Jr.	Guyden
94	89	2	DADDY, DADDY Robin Clark	Capitol
95	59	13	CHERRY PINK Harmonicats	Columbia
96	—	2	A LOVER'S QUESTION Ernestine Anderson	Mercury
97	61	9	C'EST SI BON Conway Twitty	MGM
98	—	1	LITTLE SAD EYES Castells	Era
99	—	1	HAMMER BELL SONG Jack Larson	Fraternity
100	63	3	BATTLE OF GETTYSBURG Fred Darian	Jat

RETAIL ALBUM BEST SELLERS

(A National Survey of Key Outlets)

This wk.	Last wk.	No. wks. on chart	
1	1	7	**LAWRENCE WELK** (Dot) **Calcutta** (DLP 2539)
2	2	13	**EXODUS** (Victor) **Soundtrack** (LOC 1058)
3	3	20	**ELVIS PRESLEY** (Victor) **G. I. Blues** (LPM 2256)
4	4	8	**FRANK SINATRA** (Capitol) **Swinging Session** (W 1491)
5	8	9	**CAMELOT** (Columbia) **Original Cast** (KOL 5620)
6	7	9	**BERT KAEMPFERT** (Decca) **Wonderland by Night** (DL 4101)
7	12	7	**GREAT MOTION PICTURE THEMES** (UA) **Various Artists** (UAL 3122)
8	5	18	**BOB NEWHART** (WB) **Button Down Mind Strikes Back** (WI 393)
9	6	1	**MANTOVANI** (London) **Music from Exodus** (LL 3231)
10	15	4	**KINGSTON TRIO** (Capitol) **Make Way** (T 1474)
11	9	44	**SOUND OF MUSIC** (Columbia) **Original Cast** (KOL 5450)
12	20	4	**MITCH MILLER** (Columbia) **Happy Times** (CL 1568)
13	13	6	**RAY CONNIFF** (Columbia) **Memories Are Made of This** (CL 1574)
14	10	13	**HARRY BELAFONTE** (Victor) **Returns to Carnegie Hall** (LOC 6007)
15	16	17	**MITCH MILLER** (Columbia) **Memory Sing With Mitch** (CL 1542)
16	11	12	**UNSINKABLE MOLLY BROWN** (Capitol) **Original Cast** (WAO 1509)
17	18	8	**RUSTY WARREN** (Jubilee) **Knockens Up** (JLP 2029)
18	14	13	**LAWRENCE WELK** (Dot) **Last Date** (DLP 3350)
19	26	15	**THE ALAMO** (Columbia) **Soundtrack** (CL 1558)
20	30	6	**LIMELITERS** (Victor) **Tonight: In Person** (LPM 2272)
21	22	28	**NEVER ON SUNDAY** (UA) **Soundtrack** (UAL 4070)
22	21	4	**WILDCAT** (Victor) **Original Cast** (LOC 1060)
23	24	33	**SHELLEY BERMAN** (Verve) **Edge of Shelley Berman** (MGV-15013)
24	19	29	**KINGSTON TRIO** (Capitol) **String Along** (T 1407)
25	39	10	**BILLY VAUGHN** (Dot) **Soundowners Theme** (DLP 3349)
26	17	46	**BOB NEWHART** (WB) **Button Down Mind** (W 1379)
27	37	6	**BOBBY RYDELL** (Cameo) **Rydell's Greatest Hits** (C 1009)
28	25	31	**FRANK SINATRA** (Capitol) **Nice 'n' Easy** (W 1417)
29	29	3	**DO RE MI** (Victor) **Original Cast**
30	23	3	**PAUL ANKA** (ABC-Par) **Paul Anka Sings His Big 15** (ABC-323)
31	—	1	**SETTERBERG & BORENSON** (Golden Crest) **Sing Along in Swedish**
32	28	9	**SVIATOSLAV RICHTER** (Victor) **Brahms Second Piano Concerto** (LM 2466)
33	38	4	**JUSTIN WILSON** (Ember) **Humorous World of** (ELP 801)
34	31	13	**ROGER WILLIAMS** (Kapp) **Temptation** (KL 1217)
35	34	41	**SOUTH PACIFIC** (Victor) **Soundtrack** (LOC 1032)
36	33	17	**IRMA LA DOUCE** (Columbia) **Original Cast** (BL 5560)
37	36	11	**60 YEARS of MUSIC AMERICA LOVES** (Victor) **Assorted Artists, Vol. II** (LM 6088)
38	40	3	**MIKE NICHOLS & ELAINE MAY** (Mercury) **Evening with Nichols & May** (OCM 2200)
39	—	1	**JOHNNY HORTON** (Columbia) **Horton's Greatest Hits**
40	32	2	**RAY CHARLES** (ABC-Par) **Dedicated To You**

Capitol Into Electronics

Continued from page 59

sonnel of both Hoffman Electron Tube and Voi-Shan Electronics. The Hoffman firm handled distribution of electron tubes and microwave components and for the past three years has been distributing EMI tubes in the U. S. Voi-Shan has been active in the development and manufacture of traveling wave tubes.

The new firm will have its exec offices at the Capitol Tower in Hollywood. In addition, the company will utilize an eastern sales offices in N.Y., manufacturing facilities in L. A., and warehousing facilities in 28 locations throughout the U. S.

Commenting on Cap's entry into the electronics field, Bonbrighd said, "We feel that the formation of EMI/US and the acquisition of two important firms in the electronics field are extremely significant steps in our company's forward progress. Capitol's move into the electronics field is, we believe, a logical step. It allows us to diversify our present activities by moving into an area that is closely related to our primary business, and one in which EMI, our parent company, has already established its eminence as a pioneer and as a major force in the vital area of research and development. We feel that the resulting combination of EMI's superior technical resources and Capitol's highly refined, wide ranging marketing organization will result in a strong competitive position for EMI/US, and will give Capitol a second major area of business opportunity."

Bonbrighd indicated that video tape will be one of the most important products to be marketed initially by EMI/US.

Current Events Blues

It doesn't pay to be too topical on disks. MGM Records, for example, had to go through a reediting and rereleasing process because one of its current issues, Mark Dinning's "Top Forty, News, Weather and Sports," had a reference to Congolese Premier Patrice Lumumba who was murdered in the Congo after the disk was released.

The original version had Dinning reporting about "Lumumba doing the rhumba" and the MGM execs felt that the line was inappropriate in view of the events that followed. The company took out the Lumumba line and its re-shipment package advised deejays to use the new version instead of the original.

GARNER DRAWS $6,700 IN CLEVE. ONE-NITER

Cleveland, March 7.

Erroll Garner's concert drew about $6,700 at Cleveland's Public Music Hall last Saturday (4) at $4.50 top. Sponsored by G. Bernardi as part of his Cleveland Opera Assn. series, jazz pianist drew about three-fourths of a house in the 2,000-capacity auditorium. Turnout was somewhat of a let-down compared to Garner's sell-out record at Music Hall last season.

Bernardi, who recently booked Mort Sahl and Shelley Berman here, is bringing in Bob Newhart March 19. Other events on his roster include Ballet Russe de Monte Carlo March 10-12, Jose Greco April 2 and Carlos Montoya April 15.

Impresario made unique tie-up with Higbee Department Store which has hypoed sale of tickets. Store's music department takes phone orders for concert seats purely as a gratis courtesy to its charge-account customers and also plugs Bernardi's musical attractions in daily store ads.

Legit Payola

Continued from page 57

to be determined. And still another exec, who's committed his label to a 13-week skein on a Nashville station plans to pull out when it's over. Also, he's still not sure of whether he'll try a time-buy elsewhere.

The paid broadcasting pitch, whether it be on tv or radio, isn't exactly a new idea. For the past year, Columbia Records has been airing its independently produced five-minute tape strip called "Playback." The show which features Col prexy Goddard Lieberson in a discussion with one of the diskery's artists was tested successfully on WNTA-TV, N. Y., and then booked on to stations in L.A. and Chicago. The Kapp label, too, is happy with its air-time buy on WQXR, N. Y., operated by the Times. According to Dave Kapp, label's prexy, a positive reaction to show has definitely been indicated by upped sales in local retail stores of a specific record album after it's had its airing on the WQXR program.

Marek

Continued from page 57

whether merely audio or, as and when, coupled with the visual adjunct.

The "how to" appeal makes the wall-screen—or some collapsible device on top of the phonograph—more likely for the foreseeable future. The videotape development has too many legalistic kinks, anent royalties, performance rights, etc., yet to be worked out before it becomes commercially feasible, although much of the technique has long since been resolved in the planning and even the practical model stages.

Getting more portable 33 rpm machines into the field so that "the kids can have them at a price, as when we first merchandized the 45 rpm pop single" is the major problem for the 33 rpm single. As a footnote, Marek also is still not satisfied with the progress made by stereo. There, too, price is a factor if "real stereophonic sound is the aim, not the makeshift machines we now have."

Homegrown Artist Taking Play Away From U.S. Disks in European Market

The foreign record and music industries have caught up to the Americans. U.S. dominance in overseas markets, especially on the disk level, is on the wane, and some execs who represent the Yankee companies on the international scene believe that there won't be a resurgence to the early post-war years when American-made records and music were in overseas forefront.

Not only has there been an economic rehabilitation in Europe, points out Nat Shapiro, director of international artists & repertoire for Columbia Records, but a developing nationalistic sense is giving the homegrown product and performer a better chance there than ever before. Now that they've pulled out from the war debris, says Shapiro, the foreign publishing industry is catching up, the recording industry is catching up and in addition they're now developing a style of their own. And more of this foreign style is beginning to take over in the U.S. as evidenced by the recent clicks of "Calcutta," "Wonderland By Night" and "Sailor."

For a long time, Shapiro points out, France and Italy were the main source of material for a U.S. push, now it's been extended to Germany and England with the Scandinavian countries making some inroads, too. The U.S. publishers are now making a concerted effort to move in on the European scene in a two-fold maneuver—to get material for U.S. publication and to get their U.S. copyrights disked and played.

It's on the U.S.-to-Europe disk level that the natives are taking over. There are still some U.S. performers like Elvis Presley, Connie Francis, Ray Conniff and Percy Faith, especially with his "Summer Place Theme" click, that can't be duplicated, but for the most part the native talent is doing its own versions of the U.S. disclicks and taking the play away from the Yanks.

In England, for example, singers like Lonnie Donegan, Tommy Steele, Marty Wilde, Cliff Richard and Adam Faith are dominating the bestselling charts and pushing the U.S. performers into overset. And in the foreign language countries, the lingo is the important thing so the translated disks by the local artists do better, for the most part than the U.S. versions. Some American performers are doing their songs in several languages now to beat this rap but it's effect is not yet indicated.

Strong Competition

The strong competition against the U.S. made disk cannot be blamed on the foreign publisher, although he's instrumental in getting the cover records. An overseas publisher usually pays between $500 and $3,000 for the rights to an American song and to protect his investment he tries to get as many home-made records of the tune as he can. It's possible in foreign countries to get as many as eight disk versions of songs whereas in the U.S. covering or duplicating practice has virtually diminished.

The press to get local performers on a tune is basic. Most of the broadcasting facilities overseas are government controlled and it's been an unwritten policy to concentrate on local artists. The Americans can get their play through the Armed Forces Network and Radio Luxemburg but more exposure than that is needed for an overseas breakthrough.

Also tv, which is considered highly important now in England in breaking a song, is practically monopolized by the local talent. First, they're available, and second, most of the U.S. performers are priced too high for the shows.

Personal appearances also are of value. Not many U.S. diskers who've come up with clicks hit the overseas trail. Although they're okay for holiday rock 'n' roll shows, most of them are meaningless out of a recording studio.

The performers who do know how to work "live" do get on the jet circuit and their foreign sales point up its value. Connie Francis, for example, is currently on a European trek, and such U.S. diskers as Paul Anka and the Platters consistently rack up strong international sales because they are on a steady in-person global run.

Holland Disk Best Sellers

Amsterdam, March 7.

Save Last Dance ..... Drifters (London)
Rocking Billy ..... Ria Valk (Fontana)
Ramona ..... Blue Diamonds (Decca)
Josephine ..... Fats Domino (Imperial)
Lonesome Tonight .... Presley (RCA)
Barcelona ..... Wilmarys (Fontana)
Never Sun. . Melina Mercouri (Barclay)
O Sole Mio .... Elvis Presley (RCA)
Sucu Sucu ..... Ping Ping (Tivoli)
Wooden Hearts .. Elvis Presley (RCA)

Acquaviva Maps 'Pops' Layout For Carnegie, N. Y.

Tony Acquaviva is planning to launch a N. Y. "Pops" Symphony Orchestra similar to the Boston "Pops." According to Acquaviva, $250,000 has been raised for the project and a schedule is being prepared with Carnegie Hall as the probable home of the orch.

There is also a plan for the orch to perform at the Metropolitan Opera House during the Met's off-season. Country-wide tours are also being mapped out.

Although many of the musicians will be experienced professionals, it is planned to select some from among top students at N. Y.'s leading music schools and conservatories. Another phase of the project will be to set up a series of scholarships for youngsters who will join the orch when their training has been completed. In addition, Acquaviva intends to introduce new works and to restyle a number of standards by Jerome Kern, Cole Porter, etc.

Acquaviva is the husband and manager of singer Joni James.

BRITISH PIC EXHIB MUST PAY PRS FEES

London, March 7.

The High Court has granted an injunction to the Performing Right Society restraining G. S. Smith, of Plaza Cinema, Prestwick, near Manchester, from infringing the Society's copyright in certain musical works by publicly performing them at the Grove Cinema, Stockport, without the PRS license.

Smith had declined to take out a license but performed the music of "First Man Into Space," "Blue Fever" and "High School Confidential" by using the sound track of the films. Smith was ordered to pay costs and the question of damages will be looked into. In the U.S., pic exhibitors were exempted from paying performing rights fees on pic music under a 1950 antitrust consent decree inked by ASCAP.

Trinity Inks Jeff Barry To Exclusive Cleffer Deal

Trinity Music, Ed Burton's fi ., has added Jeff Barry to its writer roster. Barry, who is a singer as well as a cleffer, has "Tell Laura I Love Her" and "Teenage Sonata" to his credits.

The firm already has six of Barry's compositions set for disk exposure. Barry, incidentally, is only 22 years old.

New Merc Distrib

Chicago, March 7.

Irv Marcus, Mercury Records coast regional sales manager for last five years, opens his own distributorship, Wemar Distributing, in Phoenix. The new distributing firm will handle the Mercury line as of March 15.

Sam Cerami takes over Marcus' Mercury spot.

Payola Spotlight On Frisco

Continued from page 57

recompense received for playing records." Les Stein program manager of the KYA said in reference to the FCC quiz. Stein is also a deejay himself with a show called "Johnny Raven and the Birdcage."

"However, we maintain strict control over the records, no record can be played on the station without my personal okay and I listen to them all," Stein said.

"KYA deejays have my fullest confidence. They're my boys. I believe in them. We're not doing anything wrong. I told the FCC that. Hunter asked the questions; Curtis wrote down the answers," Stein said.

At KDIA in Oakland, Walt Conway, station manager, said the FCC investigators had discussed payola and that they took affidavits from his personnel stating they had no outside interests in the field at all. "We were cleared last time and we're still clean," Conway said. "I don't believe there's anything going on."

At KSAN in San Francisco, Don Patterson, station manager and one of the owners, freely admitted that payola was the major subject of the FCC interrogation. "They thought there was payola going on," Patterson said, "but all my boys sign a notarized statement at each payroll period that they're not taking any money and haven't. I was able to show the FCC this. "In addition, Patterson claimed strict control of records programmed by checking other stations and by personal supervision of his wife.

At KEWB in Oakland, station manager Milt Klein echoed the other reports and added that a local distributor, Golden Hit Recording Co., "was certainly mentioned," and that the FCC inquired specifically of a party allegedly given by Golden Hit. "They asked which of my personnel attended," Klein said.

Rumors of Payola

For months now the record business has been alive with rumors of payola in San Francisco complete with stories of call girls, wild parties and free trips for jocks.

Two other station executives also mentioned the FCC interest in Golden Hit. "Golden Hit figured prominently in the discussion," Walt Conway said, and Patterson also admitted he was quizzed on the subject.

San Francisco, which was all but by-passed in the original payola investigation, has seen the rise to radio prominence recently of Peter Tripp, formerly of New York. Tripp is currently scheduled to appear before New York Special Sessions Court on charges arising out of a criminal information which sticks him with 39 counts of commercial bribery.

Tripp is accused of accepting about $35,000 from various record companies in a two-year period in return for his alleged agreement to play certain recordings of those companies on the air.

Tripp in San Francisco last week said "I've had a lot of postponements and my lawyers think there will be more. I have nothing further to say."

San Francisco began to attract attention as Payola City last fall, according to the trade.

Tripp and other KYA jocks, such as Bob Mitchell and Jim Stagg were brought to San Francisco from the Philadelphia area by Les Stein when he became program manager of KYA last year.

Frisco's current reputation as a hot record city wherein hits can be made is new. The trade dates it from last fall and Stein attributes it directly to the influence of Tripp and Mitchell.

Sparked By Rivals

Feeling in Frisco is that the FCC inquiry was sparked by either a rival station or by a disgruntled record distributor unhappy with his showing on the various surveys and with the spins he has gotten on the stations.

The Federal Trade Commission is also rumored interested in the situation here because Frisco distributors also service Reno, Nevada making it inter-state.

Don Patterson at KSAN admits to receiving an anonymous call last fall from a distributor complaining about listings and plays and threatening to go to the FCC. Another anonymous call to a Frisco newspaper reporter from a manufacturer charged certain San Francisco jocks with threatening reprisals against a particular line unless it moved over to the distributorship operated by a friend of the jocks.

"If I didn't do it," the manufacturer said," I would be locked out of airplay. I can't fight it. I have to stay in business, but I am going to hit the next guy who says 'swinging' to me."

As a result of the current FCC probe, stations are tightening their controls. Patterson has issued an order at KSAN forbidding "Fraternization with any distributor. I don't want it," he says, and has set up specific hours and days for visits by pluggers and distribs.

Stein at KYA feels he already has sufficient controls. "I can't help them socializing," he says and admitted that Bob Mitchell, George Goldner, a manufacturer and Bob Krasnau of Golden Hits were out at dinner right that moment.

"What can I do about it?," he asked. "I believe in my boys and no record can be programmed without my okay. I listen to them all." Record promo personnel, however, maintain that at least until the FCC visit, KYA jocks could be approached directly to play disks.

Another object of FCC attention was a disk issued last fall by M-K label and handled by Golden Hit whose president is Bob Krasnau and whose vice-president was, until he resigned recently, Pete Marino. Several local jocks are said to have had an interest in the disk, "Report to the Nation," which was later bought by Roulette. It was a stiff.

The HIT! OF THE WEEK

MARTY DE ROSE

Sings

GIRL OF MY DREAMS

K 12987

M-G-M Records

LATEST RELEASE

Theme from "CIMARRON"

Featuring

Bill and Dick SNYDER MANNING

#10196

ABC-PARAMOUNT

Louis Armstrong uses two NORELCO 'Continental' Tape Recorders at home and always takes them with him on his world-wide concert tours. Says LOUIS "I tape phono records and air-shots all the time and if I'm in the room talking with friends, my NORELCOS keep right on copying with the volume turned down." Louis also finds the choice of three speeds convenient, using the slowest, $1\frac{7}{8}$ ips for interviews and speech recordings, the $3\frac{3}{4}$ speed for some music, and the $7\frac{1}{2}$ speed for live recording. He says, "I've tried lots of tape machines since I got my first one in 1948, but NORELCO is the one for me." Recently he picked up two NORELCO 'Continentals' in Copenhagen. Set to run on the European power frequency of 50 cycles, they were reset for 60 cycles when he returned to the United States. Like all NORELCO recorders they can be set in a few minutes for any power voltage requirement anywhere in the world; from 110 to 250 volts. The NORELCO 'Continental' is a product of North American Philips Company, Inc., High Fidelity Products Division, Dept. 1LL3 230 Duffy Avenue, Hicksville, Long Island, New York.

ASCAP

Continued from page 57

symphonic and concert field during 1960 was $107,250, an increase of $5,000. over 1959.

Aside from the financial report which was handed down by Coast co-chairman Wolfe Gilbert, sitting in for ailing comptroller George Hoffman, other highlights of the meeting were talks by prexy Stanley Adams, attorney Herman Finklestein and Ned Washington, also a Coast chairman. The third Coast chairman, Jimmy McHugh, was absent due to business in N.Y.

Finklestein disclosed that ASCAP had signed new performing rights pacts with both NBC and CBS and was still in the middle of negotiations with ABC. But it is expected that a deal with that radio web will soon be resolved.

Harold Adamson presented Finklestein with a plaque from the Coast members in recognition of his service to ASCAP. Also reported at meeting was the appointment of Charles Brown, former Missouri Congressman, as replacement in seat of deceased Paul Cunningham.

On the Upbeat

New York

Geoffrey Parsons, who wrote the lyric to **Charlie Chaplin's** "Smiles," has written the lyric for the Italian click "24,000 Kisses" composed by **A. Celentano. Lester Sims**, Bourne's general professional manager, is currently lining up U.S. disks . . . The Warner Bros. music firms are pushing four themes from the upcoming "Parrish" pic composed by **Max Steiner** . . . **Michael Aller** bows on Journal Records this week with "Same Age" and "Young and Alone." **Richard Wess** did the arrangements . . . **Marla Marshall** will be the vocalist with the **Benny Goodman** orch when he returns to Basin Street East tomorrow (Thurs.) . . . **Bernie Wayne** will write his consecutive show for the Hawaiian Room in collaboration with **Tony Cabot**. Meantime, he's heading for a Nassau vacation . . . **Andy & The Bey Sisters** pencilled in for the Playboy Club, Chicago, June 16-July 6 . . . **George Wein** is taking a combo overseas to play the Essen Jazz Festival April 14. He'll also tour with **Thelonious Monk** in Europe and England until May 20 . . . Singer **Jill Allen** at the Schroeder Hotel, Milwaukee, until March 11 . . . **Bill Randle**, Cleveland deejay, has recorded a history of the Shakers, old communitarian religious sect, and will release a set of 10 12-inch LPs later this spring.

Sam Cooke's tour of the British West Indies extended until March 29 . . . **Frankie Avalon** has a 15-day tour of South America due to start June 12 . . . **Bill Coss** takes over as associate editor in Down Beat's N.Y. office . . . The Berkely School of Music has been gifted with the entire library of **Dan Terry and His Big Band on Campus** . . . **Mark Raymer** now doing a deejay show over WFHA-FM, Red Bank, N.J.

San Francisco

Crosby Bros. open Thursday (9) at the Fairmont . . . **Belasco IV** into the "Say When," new spot in Daly City . . . **Joe Williams** and **Harry Edison's** group went into the Neve . . . **Muggsy Spanier** looking for a Frisco club base . . . **Roy Haynes Quartet** cancelled out on **Art Auerbach's** Jazz Workshop, so **Jimmy Witherspoon** and **Ben Webster Quartet** stayed on . . . **Chris Ibanez** recorded for Capitol . . . **Woody Herman** and **Frank D'Rone** set for a Frisco concert in May . . . **Saunders King** and the **Merrill Hoover Trio** opened at Jacks.

Philadelphia

Bobby Rydell and **Maynard Ferguson** to be Easter weekend headliners at Steel Pier . . . **Dizzy Gillespie** works Pep's, March 6-11; followed by **Herbie Mann** and the **Afro-Jazz Sextet**, March 13-20 . . . **Mel Torme** into the Red Hill Inn, March 10 for 10 day stand . . . **Dick Lee** at the Erie Social Club, March 17-19 . . . South Philly's **Chubby Checker** replaces the wounded **Jackie Wilson** on the Easter week show at the Brooklyn Paramount . . . The **Frank Moore Four** current at the 19th Hole, skedded for a stand at the Tropicana, in Vegas . . . **Vincent Lopez** broke in a new career as lecturer on numerology at the Quota Club, a group of gal execs (28) . . . **Harry Belafonte** in for a 23-day run at the Latin Casino, March 4-26 . . . **Brook Benton** in for week at Sciolla's, March 6-11. . . . **Annette Levine** has joined Bob Heller Record Distrib. Co., as head of promotion department . . . **The Satellites**, local combo, booked into Fremont Hotel, Las Vegas, for seventh time, opened (6) . . . **Myers Music** has signed Nashville's Lloyd Arnold and his Rockin' Drifters, for recordings.

Toronto Symph Repacts Susskind

Toronto, March. 7.

Baton-wielder of the Toronto Symphony for the past five seasons, Walter Susskind has signed a new contract with the orchestra for the next three years as musical director and conductor.

VARIETY (Mar. 1)

BEST BET

"SOLID SPINNING"

MISTER LONELINESS

GENE VINCENT

on Capitol Records

FAMOUS MUSIC CORPORATION

Mills HIT REMINDERS

CORRINA, CORRINA

Ray Peterson—Dunes

MOOD INDIGO

Floyd Cramer-RCA Victor

GIRL OF MY DREAMS

Marty DeRose-MGM

MILLS MUSIC, INC.

1619 Broadway New York 19

WATCH THESE CLIMB!

(When You're Young And)

ONLY SEVENTEEN

Prediction—A HIT

FRANK D'RONE on Mercury

IT'S SO WONDERFUL

Prediction—A HIT

SYLIA SAYNT on Columbia

LET YOUR LIPS TELL ME

Prediction—A HIT

JULIUS LaROSA on Kapp

B. F. WOOD MUSIC Co., Inc.

1619 Broadway, New York 19.

STANLEY MILLS, Prof. Mgr.

2 GREAT INSTRUMENTALS!

Theme from

HAND IN HAND

by DAVID CARROLL

MERCURY RECORDS #71790

M. WITMARK & SONS

BILBAO SONG

by LEROY HOLMES

M.G.M. RECORDS K12992

HARMS, INC.

JULIAN

"CANNONBALL" ADDERLY

QUINTET Featuring NAT ADDERLY

Currently MARDI GRAS CLUB, Kansas City thru Mar. 10

Mar. 11-18—WEST COAST, Personal Appearance Tour

Mar. 21 thru Apr. 2—JAZZ WORKSHOP, San Francisco

Apr. 8 thru Apr. 30—LIMITED EUROPEAN TOUR

RIVERSIDE RECORDS

BOOKED EXCLUSIVELY BY

ASSOCIATED BOOKING CORPORATION

JOE GLASER, President

745 FIFTH AVE., NEW YORK 22, N. Y., PLAZA 9-4600

CHICAGO • MIAMI BEACH • HOLLYWOOD • LAS VEGAS • DALLAS • LONDON

Cuffo Talent at Disk Jockey Hops Faces AGVA Crackdown on Coast

San Francisco, March 7.

A crackdown on the practice of using free talent at so-called "record hops" in the Bay Area has been kicked off by Phil Downing, branch manager here for AGVA.

"I have served notice that these people must be paid our minimum wage and must sign contracts," Downing says.

"I ran into one case last week. A young kid came up from L.A., paid his own way and was supposed to appear at a record hop and he wasn't going to get paid one cent. I was able to stop that."

Record hops in the Bay Area are currently being run by Bob Mitchell and Jim Stagg, both of KYA.

"I've told Mitchell and these people that I am going to start closer surveillance of these hops," Downing said. "We feel if someone is good enough to make an appearance, he's good enough to get paid. If the disk jockey is going to make a buck, everybody concerned has to, too."

Record hops, under criticism in the record business since the FCC payola probe last year all but disappeared locally until Mitchell and Stagg started operations this winter.

"I've complained bitterly," says a plugger for a major label. "We bring up one of our artists and drag him around to two and sometimes as many as four hops on one weekend. The artist doesn't get paid at all and in addition we're asked to furnish 25, 50 or 100 free records to be given away free at the hop. If we didn't the jockeys give us static about not playing the records on the air."

"I view this as an imposition on kid performers who don't even know they're supposed to be union members or get paid," Downing says. "It has to stop. From now on they've got to check these things with us, just like they have to hire a union band."

Hops are frequently held in San Leandoro, Redwood City, San Jose and other suburban Frisco cities. On occasion they have drawn as many as 4,000 kids at $2 a head. "All the jockeys do is rent the hall and pay the band," the plugger says. "The rest is gravy."

Denies Problem

Mitchell denies any AGVA problem at all. "I talked to Phil Downing," he says, "but he didn't tell me of any AGVA ruling on this matter. Everybody who makes one of these hops gets paid. The band gets paid and so do the others. How much? Well, it'd be a personal matter. But they get more

(Continued on page 64)

Phony Stock Sales Get Ex-Singer Al Shayne Yr. In Jail on Tax Evasion

Al Shayne, a former radio singer who was billed as America's "Ambassador of Song" in the 1920s and '30s, last week was sentenced to a year in prison on charges of income tax evasion. He pleaded guilty in N.Y. Federal Court Dec. 5 to understating his 1954 and 1955 income by $74,583 and failing to pay taxes of $10,500.

In imposing the sentence Federal Judge Alexander Bicks pointed out that Shayne had run up his bundle by selling phony stock as a salesman for two Canadian over-the-counter securities houses. "Everybody who ever had any business with him was trimmed," the court said.

Shayne was given the jail term despite pleas of lenience on his behalf by a number of persons prominent in the theatrical profession. Among them was raconteur Harry Hershfield who was in the courtroom at the time of sentencing. The judge rejected a defense request that Hershfield be permitted to intercede in court for Shayne.

Judge Bicks, who emphasized that Shayne's business was selling a "sucker list," added that he took into consideration the pleas of Hershfield and other theatre people in making the sentence one year. Shayne could have received a maximum of 10 years in prison and a $20,000 fine. The defendant, who is 60, will start his term April 1.

Bill Would Forbid Bias At New Hampshire Spots

Concord, N.H., March 7.

No one would be barred from an amusement establishment or other public place of accommodation in New Hampshire under a bill filed in the Legislature here by Rep. William H. Craig Jr., of Manchester.

The measure states briefly, "No person shall directly or indirectly discriminate against any religious sect, class or nationality, or against any member thereof, as such, in the matter of board, lodging or accommodations, privileges or conveniences offered to the general public at places of public accommodations."

P.R. Union Wants Island Show Biz To Accent Natives

By AL DINHOFER

San Juan, P.R., March 7.

The Puerto Rico Assn. of Artists & Technicians (PRAAT) has called for legislative action requiring employment of at least 50% Puerto Rican talent as a condition of any Commonwealth government loan to showmen. PRAAT also asked for amendments to the tax exemption law to require at least 50% local talent be used in radio-tv shows, night club acts, and Spanish language films produced in P.R.

In a new and accelerated effort to encourage the hiring of more island talent, the local artists' union also proposes the extension of tax exemption to film houses and legit theatres that employ at least 75% local talent.

PRAAT's proposals were made in a nine-page memorandum to the head of the House of Representatives Labor Committee.

The goal of wider autonomy for Puerto Rico is the goal of PRAAT, the memo said. But such a move would not necessarily include any "radical divorce" from mainland entertainment unions.

Antonio Torres Martino, head of PRAAT, said this week: "Our goal of autonomy without a rupture with the various mainland entertainment unions is 'the essence' of the recent conflict with the San Juan Drama Festival (which concluded March 5) and the current dispute with San Juan resort hotels and AGVA.

The strike by PRAAT members last January in front of the Tapia Theatre, where the Drama Festival was holding forth, ended in a temporary agreement on dues and jurisdictional matters with Equity.

8 PHILLY NITE SPOTS IN CITY TAX SQUEEZE

Philadelphia, March 7.

Eight midcity night clubs were faced with closing when Revenue Commissioner Mortin E. Rotman asked the Department of Licenses & Inspections to revoke the amusement licenses of the spots for failure to make tax returns in the last year.

The city levies a 5% amusement tax on gross receipts and the midtown spots were among a total of 21 in Philadelphia which had neglected to make returns. The cafes are Gay Nineties, Chassey's, Tahiti, Moravian Bar, Orchid Lounge, the Bar X, Tally's Paradise Cafe and Bar Cel Inc.

Sammy Davis Set For 2-Weeker In London

Sammy Davis Jr. has been booked for a two-weeker at the Royal Theatre, London, Aug. 21. Bob Melvin is among those on the bill with him. Following the Royal Theatre stand, Davis and the troupe will do two weeks of one-nighters in the provinces.

William Morris Agency' British agent, Harry Foster, is routing the tour.

Judy's Concert Swing

Judy Garland is being booked on a concert tour which will include a Carnegie Hall, N. Y., appearance April 23. Her manager, Freddie Fields, and David Negelman will sponsor this event.

Miss Garland's tour will include Rochester, Buffalo, Washington, Birmingham, Atlanta, Greensboro, Charlotte, Philadelphia, Chicago and Cleveland. She's currently filming "Judgment at Nuremberg" for Stanley Kramer.

A.C.'s Big Splurge On Tourist Lures

Atlantic City, March 7.

The boardwalk division of the Greater Atlantic City Chamber of Commerce will ask the Hotel-Motel Assn., Chamber of Commevre directors and other local business groups to get behind a subscription plan which would raise $46,000 to stage events to bring more visitors here through 14 off-season weekends.

Part of this fund would go to pay a salary for an entertainment director whose responsibility would be to plan and stage the affairs, which would range from theatre and cultural attractions to sports events.

For any part of the $46,000 taken, the subscriber would be given an allotment of coupons to be used to purchase tickets to any or all events at discounts, with the tickets to be disposed of any way the subscriber desires. The project would be handled by the Off-Season Attractions committee which for several years was responsible for legitimate shows at the now demolished Warren Theatre.

The group would stage weekend events on such periods as Halloween, Thanksgiving, Palm Sunday and Mothers Day, bringing in an attraction which would be strong enough to draw tourists for a two or three day stay. It would seek to work out a "package plan" which would include, for one price, the planned attraction plus hotel or motel accommodations, meals at two or three top restaurants, rolling chair rides, horse back rides, a motion picture visit, plus a night at the 500 Club or any similar nitery.

A. L. Roth, division chairman, said the major purpose of the fund is to enable the director to plan and arrange comprehensive programs five to six months ahead of time so that hotels, motels and the city can promote the event in their advertising.

More Promotion

It will cost more than $12,000,000 to operate this resort city this year. Real estate taxes will contribute around $6,500,000, the remainder coming from dozens of sources. For instance holders of licenses to sell alcoholic beverages will pay $136,000 and visitors will drop $1,600,000 into the city's coffers in the form of luxury taxes.

The resort will spend more than $402,640 through its press bureau to stage promotion events, buy advertising space and pay the salaries of its staff. The bureau lists 20 items to cost $315,600 in this year's budget, largest of which is newspaper and magazine space and promotional advertising which will cost $190,000. Special features and promotional events will cost $40,000 more.

Radio and television shows which include programming, production and line charges will cost $25,000. An additional $13,500 is earmarked for concerts on the Garden Pier. Such events as pageant promotion, hydrangea festival week, honeymoon week, headliner award weekend, etc., are also listed.

Webster Exits GAC

Dick Webster, of the Coast office of General Artists Corp., resigned last week. Plans were not announced.

Webster had been serving at the Beyhills office as liaison with other offices in GAC.

GAC to Be Part of Baldwin-Montrose Chemical Co. Under Proposed Merger; Deny Reports Agency's Up for Sale

General Artists Corp. is slated to become part of a large industrial complex. The board of directors of the Montrose Chemical Co. and the Baldwin Rubber Co., together with Centlivre Brewing Corp. of Fort Wayne, Ind., have approved plans for a merger

Stockholder approval, felt to be only a formality, remains before the consolidation becomes effective. GAC is part of Centlivre. Meeting of the Centlivre board was held Thursday (2) in New York.

At the same time, rumors that GAC was about to be spun off by its parent, were hotly denied. Reportedly, several groups were attempting to raise about $2,000,000 for the purchase of GAC. However, a company spokesman in Philadelphia explained that controlling interest in GAC's parent, Centlivre, is not available to the public since more than 51% of the stock is dominated by Herbert Siegel, the new GAC boss, and the Reuss Family of Fort Wayne, from whom Siegel obtained the brewery.

Had $70,524 Loss

Centlivre, incidentally, reported a $70,524 loss in 1959, before it obtained control of GAC. No new figures are yet available. At that time, 656,544 shares were outstanding. Centlivre stock sold for around $7 when it started to take over GAC, but is now around 15¾. It's traded on the Midwest Stock Exchange. The Internal Revenue Service must also render a favorable ruling before consolidation can become final.

Under terms of the amalgamation, Baldwin stockholders will receive one share of a new convertible preferred for each share of common held. Montrose stockholders will get seven shares of a new convertible preferred for each 10 shares of common held. Centlivre shareholders will get one share of new common for each common share held.

Fiscal Details

The surviving company, to be known as the Baldwin-Montrose Chemical Co., will invite tenders to new convertible preferred from other shareholders at $21.50 per share. It will buy up to 50,000 of these shares. There will be about 740,000 shares of convertible preferred in the new company and about 760,000 shares of common stock. Conversion privilege of the new preferred will run for 10 years. There is the possibility that the surviving firm's label will eventually be changed to Centlivre Inc.

The approximate combined 1960 sales for all three companies was about $30,000,000. The new com-

(Continued on page 66)

Book Mahalia Jackson For European, Israel Tour

Gospel Singer Mahalia Jackson has been lined up for a tour of Europe and Israel. She starts her junket April 7 at Albert Hall, London and continues in major cities during that month and thence for a trip to Israel, plus appearances for U. S. Armed Forces units.

Mildred Falls, Miss Jackson's accompanist, will make the trip with her.

Offbeat Concepts Put Merc Artists In Concert Field

Mercury Artists is moving into new areas. According to Arthur Treffeisen, percentery's exec veepee, an agency must present the offbat and the unique in order to exist today.

Following this line, Trieffeisen took off for Europe Monday (7) to iron out the wrinkles for the upcoming tour of the Katanga Dancers and Singers in the U.S. and Canada. The trupe, which is due for a Toronto breakin about Aug. 15 (an originally planned March start had been postponed), will be presented by Mercury Artists. It will be the agency's first attempt in this concert presentation area. The 50 members of the Katanga company are now touring Europe.

During his overseas stay, Treffeisen will also go to South Africa to look over the Johannesburg-Durban axis for which Mercury recently obtained exclusive booking privileges in a deal with Klissen Promotions there. Mercury already plans to book a new attraction into this circuit every month.

Also on Treffeisen's agenda are talks with the D'Oyly Carte Co., which he represents, for a U.S. tour in the fall or early next year.

INK TENNESSEE ERNIE AS CNE HEADLINER

Ottawa, March 7.

Tennessee Ernie Ford will head the grandstand show at the 1961 Central Canada Exhibition in Ottawa. CCE has announced no other names for the revue, which will operate nightly Aug. 21 to 26 although the fair is set for Aug. 18 to 26. It has been customary to book separate items for the Friday and Saturday openers.

Last year a rock 'n' roll revue filled the first two slots, followed by a Hamid-produced revue topped by Dorothy Lamour.

Power Blackout Lights Staging Idea for Eddy

Cleveland, March 7.

Nelson Eddy and Gale Sherwood will always remember Cleveland as the big blackout burg that nearly sabotaged their act. On their last night at the Alpine Village an icy snowstorm knocked down the powerlines and extinguished all the nitery's lights, a few minutes before their performances.

Herman Pirchner, ingenious manager of club, quickly ordered waiters to fire up all the table candle-light stands and placed a score of them around stage. Nelson and his partner put on two shows by candlelight, drawing terrific ovations from sellout crowd.

"Unique candlelight effect was so stunningly dramatic in showmanship," Eddy said afterwards, "that I may work it into my act as a novelty stunt. It might also relieve business recession problems by putting more candle-makers back to work."

AFM Withdraws Ban On Mex Tooters, Permits Dunes' Restaurant Bow

Las Vegas, March 7.

The Dunes opened its ultra-plush new restaurant, The Sultan's Table, Friday (3) but a hassle with the musicians union almost prevented it.

Major Riddle, hotel prexy, insisted that a group from Mexico City, Arturo Romero and The Strings of Villa Fontana, be installed as permanent entertainers—in fact the room was designed with Romero & Co. (3) in mind. Two pianos are in the eatery's center with 11 pin spots from the ceiling illuminating the 11 violinists circling the 88ers.

Up until two days before the skedded opening, the American Federation of Musicians nixed the hiring of the Mexicans, holding out for U. S. musicians. Riddle said the restaurant would not open without Romero & Co., and threatened a $500,000 suit against the union.

Hours before the opening, Jim Murray of the local MCA office, repping the Mexican group, announced that the union has given in, and would permit the Mexicans to work here. Murray said permission was given because "it was pointed out that this was a unique group which could not be duplicated in the U. S."

Puerto Rican Talent Union Ousts Prez For Inciting Anti-American Riots

San Juan, March 7.

An official of the Puerto Rican Assn of Artists & Technicians (PRAAT), accused of instigating anti-American sentiment at the strike against the San Juan Drama Festival, early in January has been forced to resign by fellow-PRAAT members.

Jose Antonio Diaz Velazquez, a local radio announcer and PRAAT director representing radio artists, submitted his resignation to Antonio Torres Martino (PRAAT prexy) this week. He was strongly criticized for provoking catcalls of "Yanqui, Go Home," in front of the Tapia Theatre, Olo, San Juan, during the strike.

Torres reportedly refused to accept the resignation during a union meeting this week when the radio announcer rose to say he believed it was generally felt his political views would embarrass the union in its dealings with management here as well as with other talent unions on the mainland.

Popular vocalist and songwriter Bobby Capo (founder and ex-pres. of PRAAT) vehemently demanded the offer be accepted.

The English language daily San Juan Star quoted Capo as saying:

"You can't convince the people we are an honorable organization when our facade is dirty and ugly-looking, just as you can't convince a prospective tenant to walk into a luxury apartment house when its front is not neat and up to standards. Diaz Velazquez is an agent for Prensa Latina (official propaganda agency for the Fidel Castro government), and was the instigator of the anti-American slogans shouted in front of the Tapia. We cannot afford to be misrepresented by someone who pushes his political feelings into union affairs."

In temporary balloting that followed the resignation, Camilo Fratecelli was named to succeed Diaz as radio announcers' rep until formal elections are held later this year.

Farrell, Jonas Merge

Two vet indie agents have formed a personal management partnership. Dave Jonas and Phil Farrell, who had been sharing offices, decided to make the sharing situation much wider by amalgamating their firms.

New firm will be known as Farrell & Jonas Associates.

KY. CHURCHMEN RENEW WAR VS. NIGHT SPOTS

Cincinnati, March 7.

A renewed attempt by Northern Kentucky churchmen for a cleanup of Newport and Campbell County hot spots seeks to oust eight high officials for "gross neglect of duty" in enforcement of gambling, prostitution and liquor laws.

The charges, filed in an affidavit with Governor Bert T. Combs, had no immediate effect on operations, but did bring a prompt rejoinder by one of the accused, Campbell County Judge A. J. Jolly. He contended that the Kentucky governor cannot remove a judge from office.

Among ten clubs accused in the ministerial affidavit of being "large and public gaming dens" were niteries Tropicana Club, the former Glen Rendezvous, in Newport, and Beverly Hills, in Southgate. Exhibits offered with the affidavit as proof that conditions were common knowledge included Saturday Evening Post and Esquire articles on "Kentucky's Open City" and "Sin Town" labeling for Newport.

Navajos Seek to Scalp $3,000,000 Tourist Loot

Albuquerque, March 7.

The paleface tourists have plenty of loot, and the Navajo Indian Tribe (in the four corner area of New Mexico, Arizona, Utah and Colorado) are hoping to separate them from much of it as the result of hypoed tourist facilities on the reservation.

They're anticipating an annual income in excess of $3,000,000 from facilities around Glen Canyon Reservoir (in northeastern Arizona) when it's completed in 1964. The area is expected to be a big recreation area.

This was the word last week from Paul Krause, range conservationist for the Navajos, at a conference on economic development of Indian reservation resources in Albuquerque. He said the annual expected tourist income equals all the income from the reservation's livestock agency in its best year.

TOM FITZPATRICK AILING

Oldtime N. Y. Agent Patient At Bellevue Hospital

Tom Fitzpatrick who is one of the oldest practicing independent vaude and cafe agents, was taken to Bellevue Hospital, N. Y., (Ward A-4) suffering from pernicious anemia. He's reported in serious condition.

In the early days, Fitzpatrick represented some of the top people including Jack Benny, George Burns, among others.

Mpls. Expanding Stadium For New A.L. Ball Team

Minneapolis, March 7.

Minneapolis city council has okayed a pact between the Minnesota Twins, American league baseball entry, and the Metropolitan Sports Area commission freeing $2,000,000 worth of city general obligation bonds. Release of the bonds, final step in paving the way for the start of major league ball here next month, will permit expansion of Metropolitan stadium in suburban Bloomington from its present 21,000-seat capacity to 30,000.

Pact also covers division of revenues from stadium concessions and parking. City council voted to leave the stadium rental fee of 7% open to renegotiation in case the American league decides to change its formula in the future. Aldermen further moved to require a monthly budgeted statement from the ball club.

Casting Completed For 'The Kansas Story,' Will Mark State's Centennial

Wichita, March 7.

Expo producer Wayne Daillard of Los Angeles has completed casting of "The Kansas Story" to commemorate the state's centennial. Spectacle is slated for two weeks at Wichita and a like run at Topeka beginning June 13 and running through July 18.

Daillard's budget for the two stands is $428,000 above the line and $200,000 for production. Daillard will produce and Meredith Willson is composing original music. Performance will be taped as a possible network special.

Lucille Norman of Hollywood will have the singing lead. Others engaged include Stephen Kemalyan, baritone; Christopher West of London's Covent Garden as assistant director to Val Rosing; Tom Brown Henry, narrator; Ruth Page of Chicago Opera, choreographer; Patty Klekovic and Kenneth Johnson of Chicago Ballet Opera; Pat McGeehan, director of the sound cast. Cast, including 700 from the state's colleges, will total 1,300.

Daillard, who produced "The California Story" for four years, and the Oregon Centennial, is now negotiating with two other states for commemorative spectacles.

Clyde Beatty Hurt

Honolulu, March 7.

Clyde Beatty suffered a serious eye injury while nearing the end of a performance with the E. K. Fernandez circus. He was the victim of his own whip, the solid end of which jabbed into his eye while while he was maneuvering his animals.

Beatty completed the act holding a hand over the injured eye before being rushed to a hospital, where he was confined for about a week.

Guffo Acts

Continued from page 63

than adequate pay, sometimes more than what I understand is the AGVA scale.

"The hops don't always make money. I was in Newark last week and only had 180 kids and the nut on a thing like this is from $400 to $600.

At last week's record hops, Mitchell presented The Crescendos, Richard Berry, Tony Boy, Jerry Norman, and the Al Lewis band.

"I give Berry $125 when he makes a hop for us," Mitchell says.

Downing, however, states flatly that AGVA contracts have not been filed in the past for Mitchell's promotions. "They haven't filed and I'm going to insist upon it in the future," Downing said. When informed that Mitchell denied being warned by AGVA, Downing said, "He misinterprets our conversation to his convenience."

Among other artists recently presented by Mitchell at record hops are The Pentagons, Googie Rene and Bobby Day, all of Rendevous Records.

"I told Downing if he wants these people to join AGVA, get in touch with them directly. I told him I'd cooperate but what right do I have to tell these people to join AGVA?"

Vaude, Cafe Dates

New York

Julius La Rosa booked for the Copacabana July 27 for three weeks . . . **Alan King** off to England for a trio of benefit shows and a pair of ATV tele appearances. He planes out March 20 . . . **Lucille & Eddie Roberts** have a pair of home shows booked. They work at Cedar Rapids, April 6, and Jacksonville, Fla. May 17 . . . **Earl Wrightson** inked for the Dunes, Las Vegas, April 20 . . . **Dominique** going to the Stardust in that town, June 12 . . . General Artists Corp.'s Coast general manager, Milt Krasny, in New York for a visit . . . **Rowan & Martin**, current at the Latin Quarter, move to the Queen Elizabeth, Montreal, March 22 and follow with the Statler-Hilton, Dallas, April 13 . . . **Billy Eckstine** signed a 16-week pact with the Dunes, Las Vegas.

The **Cole Bros.** to be concurrent in New York. **Nat King Cole** at the Copa and **Freddie Cole** at Basin St. East . . . **Tania Velia** booked for the Society, London, starting March 15 . . . **Jerry Gale** to the Capri, Lawrence, Mass., March 14 . . . **Patachou** tapped for the Maramor, Columbus, O., March 21 . . . **Rosemary Clooney** to work the DuQuoine (Ill.) State Fair, Aug. 28.

Chicago

Toni Jones booked for Downstage Room at Happy Medium here, March 27 for fortnight . **Jim Backus** and **Doree Crews** tapped for Tradewinds, May 3-9 . **Chin Twins** down for four weeks at Mangam's, Chateau, starting March 13

Mickey Sharp opening week stand at the Radisson, Minneapolis, March 27 . . . **The Tuckers** go into the Statler in Dallas March 23 for a week, then to Corpus Christi Home Show April 4 for another.

Nino Nanni, set for two frames at Eddys', K. C., July 21, has another pair at the Colony Club, Omaha, Aug. 17 **Wes Harrison** and **John Shirley & Bonnie** playing Detroit Athletic Club five nights starting April 1. Harrison has a late May date for Radio City Music Hall **Christine Moll** into Horizon Club, Pittsburgh, March 20-May 16 **Pompoff Thedy Family** booked for same spot May 22 for two weeks.

San Francisco

Mort Sahl says he expects to go into Enrico Banducci's hungry i in April—if shooting "The Caretakers" doesn't interfere . . . **Shelley Berman's** scheduled to open a stand at the Curran April 10, with opening night a benefit for the Cathedral School for Boys . . . **Mel Young** going strong at George Andros' New Fack's.

Cleveland

Woody Herman orch doing concert March 16 at Oberlin (O.) College for campus jazz club . . . Singing bassist **Bill Warren**, brother of **Fran Warren**, disk vocalist, teamed up with **Lucille Willard**, pianist-singer, at Blue Grass Club . . . **Al Serafini's** eight-piece band moved into Green Tree to kick off floor shows-dancing policy . . . Violinist **Emery Deutsch** at Alpine Village March 6-16 . . . **Roy Liberto & Bourbon Street Six** at Hickory Grill to be followed by **John LaSalle's** quartet March 13 for fortnight.

Reno-Tahoe

Roberta Sherwood set for an April 20 guestint with **Ernie Ford** . . . Tahoe Harrah's making final plans to debut **Art Linkletter's** nitery debut . . . **Jerry Colonna** in Reno Harrah's new group, the **Topnotchers**, with **Joyce King** vocaling . . . **Harry James** set for bit part—as bugler—in new **Frank Sinatra** pic slated for May lensing in Vegas . . . **Sammy Davis Jr.** in guest spot on "Lawman" on March 12 . . . **Arthur Ellen** set for March 25-April 19 date at Harrah's . . . **Wilder Bros.** begin one-month playback at Wagon Wheel, Tahoe, on March 16 . . . **Freddie Bell & Bellboys** in for two-weeker at Riverside.

WINTER DID SNOW JOB ON A.C. LUXURY TAX

Atlantic City, March 7.

The January and February snowstorms, which nearly closed the resort for most of those two months, cost amusement and hotel interests here untold thousands of dollars. The loss is being reflected in luxury tax returns, 90% of which are collected from the visitor.

While the January loss was not too bad, during February the tax collections dropped $13,923 with the city collecting $50,764 as against $64,687 last year for the same month. Collections for the first two months were $120,731—compared with $124,214 a year ago, a net decline of $3,483.

Trenet Back on Stage

Paris, March 7.

Charles Trenet returned to the music hall scene Friday (3) after a three-year hiatus. In his "comeback" at the Theatre de l'Etoile, he sang 35 songs.

During his hiatus, Trenet had spent his time making records and writing songs.

Berman Oke $17,836, Det.

Detroit, March 7

Shelley Berman scored an okay $17,836 in four performances at the 1,482 seat Cass Theatre. He sold at a $4.50 and $5 top.

House potential was $21,397.

"THE COMEDIAN"
The Only Real Monthly PROFESSIONAL GAG SERVICE
THE LATEST — THE GREATEST — THE MOST-UP-TO-DATEST
Now in its 126th Issue, containing stories, one-liners, poemettes, song titles, hecklers, audience stuff, monologs, parodies, double gags, bits, ideas, intros, impressions and impersonations, political, interruptions, Thoughts of the Day, Humorous Views of the News, Vignettes, etc.
$25 YR.—SINGLE ISSUES $3
Foreign
$35 YR.—SINGLE ISSUES $4
NO C.O.D.'s
BILLY GLASON, 200 W. 54th St. New York City 19, CO. 5-1316

B & B COSTUMES
Gowns and Costumes
INDIVIDUALLY DESIGNED MADE TO ORDER
110 W. 44th St., N. Y. CI 5-4660

YVONNE MORAY
TOP HAT CLUB
WINDSOR, CANADA
ASSOCIATED BOOKING CORP.
JOE GLASER, Pres.

SMASH HIT!
JOAN BRANDON
WORLD'S GREATEST HYPNOTIST
JACKSONVILLE, FLA.—OUTDOOR THEATRE
ST. PETERSBURG, FLA.—OUTDOOR THEATRE
TAMPA, FLA.—FT. HESTERLY ARMORY
PENSACOLA, FLA.—MUNICIPAL AUDITORIUM
FORT WALTON B'CH, FLA.—COMMUNITY CNTR.
Pub.: J. Brandon, 450 West 24th Street, New York CHelsea 3-8387

Tenth Week on Tour "HARLEM GLOBETROTTERS"
CAB CALLOWAY
Current CORAL Release
I'LL FOLLOW YOU b/w DANCING MAN
Variety (Jan. 11) RAVES
Management BILL MITTLER, 1619 Broadway, New York

ADMIT ONE "AVERY" SEAT: ORCHESTRA
BOSTON SMASH HIT
THE GLAMOROUS NEW HOTEL
AVERY
Show folks are raving about the all new Hotel Avery. All new, large, beautifully furnished deluxe rooms with private bath, television & radio. Air conditioning.
AVERY & WASHINGTON STS.

BILLY GLASON'S FUN-MASTER
PROFESSIONAL COMEDY MATERIAL
for all Theatricals
"We Service the Stars"
Big Temporary Special on All
35 Gag Files for $15, Plus $1.00 Postage
Foreign: $1.50 ea., 35 for $40
● 3 Parody Books, Per Bk. . . $10 ●
● 4 Blackout Books, Per Bk. . . $25 ●
● Minstrel Budget . . . . . $25 ●
How to Master the Ceremonies
$3 per Copy
No C.O.D's "Always Open"
BILLY GLASON
200 W. 54th St., N.Y.C., 19 CO 5-1316
(WE TEACH EMCEEING and COMEDY)
(Let a Real Professional Train You

CAL BOSTIC
Pianist — Vocalist — Composer
CURRENTLY APPEARING AND BEING HELD OVER ADDITIONAL FOUR WEEKS:
THE LEFT BANK, New York City
Soon to Be Released
— Words and Music by Cal Bostic —
"THEY'RE GONNA TALK" — Jonah Jones
"DON'T BE AFRAID" — Nat King Cole
Direction: ARNOLD AGENCY, Atlanta, Ga.
New York Representative: BETTE WHYTE, 240 Central Park So.

Hotel St. Regis, N.Y.

Felicia Sanders (with Irving Joseph & Trio); Milt Shaw Orch (9) and Walter Kay Trio; $2 and $3 cover.

After this season rolls by the Maisonette management of the Hotel St. Regis will probably have reason to heed an old show biz adage, "Never rewrite a hit." For some false reason of economy, coupled with still another idea to "get the kids trade," the twice-shifted management of this posh 55th & 5th Ave. hostelry (long a personal citadel of the late Vincent Astor), subjected this class room to sharp changes. Not for the better.

Current bookng of the professionally competent Felicia Sanders is an accumulative observation ever since last fall's reopening of this class room. Neither she nor Diana Trask nor Marti Stevens nor Bud & Travis, to name some of the "new idea" bookings to attract the socalled "younger" trade, is too blame. It would be analagous perhaps to deciding to jazz up the Met and booking them there. Besides which, the "kids" can't afford St. Regis or Met prices.

The Maisonette and certain specialized thrushes, usually of Gallic leanings, are mated as close as Lea & Perrins or Park & Tilford and any attempt to rewrite the script so far as this class boite is concerned has invariably met with indifferent to disastrous b.o. returns. None knows this better than the waiters, and the class staff here is unique in its personal service and an attitude about its clientele which is also unusual. About this more anon.

There are no circumscribed horizons to any of these acts and it is not conclusive that certain singers are "more Blue Angel" or "more Bon Soir" than something else, but the St. Regis just happens to be that peculiar exception with result that, no matter the vocalistic competence of Miss Trask (the last thrush caught by this reviewer) or the incumbent Felicia Sanders, it is professional talent lost when it comes to a Maisonette booking. It is to the credit, on the other hand, that Miss Sanders maintains the balladeering mood as she did on the second (Friday midnight) day of her four-week stand. Miss Sanders has been singing all around the town, including one session at the Waldorf-Astoria. Vocally, she has made good in all these precincts, and including this room.

Backed by husband-accompanist Irving Joseph and a swinging trio, she ranges the top ballads interlarded with a "Fair Lady" medley in compelling manner topped by the "Moulin Rouge" theme which established her initially via a Columbia platter.

Switch in bookings, by settling Dorothy Louden's contract and bringing in Patachou is a dating that is back in the Maisonette's Gallic groove. Room is finaleing the spring season with Dorothy Shay ("the Park Ave. hillbilly"), the neo-Ozark chirper with the Gotham style who is invariably also good b.o. here.

On the personal service end, missing all of a sudden is maitre d'hotel August, 25 years of his 34 years with the St. Regis in the Maisonette. He is suddenly out. A personality host, well-known to and well-liked by the spending clientele of the St. Regis, he was as much part of the front-of-the-room scene as, for instance, the perennially favorite Milt Shaw, the dansapation maestro. August is now comfortably esconced at the cross-55th St. class L'Aiglon restaurant so, essentially, the change is one of emotional reflexes. This is no reflection on George, his long-time aide-de-camp, who is the successor maitre, and of course the continuing competent staff long here. *Abel.*

Sahara, Las Vegas

Las Vegas, Feb. 28.

Eleanor Powell, Dare Barry, Win Karish, Moro-Landis Dancers (16), Louis Basil Orch (17); produced by Stan Irwin, staged by Nick Castle, conducted by Richard Prebor; special material, Jack Brooks; costumes, Bill Campbell; lighting, Nick Castle and Floyd Tadlacka; sound, Joe Tritsch; stage direction, Sy Levin; $4 minimum.

The much-heralded, long-planned nitery debut of Eleanor Powell, after 14 years of retirement, can't honestly be called an unqualified smash—at least from a microscopic view of the first performance. However, the ingredients are there, and there's no reason to believe the act, which was tweaked by normal opening-night static, won't develop after a couple of nights' polish into a strong attraction for any room, anywhere.

Miss Powell looks magnificent; she dances with the same skill that made her name synonymous with tap terping; the Berman gowns by Bill Campbell are incredibly beautiful and a big plus for the turn; the staging by Nick Castle is of top level brilliance; "Her Gentlemen Friends" (Jerry Madison, Jim Harris, Gordon Cornish, Tom Gleason, are an ideal balance with their vocals and footwork; and there's an interesting combination of nostalgia and up-to-the-minute Broadway and Las Vegas flavor in the festivities. Nostalgic atmosphere was magnified when first-nighters gave Miss Powell a standing ovation.

Star gets fascinating effect by changing hairpieces for each number, topped by a colorful salute to "The Matador." Jack Brooks deserves extra credit for the clever special material.

When comedy star Dave Barry preceded Miss Powell in the show, he opened with, "I don't know why I'M nervous — I'm breaking in an OLD act." Then he went on to uncork a mostly new turn, with some of the best one-liners he's ever delivered here. Barry's topical gags ("Metrecal this year won the no-belly prize") keep him fresh, and always welcome as a yock-getter in Vegas.

New Moro-Landis production number, a 1961 tab of "Oklahoma!," features the "Most American Girls In The World" (16) and the splendidly robust voice of Win Karish, a singer of star calibre. Louis Basil's orch (17) backstops the Stan Irwin production, in for four weeks. *Duke.*

Society, London

Lita Roza, Gypsy Adam's Orch (5), Tony Scott's Orch (7) $3.50 top.

Lita Roza is a cute brunette thrush who is having a two-weeks limber up at this small, smart rendezvous before leaving March 20 for a date at the Sands Hotel, Las Vegas. She may well have to broaden her act for the American stint but, on this showing, she is fully capable of holding a supper audience for 30 minutes, with her smooth songs, mainly about love, its problems, frustrations and joys.

Maybe a little special material could well be worked into her act, but meanwhile she gives a neat new look to several pops. Teeing off with "It's the Wrong Time and the Wrong Place," Miss Roza continues with "A Certain Smile," a brisk version of "Just in Time," "You're the Only Man for Me" and "Who's Sorry Now?" Still with the accent on sex, she winds up with "Thursday's Child," "Do I Love You?," "The Other Woman" (which doesn't come off) "All of Me" and the hoary old cabaret payoff, "The Party's Over."

Miss Roza shows herself able to handle any hecklers with a neat line in goodhumored squelches. "Breathe in," commanded one woman in the audience. "I don't have to," the singer pointedly replied. Some of her linking patter is a shade untidy, but, overall, it's a peppy act, with Les Sands a deft accompanist and there's some good backing by part of Gypsy Adam's combo. The complete Adam outfit and Tony Scott's orch look after the dancing in lively fashion. *Rich.*

Prince George, Toronto

Toronto, Feb. 28.

Ruben Rivas and Quartet; no cover.

With Ruben Rivas from Mexico City the hottest Latin-American singing stylist locally, the guitarist is being sought by Toronto bonifaces for follow-up dates. Rounding out the quartet are pianist Darwyn Aitken; with Terry Forster on bass and Nay Belmonte, drums.

Rivas can drop the theme song from "Exodus" as being too lugubrious for fun-lovers out for a night on the town, along with his tooraucous "Jungle Birds" effects. But his 40-minute sets, three times nightly, are admittedly up the customers' alley.

Undoubtedly Rivas lures the city's femme customers. But he also has a robust singing voice that brings an enthusiastic reception that includes the male audience. until March. 11. *McStay.*

Eden Roc, Miami Beach

Miami Beach, March 1.

Joe E. Lewis with Austin Mack, Frances Faye with Jack Constranzo 4, Raye & Roman, Mal Malkin Orch; $6-$7.50 minimum.

One of the best cafe packages to play the circuit here this winter is current at the posh Cafe Pompeii in the persons of Joe E. Lewis, longtime staple at this room come height of season, and Frances Faye, who hasn't appeared in these precincts for nearly a decade. It's a rollicking coupling of two uninhibited saloon vets; the company they're keeping reflects the hold on the sophisticated and the hip sets who make up in big-tabs what they may, of recent years, lack in numbers.

Lewis, per every annum, comes in with a raft of new material, none of it tailored for the maiden aunts, all of it aimed at—and scoring with—the legion of faithful he attracts, plus the first-time-heard-him group from which the future fans must be built. The puckish pundit of the leerics and topical lines is in fine fettle, spinning out a yock-filled set of waggery on names in the news. He concentrates on the Kennedy clan, with a classic lampooning to special lyrics of the President, capped by a hilarious "lullaby" he might sing to his newborn son. It's delivered tongue-in-cheek, the edge taken off by Lewis' soft delivery and wide-eyed mien.

He works over Sinatra and the inn where he's playing opposite, in a set of darts that hit true to the aud's risibility centers. There's the lyric-tales on the wars between the sexes, on the fillies, equine and in lovely human shape; the ramblings round ringside for the "Post Time" pickups of libations that is his trademark. The banter with the ringsiders leads to a laugh-filled series of one-liners and ad-libs. Lewis, on for nearly an hour has to beg off.

Miss Faye precedes, and only a Lewis could follow the smash impact she makes on the customers. That hip-in-cast doesn't hinder her wayward song-tales and big-beat arrangements, once she's set at the 88. Accomped by show-stopping bongo-playing aide Jack Constanza and a high-riding trio of musical aides on the rhythm, plus Mal Malkin's fine batoning and orch, the Faye patterns embrace the recording standards she's associated with, the funny, adult-only angled chatter interjects during a riding arrangement. The big-vocability projects her up-tempo themes to all corners of the room to growing excitement and sustained approval that begins from first number. She makes the big 750 seater an intimate room, turning the stint into one big house party. Here, too, there's a begoff wind.

Raye & Roman, a handsome young pair of ballroomologists, work out in classy style, a series of adagio lifts and one-hand-balancing spins that paces what's to come via sock reaction. Austin Mack, per always, is the invaluable aide-de-piano to Lewis.

Due March 12, Marlene Dietrich and Morty Gunty for a five-day date, with Edye Gorme and Steve Lawrence following. *Lary.*

Harolds Club, Reno

Reno, Feb. 28.

Rusty Draper, Judy Lynn Berne (6), Donn Conn Orch (5); no cover, no minimum.

Rusty Draper and Judy Lynn are both regulars in this intimate room, and in this playback it's basically a carbon of prior shows. And from aud response there's no great reason for either to make any drastic changes in format. The Lynn offering, however, shows some changes in staging from last time around, and the difference is attributed to Nick Castle, whose efforts result in more immediate rapport with tablers.

Draper, with a talent on the guitar that matches his vocal ability, mixes his offering with more comedy stuff than in other prior local dates. But his strongest appeal still lies in his songalog, with self accomp. He has a robust style enhanced by an infectious stage personality, and he reaches into the far corners with little trouble.

Backed by the capable Don Conn orch, he makes his way through such as "St. James Infirmary," "Hound Dog," "Freight Train," "Just Bumming Around," and "Please Help Me I'm Falling." Singer works well in this intimate room, and full turn draws good attention.

Miss Lynn, a blonde looker in western togs, essays the country things to good effect, and fills in with comedy by Smokey Fletcher on corn field yarns. Much of the accent is on guitars and fiddles, with Miss Lynn nicely handling the vocals. She also proves good at yodeling. Offering is mostly up-tempo, with no lulls. For act's particular appeal, grading is much above the average. *Long.*

Holiday House, Pitt

Pittsburgh, March. 3.

Abbott & Candido, Terri Stevens, Chucho & Furn, Del Monaco's Orch (10); $1.50 cover.

The packed house here that greeted Abbott & Candido's (New Acts) night club debut were entertained with another good show at the Holiday House. The comedy team worked in three spots and closed the show.

Cucho & Furn, one of the top terp teams to play this area, keep the show going at jet speed after the A&C opening. Team was especially strong in its "Roaring Twenties" number. Terri Stevens, a fave in this room, is the other act on the show and she added luster to her spot. After an especially arranged opening to settle the crowd down after the boffs garnered by A&C in the "Lemon Drop" scene, Miss Stevens moves into the femme version of "Thank Heaven for Little Girls" from "Gigi." She follows with "Give the One You Love a Flower," "Faith," "Day In, Day Out," "Without You" and off real big with "Sing You Sinners."

Del Monaco's orch do their usual excellent job in cutting the show while Monaco also fills in once as a straight man for A&C.

Layout stays until March 11. Vagabonds move in on March 13. *Lit.*

Champagne Room, D.C.

Washington, March 1.

Julie Gibson, Everett E. Everett, Frankie Richardson, Alverda Ross, Mary Thiel and Charlie Parrish Orch; $3-$4 minimum.

Champagne Room has had its ups and downs in recent years, but currently is striving for recognition as a bonafide nitery sans stripper bills. Credit Buddy Ottenberg, booker and manager since first of year, when new policy was inaugurated. Ottenberg, ex-owner of the Rathskeller and Wedge in Philly and savvy showman, has pulled together one of the biggest nitery revues in this early-to-bed community—a five-acter.

Featured is comely Julie Gibson, billed euphemistically as an interpretative classical dancer, but more realistically is an exotic dancer. As they say: "a stripper by any other name . . ." Not to say she isn't well versed in modern dance and endowed with undoubted talent.

Moreover, although she sheds virtually all her costume, Miss Gibson spurns the baser stripper technique and offers an inoffensive, very diverting performance. This despite the provocative title of her act, "The Bashful Bride," her standard.

Frankie Richardson, an oldtime vaudevillian on a comeback and a sleeper lifted the patrons from their chairs with renditions of oldie song-and-dance routines. With a vibrant and powerful voice remarkable for his years, he clearly won the crowd-pleasing honors and is the best of his genre to wow this city in many a moon.

Alverda Ross, a trim brunet, does an Indian (East) dance, purportedly of a ritual nature. But it would cause lifted eyebrows in the temples, and authenticity, as well as art, takes a back seat to s.a. She looks nice in a gleaming silver get-up.

Mary Thiel is a statuesque torcher whose singing is passable but secondary to her blonde good looks.

Everett E. Everett is the funny man, who doubles as m.c. He's of the pre-Sahl-Berman-Newhart era and refreshingly traditional. No cynic or wise guy, he went over well.

Charlie Parrish orch does pro job in providing accompaniment and dance music.

Room is attractively laid out, but stage should be lifted to furnish all patrons better vantages. With luck, know-how and zest, this room could provide real competition to the few other D.C. niteries. *Jay.*

Additional Night Club Reviews On Pages 66 and 67.

Palmer House, Chi

Chicago, March 3.

Liberace (with Gordon Robinson), Clifford Guest, Betty Pasco, Ben Arden Orch (10) with Sylvia; $2.50 cover.

The Empire Room is nothing small, and Liberace had it crammed full opening night (Thurs.) in his first Windy City date in about two years. Three fan clubs turned out, but in the majority the payees were unsubscribed admirers, family trade, and the star kept them fascinated a total of 75 minutes with ornate pianistics and marshmallow charm.

If opening night's indicative, Liberace's a smash this time around. The notable change is that he's wearing his hair slightly shorter than before, but the rest of it is that same topflight showmanship, rococo and saccharine, that made him the rage of the matronly set some years back, and it still clicks in spades.

The gray-haired boyishness, the self-amused vanity ("Well look me over, I didn't get dressed like this to go unnoticed"), the keyboard ripples and glissandos and the gamut of body English all tote up to what the devotees crave, and more.

He delivers a large repertoire, two sets per show with a costume change between (from gold lame to diamond studs), and even though it all comes out filigree there's enough variety in type and tempo to sustain almost a concert hall appreciation.

By whatever spell, he makes the capacious room intimate and, betokening his influence over the crowd, gets full-voiced cooperation on a group-sing of "You Made Me Love You." Ranging from "Waltzing Matilda" to Tschaikovsky, he gives them plenty and leaves 'em wanting more. Gordon Robinson conducts for him.

Clifford Guest, working the costume-change interim—a rough assignment considering he follows the initial impact of the star—does a crackerjack job holding the fore with some imaginative feats of voice pitching. Turn is a ventriloquist's tour de force, simulating echoes, voices descending from the sky, a crying infant and tricky telephonics.

Dazzler is a fox hunt routine, with barking dogs, galloping horses and shouting huntsmen pitched in the distance, drawing closer and passing by. Withal, a witty and wholly satisfying stint.

Betty Pasco, a shapely dish garbed in tights, proves a good warmup for the bill with her aerial ballet from a specially installed chandelier. Working chiefly with double rings and trapeze, she evokes a gasp or two from footholds and a one-legged catch, and total response is solid.

Ben Arden orch cuts the show smoothly, per usual, and gives out inviting dance sets. Solo violinist, Sylvia, heralds the show with "Jalousie."

Bill is in through March 25 when house goes dark for Holy Week. Joey Bishop relights it April 1. *Les.*

Stein & Sirloin, Phoenix

Phoenix, Feb. 28.

Ann Richard, Joe Kloess Trio; $2 minimum.

Boniface Sonny Malcoff has brought leggy, bountifully stacked Ann Richard into his new Stein and Sirloin for a two week stand. The brisk palming awarded her vocal efforts preem night, would indicate that she is just what the jazz aficionados, who call the Stein their home-away-from-home, ordered.

This canary, a graduate of the Stan Kenton organization (he married her), has the smokey, sultry vocal technique typical of Kenton's femme alumni, e.g., Anita O'Day, Chris Connor and June Christy. She has a cheerful, I-want-to-please attitude.

But, unfortunately, her lush arrangements at times tend to be over orchestrated, simply beyond her timbre and range, leaving the thrush no place to go but flat. When she is warbling within her ken however, she must be marked with the stamp of approval.

"Jurdu" and "Three Little Words," from her Capitol album, and "Unrequited Love," "Glad To Be Unhappy" and "Lover Come Back To Me," subtly backed by the talented Joe Kloess trio, are her most potent lures.

Next at the Stein is Art Farmer's quintet. *O'Haf.*

Fontainebleau, M.B.

Miami Beach, March 1.

Frank Sinatra, Buddy Lester, Brascia & Tybee, Len. Dawson Orch; $17.50 cover plus $6 minimum opening night; $10 minimum thereafter.

Prexy-booker Ben Novack's season-saver at the b.o. is back for his annual two-weeker and, going on turnout for the sky-high priced preem session and midnight show at the 850-seater (over 900 when tables are squeezed, as in this case), Frank Sinatra remains the most potent name to play this jaded resort area in terms of gross-toes.

It's a more subdued Sinatra the crowds are seeing, in contrast to the ring-a-ding approach of former outings here. In turn, the appreciation at show caught was as strong as ever, but also, on the subdued side. End-effect was that of a hugely satisfactory performance in content, delivery and auditor acceptance, but it lacked the hullabaloo aura engendered before.

Midway in his two-week stand, Sinatra reverted to type, came up the carefree, free-wheeling, gag-ad-libbing topper with a book of request tunes that the high-tabpayers came to hear. At first staging, he purveyed a set of upbeat tunes with the brass, woodwinds and percussion sections of the expanded Len Dawson orch. Midway, a wide-screen was removed to unveil a full blown string-section complete to harpist, for a set of arrangements concentrated on ballads—torch, romantic and blues. Final segment had the upbeat mixture as before. It's all been changed since, with a carefully blended book of cannily timed up-tempos, identified with hits and the ad libbings that mark Sinatra's continued rapport with the auditors. On for nearly an hour, he could stay on longer if it were left up to the pounding tablers.

Buddy Lester is in a tough spot—it isn't easy on a comic to garner immediate laugh returns when the crowd's waiting for a topper of Sinatra's stature. Credit the fast working Lester with a click, thanks to the continued punching, the grabbag of weird hats around which he pegs his zany characters and finally, the "Africa" routine, updated and mirthful as ever.

Brascia & Tybee are tops in the terp department. They set matters off at a winging pace with their original turns on torrid sexy choreography, on the Flamenco theme, and the basic Latin beat they stress in their patternings. A class duo, they off to wham reception.

Len Dawson's crew abetted by Sinatra's pianist, conductor and rhythm are a plus to the proceedings.

Due March 14, Dean Martin.

Lary.

Edgewater Beach, Chi

Chicago, March 4.

Yonely, Hal Loman & Playmates (2), Kenny Black Orch (5); $2.50 cover weekends, $2 weeknights.

After an embarrassing unveiling of a unit dubbed "The Little Revue" three nights earlier, the Edgewater's Polynesian Room last Friday (3) went back to a straight nitery format with two seasoned and proficient acts and need no longer apologize for the couvert.

"Little Revue," with a cast of four tyros who might just as well go unnamed, purported to be a sophisticated, satirical tab show but was strictly bush league. The material was milkwater and the performances desperate, and the first night house met it all with only a stunned silence. Foursome was paid for two weeks and dropped forthwith.

Hal Loman & Playmates was salvaged from the debacle (act had been incorporated in the revue for terp variety) and comic Yonely rushed in to make a show of it. It's now a more than presentable nitery offering.

Yonely, whose forte is musical absurdity, keys the crowd to expect a surprise a minute and satisfies virtually by the clock. He works first in panto, pretending a dead mike, and then with speech—and it's well he does, because he scores with both.

It's a zany turn in which he issues music from assorted midget instruments and plays those of orthodox size in unorthodox fashion, interlarding the stunts with low-pressure wit and out-of-pocket gimmickery. Lacking a bow, he plays the violin with a tambourine; and when he sits down to the piano it's with a pair of indoor softballs. The resulting music is always good for a burst of incredulous applause.

Yonely is such a unique act, and funny enough from his own resources, that he'd do well to jettison two minor bits of business that are clearly trademarked by others: Irwin Corey's note-reading pantomime and Mort Sahl's line about the fellow without the navel representing "the ultimate rejection of mother." Yonely act doesn't depend upon such material, and he's far better off without it.

A showmanly dance team, Hal Loman & Playmates (Bobby Alexander and Barbara Maye) arrest the audience for the first half of the bill with three eye-filling numbers, scoring particularly with a "Peter Gunn" showpiece. There's also an effective Boy Meets Girl terp drama. Miss Maye, who's identified early as Loman's spouse, turns out to be a very classy tepper, and a looker to boot. Three mesh nicely, and their dances are well conceived.

Kenny Black turns out a surprising lot of music with his five piece unit, both in showbacking and for the dance sets.

Bill is in till Holy Week, and house is giving up acts for a brief period.

Les.

Chardas, N.Y.

Laureanne Lemay, Nejla Iz, Tibor Rakossy, Elemar Horvath, Dick Marta & Bill Yedla; $3 minimum.

Yorkville, the most international neighborhood in New York, is an artistic melting pot of all language entertainment. The format of the Chardas, for example, calls for a background of languorous Magyar music, but chantoosies come from all parts of the globe. It's especially true in this instance when a Turkish soprano and a French singer constitute the major elements in the floorshow.

Nejla Iz, from Turkey, has an International viewpoint. She opens with a pair of tunes in her native tongue, including the w.k. "Uska Dara" but winds up with renditions in other languages including "Sorrento" and "Felle de Cadiz." Miss Iz has an amiable delivery, sustains herself well hitting the big ones and makes a favorable impression.

Blonde Laureanne Lemay, representing the Gallic school of thought, does a wide variety of songs in French and English. Her magnum opus is a tuneful impression of a lovesick girl on the tipsy side. She carries this off quite well and gets a strong mitt for the effort.

The other elements in the show continues to be Tibor Rakossy, the perennial emcee who trots out a colorful tzigane song for strong accolades; Elemar Horvath, who plays an eloquent gypsy fiddle, and cymbalom players Dick Marta & Bill Yedla, who get a lot of music out of pounding the strings.

Jose.

Ritz Carlton, Montreal

Montreal, March 3.

Virginia de Luce, Johnny Gallant, Paul Notar Trio; $1.50-$2 cover.

Playing her first Montreal engagement at the handsome Ritz Cafe of this notable inn, Virginia de Luce exhibits possibilities as an intimery thrush. Backed with several seasons of musicomedy and a film ("New Faces"), this blonde looker should do well with added experience and polish.

At moment, femme needs more individual material; something not necessarily blue, but special items more fitting to her personality. Pacing throughout present offering is effective and Miss de Luce can belt a standard such as "Hard-Hearted Hanna" with the best of them.

A number called "I'm Basic" showed possibilities but indifferent lyrics failed to get song out of the just-average groove. A brief attempt to inject a few lines of French in "Man Around the House" was appreciated and could be extended.

On night caught Miss de Luce was garbed in a tight-fitting white sequin affair that revealed an okay figure and kept ringsiders attention. Songstress is backed by pianist Johnny Gallant plus the bass player and drummer from Paul Notar's group and combination, as usual, is excellent.

Miss de Luce is in until March 14.

Newt.

Chi Chi, Palm Springs

Palm Springs, March 1.

Mort Sahl, Birk Twins, Ketty Lester, Bill Alexander Orch (7); $2 cover.

Not since James Thornton used to walk out on a vaude stage with a newspaper in his hand has anybody got as much out of the prop as Mort Sahl. But whereas Thornton was funny, rarely sober and could sing, Sahl is funnier, sober and can't sing a note. His spray-gun humor, which has the continuity of a wild dream, presupposes a hip audience or one which has at least read the news in the last few months.

Out of this knowledge he weaves his rugs like a modern Omar, feeling certain that the bureaucratic frailties, both public and private, will guarantee his laughs. That all governments, all enterprises and practically all people are crazy and will laugh if this is pointed out to them is Sahl's constantly replenished arsenal of humor.

This was his first appearance at the Chi Chi Starlite room and he did good biz. He may have felt that something happened in the room or to himself before he came on but actually for this boite, which is infamous for its malaise, he got good mileage out of his rambling and "Where was I?" travelaffs.

It didn't hurt to be able to point out in the day's paper that the President's father had just arrived in town and was bivouacing at Marion Davies' place while ex-President Eisenhower was only a few miles away. He thought that between Joe Kennedy and his business connections and General Sarnoff's and his, they could work up a sponsor for the Prez's press conferences.

But then, according to Sahl, the Prez could not mention the U.S. or Russia as that would be propaganda and verboten over the cabled conversation pieces. He knew. He had used the word, "integration," and found you could not use it in a comedy routine. That's why he walked off the Art Carney show.

Bill opens with Birk Twins, a handsome pair of acro-dancers and old faves in Palm Springs. They're followed by Ketty Lester, a shapely songster whose versions of "My Man," "An Old Fashioned Girl" and "Hard Hearted Hannah" were well received. But this biz of taking an encore for granted and telling the customers the performer is not going to walk offstage just to be called back is getting to be a big bore.

Bill Alexander's orchestra works well with the Birk Bros and Miss Lester. Sahl gave them nothing to do.

Scul.

Earl's, Dallas

Dallas, March 3.

Sylia Saynt, Earl Humphreys, Ernie Johnson Trio; no cover or minimum.

Local singer Earl Humphreys, after three years as singing host at the plush 3525 Club and giving up the bandleading slot at the Statler-Hilton here after seven months, finally had his own privatery. It was built to order five years ago by a previous operator; physical setup is ideal for an intimery.

Petite Sylvia Saynt, headlines the opening fortnight and clicks neatly with "Birdie With a Yellow Bill," and exhibits powerful pipes with "Mr. Wonderful," where her phrasing and intonation is outstanding. She bounces ringside with "A Good Man Is Hard to Find" and gets ringside rapport with "Down By the Riverside." Gets off with "Bye Bye, Blackbird" to lusty mitting.

Humphreys gets off his fine vocals with "Manhattan," "Chicago" and "Laura." Ernie Johnson's trio is expert at showbacking and dansapation.

Next up are The Three Heartbreakers, March 15, for two weeks.

Bark.

Latin Casino, Camden

Camden, March 1.

Johnny Mathis, Sammy Shore, Moro-Landis Dancers (16); Marty King Orch (21); Jack Curtis, $5-$6 minimum.

Johnny Mathis is a singer with a gimmick. He just sings.

A onetime star high jumper who probably could be a great dancer if he tried, he does no dancing, tells no jokes, keeps his introductions to an absolute minimum. If he says 100 words during a performance, that's a lot.

But he does a tremendous amount of singing and he has to beg off. A romantic with a style which gets to the females and doesn't antagonize the males, he mixes up his record hits like "Chances Are" with unfamiliar production numbers and standards and comes up with a well-balanced program.

Mathis could lay off some of the vocal tricks but his fans, especially the girls of all ages, like him as he is.

Comic Sammy Shore, a Miami comic with an easy style, makes his Latin Casino bow to a good response. His routine is not particularly original, but he pleases with comments about sports cars, Arthur Murray, Dick Clark, Khrushchev, and President Kennedy and his cabinet. Handy with a trumpet, he does an effective Satchmo bit.

The Moro-Landis Dancers work hard in a Spanish production number and veteran Jack Curtis does a good job as emcee.

The augmented Marty King orch (21), including a five-piece string section, gives good backing to Mathis, who has his own special arrangements and conductor. Mathis also carries his own rhythm section to give just the proper touch to his backgrounds.

A strong spring lineup is ahead, including Harry Belafonte, Joe E. Lewis, Dick Haymes-Fran Jeffries, Sophie Tucker-Ted Lewis, Milton Berle and Louis Prima-Keely Smith.

Steve Gibson & his Red Caps, featuring Romaine Brown, currently are featured in the Latin lounge.

Bitt.

Barclay Hotel, Toronto

Toronto, March 1.

Taylor & Mitchell, Will Gaines, Bob Arlen Dancers (7), Ronnie Hall, Percy Curtis Orch (3); $1.50 cover.

Taylor & Mitchell, just back from a seven-weeks' tour of Australia, prove themselves a very funny pair of fellows with their zany clowning, story-telling and film impersonations. With customers never knowing what to expect next, pair interpose song and dance in their 35 minutes when caught, but their crazy antics immediately register and team finally had to begoff.

Will Gaines, eccentric tap dancer and muscle controller, works up to a fast and furious acrobatic finale. Ronnie Hall, singing emcee, also participates in Bob Arlen's two production numbers to "A Night With Gershwin" medleys.

As choreographed by Arlen—with his wife Joni designing the gorgeous costumes — girls are garbed in pink for the first scene and silver-sequined gowns for the second. Dancers are neatly staged, with use of dry ice giving a further bounce to the finale.

But whole bill, though giving occasional sparkles of flash, is a professionally mediocre floor show, with Taylor & Mitchell supplying the only belly-laughs of the evening. Percy Curtis orch lends expert backgrounding to all acts and plays for the dance sessions.

Acts are in till March 11.

McStay.

GAC Merger

Continued from page 63

pany will also have a controlling share in an affiliate with 1960 sales of an additional $18,000,000. This is presumed to be GAC. However, a company spokesman said he could make no statement because of SEC requirements.

Montrose in the year ended May, 1960 reported earnings of $902,284 or 95c a share on sales of $3,642,184 with 946,500 shares outstanding. Baldwin, in year ended June 30, 1960, had a net income of $588,071 on sales of $20,962,028. It had 437,907 shares outstanding, earning $1.34 per share.

Siegel, who is the major Centlivre shareholder and board chairman of GAC, also owns considerable stock in the Seeburg Corp. which manufactures jukeboxes. However, this is not aligned with his Centlivre holdings.

Meanwhile, the SEC has okayed distribution of an undisclosed block of Centlivre stock to a group of GAC employees, including officers and some executives who had resigned. All those included in the SEC ruling will be getting their stock certificates in about three weeks. Larry Kanaga, GAC president who had been on a Caribbean tour, returned to the office yesterday (Tues.).

Roosevelt Grill, N.Y.

Jimmy Palmer Orch (14), Al Conte Trio; cover after 9:30 p.m. $1.50-$2.50.

Tipoff to the lure of the Jimmy Palmer orch was the fact that even Guy Lombardo was on the floor dancing at session caught last Thursday (2). Lombardo, who is virtually synonymous with the Roosevelt Grill, closed a three-month run there just a few days before but the Palmer beat brought him back for some play on his night off.

Lombardo apparently isn't the only one who finds the Palmer beat attractive and easy to dance to. The maestro lays it down in simple terms that the non-pros, too, can follow with enjoyment. The style is a lot like Lombardo's, sliding saxes, muted brass, etc., with a peppy Palmer touch added. The arrangements are fashioned along breezy lines and the book is made up of a standard catalog that keeps everyone happy through every set.

Palmer helms a crew of five brass, four reed and three rhythm that builds a sound that's just right for the room's easy terp atmosphere. The floor, by the way, is one of the best in town, providing plenty of space for the dancing couples to move around.

Bill Dyer comes on every now and then for a vocal stint and his soft style excellently complements the orch backing. In one of the sets, Palmer dished out a medley of Carmen Lombardo's tunes. It was quite appropriate.

Al Conte's trio (drums, bass, piano) came to Grill's podium in 1955 and has been playing there about eight months a year ever since. The long run is understandable. The three pieces deliver a beat that draws the terpers, too, and with an occasional vocal interjection it adds up to a bright interlude.

Palmer is set through April 1 and may stay longer.

Gros.

Adolphus Hotel, Dallas

Dallas, March 2.

Dink Freeman, Don Brooks Three, Joe Reichman Orch (7); $2-$2.50 cover.

Dialect comedian Dink Freeman is back for his third local date (second in the plush Century Room, and this time as headliner). His multiple-dialect yarns keep the laughs rolling. He's adept and tasteful, smartly pacing his 30-minute stint.

Don Brooks and partners, Peggy Barnes and Mike Bennett, make a fine opening with Brooks' imitations of famous dancers. Miss Barnes does a neat solo vocal of "Do It Again," and the trio inserts a slick terp reprise of the Black Bottom and Charleston before leading an aud singsong of "Saints Go Marching In" for a fine exit after 25 minutes.

Reichman's band capably backs the dual acts and, per usual, loads the floor at dance time.

Sophie Tucker replaces the show March 9 for two frames.

Bark.

Caucus Club, Det.

Detroit, March 2.

Barbara Streisand, Matt Michaels; $1.50 minimum.

Barbara Streisand has a natural talent as a ringer-performer which was recognized when she broke in at the Bon Soir, N. Y., last September. She's now only in her 11th week of singing professionally.

Her voice is strong and of good pitch; her mannerisms and facial expressions uninhibited and unusual. She is striking, rather than beautiful, with a classic profile accented by an elevated hairdo. She dresses simply but effectively.

For this engagement, Miss Streisand has chosen songs appropriate for the sophisticated audiences of the Back Room of this posh downtown spot. She opens with "Lorelie," adding plenty of body action to capture interest, following with "Sleepin' Bee" and "When the Sun Comes Out." Vocally, her best number is "Cry Me a River," which brings her back with an encore of "Lover Come Back to Me."

Miss Streisand lacks polish, which will come with experience and direction which she needs to reach her potential. She impresses as a youngster who will succeed in intime spots and, perhaps, musical comedy later on. Her accompanist, Matt Michaels, provides expert backing.

Tew.

Latin Quarter, N.Y.

E. M. Loew & Ed Risman production of "Vive La Femme." Produced by Ron Lewis. Music and orchestrations, Tom Joerder, Bill Jacob. With Rowan & Martin, Chop Chop & Charlene, The Therons (6), Harrison & Kossi, Latin Quarter Sextette, Dorothea MacFarland, Gloria Le Roy, Ron Lewis Line (30); Jo Lombardi Orch, Buddy Harlowe Orch; $7 minimum.

Messers E. M. Loew and Ed Risman have parlayed three new acts into their long-running "Vive La Femme" revue with such ease that it plays almost like a fresh show. Top new entrant, comedy team of Rowan & Martin, is making its Broadway nitery debut with this engagement. And it's a far cry from their original act, some eight years ago, when they decided to abandon comedy writing and become do-it-yourself purveyors of the laugh stuff.

These California lads score first with an easy-to-take delivery. Leaning on the simple comedic formula of doing three routines but putting them across solidly, they measure up to their best tv efforts. No. 1 bit concerns tv commercials, which is only a warm-up for the later two routines. Their tv personality interview sketch has announcer-interviewer Rowan prepping Martin (the to-be-interviewed celeb) prior to the telecast and on the air. The latter makes the perfect tongue-tied intellectual.

Payoff skit is a concept on of Sir Laurence Olivier doing Shakespeare in a Las Vegas nightspot while being heckled by an intoxicated patron. Martin, as a drunk from Akron, O., makes a production of his beer bottle antics and caustic comments. While some of this is familiar, it is put across so deftly that it winds the act uproariously.

The Therons, three girls and three males, are topnotch cyclists. They open garbed as French Legionnaires even down to the rifle slung over their shoulders and doing cycling routine. One of the men, made up like Groucho Marx, shoots off the front wheel of a bike while the cycle is in motion. There are feats on unicycles of various heights. Climax is when the tallest male rides a bicycle so tiny it is carried in an airplane travel kit. A fast, audience-pleasing group.

Chop Chop & Charlene, billed as the Charlie Chan of Magic, is another sock addition to this show. He clicks with the cigarets appearing out of the air bit, the magico dove producing and disappearance routine and the climatical live-flame swallowing stint. Charlene is his comely Oriental assistant. Nicely-paced, this act has been around and continues a sturdy novelty.

Current revue still has Harrison & Kossi, adagio dancers, for an early Apache number and later performing acro routines. This costly, handsome show continues to please with the semi-nudity and daring dances in the "Images of Paris" and "Carnival in Rio" production numbers. The Latin Quarter Sextette is a neat change of pace with its operatic arias

Jo Lombardi cuts a sharp show for this rather lengthy production as well as playing for patron terping. Buddy Harlowe combo alternates for dancing. Gigi continues as the maitre'd. *Wear.*

Eddys', K.C.

Kansas City, March 3.

Betty Johnson, Lou Marsh & Tony Adams, Billy Williams Orch (6); $1.50-$2 cover.

Singer Betty Johnson is making a repeat date, having first appeared here about two years ago. Coupled with her is the comedy team of Lou Marsh & Tony Adams, this being their first in the Eddy Restaurant.

Since her previous appearance Miss Johnson has heightened her following with tv dates with Jack Paar, and as a result biz looms good for the fortnight here. Marsh & Adams adds an important ingredient to the bill, with Billy Williams in his usual forte as emcee and orch leader.

Two turns round out an hour-long show that moves nicely, with the comics taking the first session. Tony Adams leads off, warbling a tune, cracking a line or two and bringing on Lou Marsh for a line of chatter, series of impressions and ribbing of radio and tv. They raise a strong line of laughs with their Amos 'n' Andy bit, clown out a terp routine and wind tootling a pair of trumpets dixieland style for a solid hand.

Miss Johnson warbles a wide-variety of tunes, from faves and established numbers to originals, and of course her Republic record hits. Opener, "I Love Everybody," is by now known from her Paar appearances, and she also has "Never Kiss" as a neat novelty original from the Bart Howard pen.

She also has a Howard medley, along with "Wait Till You See," "Let Me Love You" and "The Party's Over," "Little Blue Man" and "I Dreamed" are crowd pleasers, and she closes with a warm "'S Wonderful." Her half hour shows much polishing since her previous stand, and the whole turn has a well rounded, beautifully sung quality. Well-filled house responds with strong approval.

Show stays through March 16. *Quin.*

Bon Soir, N.Y.

Karen Chandler, Del Close, Hal & Bryna, Jimmie Daniels, Three Flames; $5 minimum.

This Greenwich Village cellar keeps rolling along. With a regular format of comedy and song, room has developed a following of regulars and has won a rep among tourists as a spot to be visited.

The setup this sesh, which gives way to headliner Phyllis Diller tomorrow (Thurs.) coming in for a month's run, is mainly designed to display Karen Chandler in an intimate atmosphere and to showcase the comedies of newcomers Hal & Bryna. Rounding it out are some wry observations by Del Close, the showtune singing of host Jimmie Daniels and the happy musical beat of the Three Flames.

Miss Chandler, who cracked into the bigtime several years ago via the disk route with her Coral etching of "Hold Me, Thrill Me, Kiss Me," is a solid singer who doesn't have to worry about getting out of a recording studio and up on a stage. Her pipes are potent, her manner appealing, and her arrangements, supplied by her husband Jack Pleis who also takes over the piano for her turn, are topflight.

Her opener, a nifty version of "I've Got To Crow," gets the audience on her side from the start and she seldom loses 'em. There's a lapse now and then when she tackles a slow ballad, or when she refers to her disclick or to deejay Dick Clark (some people in the audience didn't know who she was talking about), but when she gets on a belting kick she really stirs up the house. It's a long set. However, it's nicely varied and it indicates that she could do well in any sort of surrounding.

Del Close is a thoughtful comedian who worries about a lot of things. The style is slow but the observations are precise and the audience doesn't have to dig for hidden meaning. He's in the egghead class, but any layman will know what he's up to. His throwaways hit the mark and his dissertation on objects like doorknobs, beer-can openers, etc., that are out to destroy humanity is a classic bit in its genre.

Hal & Bryna are similarly oriented but not quite so successful. The team is reviewed under New Acts. *Gros.*

Tidelands, Houston

Houston, Feb. 27.

Jorie Remus, John Gary, Don Cannon Orch (6); no cover or minimum.

Jorie Remus is a wild one; not too far out, just wild. Gangling comedienne comes out in black pedal pushers, a white and black boa and sequined spectacles. She uses those props to fullest, then climbs on a piano, but not a la Helen Morgan. She sits, squats, kneels and sprawls on the 88, and somehow, every move draws yocks.

A huge string of add-a-pearls is good for several laughs, and her not-quite-party-songs bring good returns. Titles run something like, "I Go Home to Mother on Mother's Day" and "Never Kiss a Man Who Talks." In a naturally low voice, she is good on impression of Carol Channing doing mimic of Marlene Dietrich. Act timed at 30 minutes.

John Gary, young lyric baritone who has had some tv shots on the Paar show, is effective in opener, but more on him in New Acts. Don Cannon and his big bores (meaning high calibre musicians) again are first rate in backing chores. *Skip.*

Sands, Las Vegas

Las Vegas, March 1.

Nat King Cole, Corbett Monica, Garr Nelson, Copa Girls (12), Antonio Morelli Orch (21); produced by Jack Entratter; choreography, Renne Stuart; $4 minimum.

Nat King Cole, one of Jack Entratter's best Copa Room magnets, is back at the mike with those mellow sounds, which means casino biz should be extra-brisk for the next two weeks. Show's comedy star, the smooth & handsome Corbett Monica, is icing on the cake.

Cole varies his turn this time with some freshies including Mack David & Jimmy Van Heusen's "Where Did Everyone Go" and Johnny Burke's "Don't Put Her Up on a Pedestal." But he wisely clings to many evergreens with which he's identified, such as "Unforgettable," "Mona Lisa," and his famed bowoff, "Joe Turner." As usual, his first night audience begged him to more than his allotted time.

Monica, one of the fast-rising young standup comics, clicks with his stories that get extra big yocks because they strike close to home—in fact, they're stories of home life with emphasis on wives and children. Monica shows here again that he's a valuable asset for any program.

Two festive Renne Stuart production numbers are held over from the previous bill. Entire package is expertly backed by the Antonio Morelli orch (21).

Gordon & Sheila MacRae open March 15. *Duke.*

Flame Room, Mpls.

Minneapolis, March 3.

Kim Sisters, Lenny Espisito, Danny Ferguson Orch (8); $2.50 cover.

Korea's Kim Sisters are knockouts. It's a bit surprising to find so much talent and versatility under three ponytails, but this doll-like trio packs entertainment galore into a 50-minute routine with the kind of performance that brings patrons back for more.

The girls had their appreciative, opening-night audience shouting for encores with renditions of such fine, old Oriental numbers as "Y' All Come," "Tennessee Waltz," "Shanty in Old Shanty Town" and "Dinah." Cuties' ability to handle the widest variety of musical instruments seen anywhere outside a pawn shop keeps tablesitters wondering what's coming next.

Sock finale, "When the Saints Go Marching In," in which the gals become a 100-piece band, had this sedate, sophisticated room in the Hotel Radisson rocking. It's a stint of master showmanship.

Drummer-conductor Lenny Espisito gives the act fine rhythm support and Danny Ferguson's band, in a sometimes difficult assignment, does an outstanding job backing the girls. Kim Sisters should be the third straight moneymaker for boniface Guy Lombardo, following heavy grossers Kitty Kallen and Carmel Quinn.

They're in through March 15 with Don Cornell following for nine days. *Rees.*

Basin St. East, N.Y.

Gene Krupa Quartet with Eddie Wasserman, Anita O'Day, Pat Harrington Jr.; $3 cover.

On a quick interim bill, Basin St. East has a highly diverting set of entertainers. The event is distinguished by the return of Gene Krupa to his labors after a lengthy hospital siege, for the second run of Pat Harrington Jr. in New York and the chirping of Anita O'Day.

From the days of his indenture to Benny Goodman to his present eminence, Krupa has been a skilled skin specialist. In the beginning he used a powerful physique, but this style has been gradually changed to a mature viewpoint. There are parts of his beating in which he doesn't spare himself.

There are also moments of controlled rowdiness and flashy showmanship. But for the main part his beats are strong and assertive without being blatant. His major moment comes when his colleagues on the bandstand desert same to give Krupa an exclusive on the spotlight for a lengthy and showmanly session. His fellow musicians, headed by Eddie Wasserman on sax, give him staunch support.

Pat Harrington Jr. is gaining in stature and experience with each subsequent visit in town. This is a good scene for the scion of the late comic of the long defunct Club 18. He has the right kind of audience and setting.

His delineation in Italian dialect of the various golf clubs in unlikely places, and his aping of a southern politico, with its single epithet of which the use is questionable, are strong routines. Another attention-getter is his impression of a headwaiter presiding at the tape of an early mass, which is non-offensive even to religiosos. He's a clever lad who is gaining in savvy and projection.

Miss O'Day is vet singer, with a manner and style. She's a performer of solidity who departs from the script upon occasion to give her an unusual technique without changing the composer's intent. She's an entertainer of charm and ability who can make good in virtually any situation. *Jose.*

Bali Hai, Portland

Portland, Ore., March 1.

The Crosby Bros., starring Phillip, Dennis, Lindsay; with Fred Otis and Lloyd Morales, Pat O'Neal Orch (9); $2 cover, $3 Sat.

The Crosby Bros. (3) did turnaway business opening night and the reservation book indicates this plush showcase is set for more of the same during their entire eight-day stay. Trio prove they are top entertainers as they sing, dance, clown and romp through 40 fast minutes with solid results.

Lads dish up a major league stint with special material and fresh style. They harmonize well on standards and folk stuff. Casual selling and interesting change of pace keep the customers off their mitts throughout.

Phillip, Dennis and Lindsay get hefty assist from exciting arrangements of their piano-conductor Fred Otis and artistry of their drummer, Lloyd Morales. Boys beg off gracefully. Pat O'Neal and his expanded crew get the dancers on the floor for the terp seshes and do a fine job backing the show.

Jane Russell opens March 9th. *Fore.*

Carnival, Phoenix

Phoenix, March 2.

Mints (4), Carol Jayne, Al Robinson, Hal Sunday Orch (3); $3 minimum.

The classy Mints are undoubtedly the best chanters to play Eddie Baile's saloon—and could conceivably hold their own against most of the more publicized blockbuster vocal groups around today. Their turn has class, and slick pacing. From bow-on to curtain, they build to solid outfront returns.

These Louisiana defrocked gospel singers, anchored by Al Warr, with brother Gene and Roz Stevens and Jim Wilson (managed by Louisiana's Gov. Jimmy Davis) are four fresh-faced, nattily attired youths. With a remarkably strong distaff appeal, they market a snappy songalog of cagily arranged evergreens.

A begoff is a rare item in this room but their piping of such numbers as "Mood Indigo" and "Save The Last Dance For Me" bring one about.

Terper Carol Jayne, well stacked, connects with her Arabian turns, while Al Robinson is a holdover from the last bill. Hal Sunday's crew gives the opener strong show-backing.

This bill is in for an unprecedented four frames. *O'Haf.*

Shamrock Hilton, H'ton

Houston, March 2.

Carmen Cavallaro, Sloan-Krueger Orch (11); no cover or minimum.

Carmen Cavallaro holds opening night auditors for 63 minutes, then begs off while way ahead. Billed as the poet of the piano, he is actually more magician than poet, his unbelievably agile fingers strumming the keys sometimes softly, sometimes frantically, but always faultlessly.

Cavallaro, in addition to the fine Bert Sloan-Dick Krueger Orch, is backed by his own trio, Bob Emerson on Bass, Jimmy Norton on guitar and Vince Lateano on skins.

Numbers include many piano standards: "Begin the Beguine," "Body and Soul," "Just One of Those Things," "Warsaw Concerto," and an Eddy Duchin medley. Of all the magic Cavallaro produced at the keys, none was more impressive than fact he held near-capacity room in complete silence for more than hour.

Show plays two frames. *Skip.*

Waldorf-Astoria, N.Y.

Denise Darcel (with Bobby Kroll); Emil Coleman and Theo Fanidi orchs; $3-$4 cover.

Denise Darcel gets lots of mileage out of her songalog, a canny admixture of surefire French favorites (not forgetting a sentimental salute to Maurice Chevalier, with his trademarked medley to match) and Brill Bldg. standards. The blend is undeniable.

An engaging and warm personality, she projects as much on charm and visual appeal as in her professional singing prowess; in fact the physical gets the shade over the vocal.

Miss Darcel has applied herself well to insulating her Waldorf-Astoria debut with (1) trained-down appearance; (2) some Eli Basse special material; (3) the special assist from her personal composer-conductor Bobby Kroll; (4) a smart idea with a hidden mike so that amplification for the spacious Empire Room is unimpaired by the conventional p.a. setup. Above all she knows how to kid herself; her voluptuousness which the skillful couturiere does not quite conceal, and she makes no secret of it; and her general Franco-American approach to the pops. Result is that Miss Darcel is constantly commercial, plays the standard class hotels and niteries, and is guaranteed to appeal generally to the customers.

Utilizing a somewhat variation of the Joe E. Lewis drunk-at-the-table (with her it's champagne, natch!) it is a pleasant interlude between numbers. Her repertoire runs the gamut from the opener "Mon Menage a Moi" to "Birth of the Blues," from "Hey Look Me Over" (Lucille Ball's legit musical excerpt, with special material by Basse-Kroll) to "Never On Sunday," from "Mastapha," ("first on the Algerian hit parade, it's sweeping the Casbah and it's time the Casbah got swept," she cracks) to the "Alouette" jingle. She is very effective in "Sunday" and the Algerian item, and in fact improves as she generally upwards.

Songstress, who still gets lots of mileage from her yesteryear chore in Metro's "Battleground," is effectively backed by the Emil Colemanites under Kroll's baton for the show. Coleman's compelling dansapation goes with the Waldorf lease and Theo Fanidi's relief music is effective, both for the dinner music and the alternate Latin-waltz, etc. sets. Preem palled new Waldorf bossman Frank Wangeman, Joe Binns is now prez of the new New York Hilton-Ris-Rockefeller hostelry in Radio City) and banquet manager Clyde J. Harris and, of course, maitre d'hotel Louis Siccardi runs the room with usual charm and efficiency. *Abel.*

Village Vanguard, N. Y.

Miles Davis Quintet, Lee Konitz & Jim Hall; $2 cover.

Trumpeter Miles Davis, who has an exclusive New York booking arrangement with this Greenwich Village spot, is in a return stint supported by a new and unusual jazz duo featuring sax man Lee Konitz and guitarist Jim Hall!

Davis is still persistent in the showy gimmick of walking off the floor between trumpet (and flugel horn) choruses. It's won him a lot of critical attention, both irate and defensive. But, besides the print space it has commanded ("call me anything but call me"), he can't really be blamed, because nothing much is happening while he's away.

Quint launched the set caught with an exciting instrumental round on "If I Were a Bell." After that the excitement rapidly dissipated via lengthy, undisciplined soloing that taxed aud attention (volume of chatter was on a steady rise). Davis appeared for an occasional bit, including a virtuoso solo on "Funny Valentine," which, for all its skill, was pretentiously over-arranged. Sidemen, who are all technically excellent if effortless to distraction, are Paul Chambers, bass; Jimmy Cobb, drums; Wynton Kelly, piano; and Hank Mobley, sax.

Group was only an hour late on night caught, which, in the light of genius, should be enough to placate the aficionados.

Konitz & Hall collaborate sans rhythm backing on a richly inventive and melodic catalog of standards. It's a unique blend, and would provide first rate interlude music for any intimery as well as listening stuff for auds that dig. *Bill.*

House Reviews

Apollo, N. Y.

James Brown & The Flames (4), Etta James, Pigmeat Markham & Co. (2), Sugar Pie De Santis, Capris (5), Herschel Thomas, Curley May, Reuben Phillips Orch; "College Confidential" (U).

The Apollo's bill has no tremendous distinction save in its mobility and Pigmeat Markham's old reliable brand of humor. The layout is in the rock 'n' roll genre with the bulk of the acts presenting offerings in that direction without expressing anything new.

Pigmeat provides the major excitement on the show. This baggy-pants comic with bluster gets the major reaction from the audience. With the aid of emcee Chuck Thompson and a minor contribution from Edna Mae Harris, he knocks off a sketch in one that has the theatre rolling in short order.

The headline turn is James Brown & The Flames, backed by seven musicians. It's a bright and splashy act, with Brown and his comparatively large staff working feverishly for audience approval. Of course, there's always the probability that it's the house, but except for a few kids in the front row, he didn't generate the kind of excitement that would have been the case in the former era.

It could be that through the years, the bulk of the Apollo regulars have grown accustomed to this breed of song selling. The novelty and upbeat have worn off, through no fault of Brown's except for his period in history.

There is another rock act, the Capris, five youths in need of experience and knowhow when caught, turn's two tries failed to get them off the ground. Another new singer, although afflicted with uncertainties, is Herchel Thomas, but there is a wider range of interest in his stint.

A performer of excitement is Curley May, who wields an electric guitar as though it were a baton. He gets some weird effects out of it both from a visual and aural viewpoint and the crowd likes him. His singing, however, is much too weak to stand up to his pluckings.

There are a pair of femme singers on the layout of which Etta James makes a standout hit. A blues belter with showmanship, she gives a lowdown rendition and makes off to a few bows. Sugar Pie De Santis, a shapely miss, does fairish in three tunes. Reuben Phillips showbacks well. *Jose.*

Vieux-Colombier, Paris

Paris, Feb. 28.

Leo Ferre, Jacques Loussier Quintet; $3 top.

Leo Ferre is a singer-cleffer who has made his way in specialized boites and nabe vauders. He now does a one-man show in which he branches out into troubador ranks in putting noted poets to music as well as doing his own ditties.

He shapes an offbeater, with definite values for more pop following here. He also has a potential for literate niteries but mainly abroad.

Ferre is balding, gaunt and myopic and has worked his quavery voice into a controllable pair of pipes. He rarely extends his limited lung range. His unusual looks help give weight to his anarchic and poetic songs.

His own songs have bite and passion as he castigates all that interferes in man's right of liberty or self esteem, and his poems set to music touch on more incisive aspects of the human spirit and psyche.

Problem is that Ferre does not have the showmanship and projection for a whole evening. It leads to too much lighting effects and a feeling of repetition in the subdued melodies to the poetry of Rutebeuf, Aragon, Rimbaud, Verlaine, Baudelaire and others. He looms more for a headline vaude show where he can mix his poetics and personal numbers for greater effect.

But Ferre has shown that poetry can be given new facets and flair in putting them to song, and he has built a specialized following. Barclay Records has picked him up from Odeon and his disks are beginning to sell. A regular headline stint at the Alhambra is due later this month. It may all go to prove that poetry is pop. *Mosk.*

Bobino, Paris

Paris, March 1.

Bob Azzam Orch (7), Jacques Meyran, Mathe Altery, Janine Wolf, Gatos (3), Morways (2), Jean Davis, Wang-Hong-Shu (3); $1.50 top.

Bob Azzam is a mild pleasant looking fellow who essays intricate saccharine arrangements and renditions of oriental type songs or sweetened western fare. He uses feedback echo aspects, too, but has an ear for music which gives it all a commercial sheen.

Orchestra also chorals behind Azzam, who has an okay pair of pipes, and there is a well stacked girl who shimmies about during numbers, Miny Gerard. In short, this combo could play intime danseries. But otherwise it's primarily a sleek combo for foreign spots.

Jacques Meyran is a canny patter comedian with good blue material that is tastefully told. He gets laughs, and his timing, poise and punch line deliveries are flawless. Mathe Altery is a svelt, tall blonde with an operetta voice who is reviewed under New Acts. Ditto the hard working special material purveyor, Janine Wolf.

Gatos are a bouncy acro trio with deft pacing, expert balancing and hand-to-handing that make it an asset to any vaude program. Morways is a do-it-yourself teeter-board act as a man hops on a board to send the girl soaring and catch her with one hand or two or by the head. It is an excellent filler.

Jean Davis is an okay magico with the familiar card turns helped by smooth talk and a personable personality. Wang-Hong-Shu Trio does gymnastics and juggling of plates, sticks, etc. for an easy-on-the-orbs filler. Well programmed shows looks in for 10 days of good biz at this nabe house *Mosk.*

New Acts

ABBOTT & CANDIDO
Comedy
42 Mins.
Holiday House, Pittsburgh

There's good news from Pittsburgh. Bud Abbott is back with a new partner, Candy Candido, and it's as close as it could possibly be without the late Lou Costello. The same routines that made the old team famous are used, Candido doing a letter-perfect impression of Costello and retaining his own identity by doing a spot before the classic "Who's On First?" This is no fare for the modern hip nitery as the boys play it for the clean bellylaugh. They use the burlesque method of presenting three different scenes during the course of the show. Each scene is a blockbuster with the "Lemon Drop" bit taking the longest, around 18 minutes. Since it would be difficult to top each scene, this method of presentation is best for this turn and can be used to great advantage on any tv variety show, musical comedy or revue and any film or tv series.

When caught, the youngsters filled the room with their laughter at what was new to them and the adults were roaring at the familiar material so perfectly delivered. *Lit.*

JOHN GARY
Songs
25 Mins.
Tidelands, Houston

John Gary, a young lyric baritone, has looks, pipes and knowhow, having begun his career as 9-year-old boy soprano. He has variety in act, presenting pops, show tunes, folk songs and even a caricature of a rock 'n' roller.

Pipes are okay and Gary brings out guitar for self-accompaniment on couple of tunes, particularly folk songs. Vocalist has full control, can drop to whisper, and although voice isn't overpowering, can belt to good effect. *Skip.*

HAL & BRYNA
Comedy
28 Mins.
Bon Soir, N. Y.

Hal & Bryna have some comedic concepts but they have not yet been fashioned into a well-rounded routine. Act, for the most part, has an espresso house quality with its offbeat and far-out observations which limits its spread out of Greenwich Village spottings. The public is accepting eggheadery more than ever before but laughs must be attached and that's where this boy-girl team is lacking.

An interview with an eight-year-old, parents with a lip-sucking child problem, a takeoff of "Hiroshima Mon Amour" are good basic ideas but they don't quite come off because they aren't developed properly and run overlong. A blackout bit about a girl whose toe is stuck in a bathtub drain is fast and funny and its surrealistic closer can be understood by all.

A bit more soul-searching and material developing may help in getting the act through. *Gros.*

MATHE ALTERY
Songs
20 Mins.
Bobino, Paris

Mathe Altery is a tall, sleekly coiffed and gowned blonde. She has a sugary operetta voice that can do good scale balancing on old Viencse-type staples. But she can also modulate her pipes for acceptable pop ballads. She looks primarily a bet for intime rooms, outside of operetta stints, where her looks and restful but uninspired repertoire would be acceptable. Otherwise she appears limited, due to a fairly slushy songalog.

Miss Altery has a chic Parisienne look and stance which, with her pleasant voice, could be utilized in musicals. She records for Pathe-Marconi here. *Mosk.*

JANINE WOLF
Songs, Impressions
15 Mins.
Bobino, Paris

Janine Wolf is a pert, saucy songstress who adds dance and impressions to her turn. She is best when doing a series of interpretations of various types of national songs and has an okay voice that can belt when needed. But there is no personal feel to her songalog and she appears more a singer with terp backgrounding for musical comedy use rather than for standup singing chores. But her few specialized bits can be worked into an okay nitery act if honed and worked out more clearly with some of the excess mugging held down.

At any rate she is one of the few zesty, dynamic songers here and with more work and more songs could develop into okay staple songstress. *Mosk.*

PONI TAILS (3)
Songs
30 Mins.
Holiday, Reno

Pony Tails are young and enthusiastic and show much potential in the vocal department. And the full turn is neat in the presentation.

Girls' coiffs are suggested by the act's name and the gowning is selected to retain the image. Albeit ages and hairstyling indicates an appeal to the younger set, it's not necessary so. Songalog includes a variety of titles and tempoes. And a bit a scat singing (on "Side by Side") is fitted nicely into the turn. White gloves are expertly used on "You Need Hands" offering to full effect via luminescence.

Trio is right for smaller rooms and lounges. *Long.*

NEWHART BIG $131,500 In 23 COAST DATES

Chicago, March 7.

Bob Newhart's 23 concert whirl on the west coast has grossed $131,500, with second shows added in the Santa Monica and Pasadena engagements. Coast tour ended a week ago Saturday (25) in Pasadena, following which the comic came east for a shot on the Ed Sullivan show.

Midwest cycle of the concert tour begins tonight (Tues.) at the U. of Minnesota.

Gwen's April Gambol

Dancer-actress Gwen Verdon has been named guest of honor for the annual Spring Gambol of the Lambs' Club, N.Y., to be held at the clubhouse, April 8. Ducats have been pegged at $50 per person with attendance limited to 300.

Talent that will appear at the Gambol thus far includes Vivienne Della Chiesa, with others being lined up.

CURRENT BILLS

WEEK OF MARCH 6

NEW YORK CITY

MUSIC HALL—Axidentals, Kelly Brown, Domenechs, Corps de Ballet, Raymond Paige Orc.

AUSTRALIA

MELBOURNE (Tivoli) — Bob Crosby, Johnny Matson, Pilita, Darryl Stewart, Freddie Bamberger & Pam, Gloria Dawn, Escorts, Jimmy Jeff & Bambi, Sadler Trio.

SYDNEY (Tivoli)—Bob Kole, Rita Tanno, Wendy Waring, Ben Vargas, Joe Bennett, Robbin Miller, B. J. DeSimone, Joel Craig, John Mineo, Steven Ross, Patsy Hemingway, Julie Day, Reg Collins, Ted Ziegler, Philip A'Vard, Lloyd Cunnington.

BRITAIN

GLASGOW (Empire)—Joe Gordon Co., Jimmy Jackson Co., Jimmy Blair Orc., Jigtime Dancers, Billy Crotchet, Sydney Devine, Isobel James, Jeannie, Aileen Manson, Terry O'Duffy, Desmond Carroll, Eddie Canale, Heather Girls, Angus Lennie, Glen Daly.

LIVERPOOL (Empire)—Jimmy Clitheroe, Ronnie Hilton, Billy Burden, Michael Allport, 5 Robertis, Trio Vitalites, Jean & Jackie Dawson.

MANCHESTER (Hippodrome) — Max Wall, Robert Earl, McAndrews & Mills, Duo Russmar, Jill Summers, Rey Overbury & Suzette.

Cabaret Bills

NEW YORK CITY

BASIN ST. EAST—Benny Goodman Orc, Freddie Cole.

BLUE ANGEL—Barbara Gilbert, Martha Wright, Jack Douglas, Clancy Bros., Jimmy Lyon 3.

BON SOIR—Phyllis Diller, Marc London, 3 Flames, Jimmie Daniels.

CHARIAS — Nejla Ez, Laureanne Le May, Tibor Rakossy, Dick Marta, Bill Yedla, Elemer Horvath.

CHATEAU MADRID—Carmen Amaya, El Canay 6.

COPACABANA — Bobby Darin, Frank Gorshin, Douglas Clarke, Paul Shelley Orc, Frank Marti Orc.

EMBERS — Joey Bushkin, Buck Clayton, Joan Bishop.

HOTEL ASTOR—Eddie Lane Orc.

HOTEL NEW YORKER—Milt Saunders Orc, Verna Lee.

HOTEL PIERRE — 'Rosalinda,' Jimmy Carroll, Lorna Cenicers, Wilbur Evans, Randy Kraft, Eileen Shawler, Stanley Melba Orc, Joe Ricardel Orc.

HOTEL PLAZA—Henny Youngman, Ted Straeter Orc, M. Monte's Continentals.

HOTEL TAFT—Vincent Lopez Orc.

HOTEL ROOSEVELT — Jimmy Palmer Orc.

HOTEL ST. REGIS — Felicia Sanders, Milt Shaw Orc, Walter Kay Orc.

INTERNATIONAL—Ritz Bros., McKenna Line, Mike Durso Orc, Aviles Orc.

LATIN QUARTER—Rowan & Martin, Thorens, Chop Chop & Charlene, Harrison & Kossi, Dorothea McFarland, Ronald Field, Jo Lombardi Orc., B. Harlowe Orc.

LEFT BANK—Cal Bostic, Alice Darr.

LIVING ROOM—Sunny Gale, Al Martino, Iris Paul.

NO. 1 FIFTH AVE.—Jack Denton, Suzanne Bernard, Joan St. James, Harry Noble, Dick Hankinson.

ROUNDTABLE — Nina Simone, Tyree Glenn, Mabel Mercer.

SAHBRA—Rinat Yaron, Sara Avani, Baduch & Ovadia, Kovesh & Mizrachie, Zadok Zavir, Fershko Orc, Leo Fuld.

SAVOY HILTON—Gunnar Hansen Orc, Marco Rizo 3, Ray Hartley.

TOWN & COUNTRY—Jewel Box Revue, Ned Harvey Orc, Martinez Orc.

UPSTAIRS & DOWNSTAIRS—Ceil Cabot, Gordon Connell, Gerry Matthews, Bill Hennant, Mary L. Wilson, Pat Ruhl, Carl Norman, Rose Murphy, Slam Stewart, William Roy, M. & C. Allen.

VIENNESE LANTERN — Vicky Autier, Marguerite Baxter, John Modinos, Ernest Schoen, Joe Troppl.

VILLAGE BARN—Jack Wallace, Johnny King, Carol Ritz, Flute Pete, Bill Cimler, Lou Harold Orc.

VILLAGE VANGUARD — Orson Bean, Oscar Brown, Junior Mance 3.

WALDORF-ASTORIA — Denise Darcel, Emil Coleman Orc, Theo. Fanidi Orc.

CHICAGO

BLUE ANGEL — "Calypso Carnival", Olga del Mar, Dave Bynum, Camille Yarbrough, Jamaica Slim, Tino Perez Orc.

CONRAD HILTON—"Ballads & Blades", Jo Marie Roddy, Willie Kall, Norm Crider, Angelito, Fred Napier, Morano & Knowles, Clair Perreau Orc, Bill Christopher, Frederick & Gina, Boulevar-Dears (5), Boulevar-Dons (5).

DRAKE — Susan Barrett, Jimmy Blade Orc.

EDGEWATER BEACH—Yonely, Hal Loman & Playmates (2), Kenny Black Orc.

GATE OF HORN—Rakhel Hadass, Don Crawford.

LONDON HOUSE—Barbara Carroll 3, Audrey Morris 3, Eddie Higgins.

MISTER KELLY'S—Julie Wilson, Wally Griffin, Marty Rubenstein, Marx & Frigo.

PALMER HOUSE—Liberace, Betty Pasco, Clifford Guest, Ben Arden Orc.

PLAYBOY CLUB — Bill Henderson, Clancy Brothers & Tom Makem, Cindy & Lindy, Jackie Jackler, John Gary, Leslie Davison, Kirk Stuart Trio.

TRADE WINDS—Julius La Rosa, Gary Morton, Joe Parnello 3.

LOS ANGELES

BEN BLUE'S—Ben Blue, "Les Corps de Paree," Barbara Heller, Ivan Lane Orc (3).

CLOISTER—Sarah Vaughan Show.

COCONUT GROVE—"Anything Goes," Freddy Martin Orc.

CRESCENDO—Bill Dana, Ink Spots.

DINO'S — Ann Howard, Jack Elton, Steve La Fever.

LE CRAZY HORSE—Crazy Horse Revue

SLATE BROS.—Jerry Lester, Dagmar.

STATLER HOTEL—"Playmates of '61", Skinnay Ennis Orc.

THE SUMMIT—The Treniers.

YE LITTLE CLUB — Jericho Brown, Gloria Smyth, Joe Felix Duo.

LAS VEGAS

DESERT INN—Tony Martin, Ford & Hines, Donn Arden Dancers, Carlton Hayes Orc, Michael Kent, Dave Apollon, Milt Herth, Henri Rose 3.

DUNES — "Night at Minsky's," Tony Bennett, Ford & Reynolds, Dakota Staton, Denis & Rogers, Al Hirt, Bill Reddie Orc.

EL CORTEZ—Freddie Gibson, Spencer Quinn, Banjo Aces, Barbara Neece Trio.

FLAMINGO—Earl Grant, Peggy Dietrich, Marian Paige, David Allen, Barry Ashton Dancers, Nat Brandwynne Orc.

FREMONT HOTEL—Joe King Zaniacs, Fabulous Jets, Georgie Young Rev, Jet Lorring.

GOLDEN NUGGET—Lee & Faye Maynard, Sons of Golden West.

HACIENDA — Four Tunes, Johnny Olenn, Keynotes, Cathy Ryan.

MINT—Pat Marino's "Artists & Models of '61."

NEVADA CLUB—Vido Musso, Joe Loco, Princess Badia, Marcy Layne, Dick Sparks, Sally Korby, Johnny Paul.

NEW FRONTIER—"Good Nudes of '61," Bobby Sargent, The Cables, Cathy Ryan, Jeff Gyle Dancers, Dick Rice Orc, Ink Spots.

RIVIERA — "La Plume de Ma Tante," Robert Clary, DeCastro Sisters, Goofers, Play Boys, Jack Cathcart Orc.

SAHARA—Eleanor Powell, Don Rickles, Dave Barry, Moro-Landis Dancers, Louis Basil Orc.

SANDS—Nat King Cole, Corbett Monica, Morrey King, Garr Nelson, Copa Girls, Antonio Morelli Orc.

SHOWBOAT — Polly Possum, Johnny Cash, Merle Travis.

SILVER SLIPER—Hank Henry, Sparky Kaye, Red Marshall, Danny Jacobs, Charlie Teagarden, Lori Phillips, Don Santora, Geo. Redman Orc.

STARDUST — Lido de Paris, Bernard Bros., Happy Jesters, Ralph Young, Roberta Linn, Hawaiian Revue.

THUNDERBIRD — "Scandals on Ice," Alice Lon, Millionaires, Dick Weston, Arthur Lyman, Garwood Van Orc, Jerry Stewart Strings, Peter Hank Duo.

TROPICANA — Folies Bergere, Jean Fenn, Claudine Longet, Bernard Bros., Lily Niagara, Florence-Frederic Dancers, Shecky Greene.

MIAMI-MIAMI BEACH

AMERICANA — Japanese Spectacular, Lou Adler Orc, Pupi Campo Orc, Ross 3.

BILTMORE TERRACE—Napoleon Reed, Esther Southerland, Julio Torres Orc, Jeanne Moore.

CARILLON — Lou Walters Rev., Los Chavales de Espana, Chiquita & Johnson, Janine Claire, Mons. Choppy, Kayal & Christine, Can-Can Girls, Jacques Donnet Orc.

CHARY'S—Buddy Greco 3, Buddy Lewis 4, Bobby Fields Trio, Ken Hewitt Trio, Iris Robin.

DEAUVILLE — Jimmy Durante, Eddi Jackson, Sonny King, Jack Roth, George Finley, Sally Davis, Johnny Mack, Kitty Muldoon, Les Rhode Orc., La Playa Sextet.

DIPLOMAT—Damita Jo, Mandy Campo Orc.

EDEN ROC — Joe E. Lewis, Frances Faye, Raye & Roman, Mal Malkin Orc.

EMBERS—Duke Hazlett, Myrtel Jones Trio.

FONTAINEBLEU—Frank Sinatra, Brascia & Tybee, Bob Melvin, Len Dawson Orc, Varadero Sextet.

MURRAY FRANKLIN'S—Murray Franklin, Paul Gray, Jackie Heller, Kay Carole, Frankie Hyers, Carolly, Charlie Callas, Eddie Bernard.

PALLADIUM—Art Mooney Orc, Caney Orc., Ralph Font., Candi Cortez, Miguelito Valdez Orc.

SAXONY—Casa Diosa Revue, Pepe Miller, Diosa Costello, Don Casino Orc, The Sabras, Ivory Tower Revue, Fawzi Amir, Guili Guili, Nezla Iz, Yasmina Yamal, Mariiza, Geo. Sawaya Group.

SEVILLE—"Caught in Act," Jack DeLeon, Terry Haven, Joe Ross, Jerry Newby, Anne Jones, Linda Lavin, Held & Paul.

THUNDERBIRD—Frankie Scott, Richie Bros., Dick Merrick, Terrificos, Berj Vaughn Four.

RENO-TAHOE

HAROLD'S CLUB—Rusty Draper, Judy Lynn, Don Conn Orc.

HARRAH'S (Reno) — Jerry Colonna, Denis & Rogers, Ted Campbell, Jackie & Roy, Nick Esposito, Cooper Sis., Charley Chaney 3.

HARRAH'S (Tahoe)—Sammy Davis Jr., Bob Melvin, Lancers, Skeets Minton, Joe Kline, Leighton Noble Orc.

HOLIDAY—Joe Muzo, Hi-Brows, Karen Williams, Charles Gould, Poni Tails.

MAPES—Don Lane, Players, Gwen Harmon, Gloria Tracy, Joe Karnes.

RIVERSIDE — Roberta Sherwood, Treniers, Los Cherumbeles, Frankie Brent, Riverside Orc.

WAGON WHEEL (Tahoe) — Gaylords, Gallions, Braman-Leonard, Bobby Page.

SAN FRANCISCO

BLACKHAWK—George Shearing 5.

EARTHQUAKE McGOON'S — Turk Murphy Orc.

FAIRMONT HOTEL — Crosby Bros., Ernie Heckscher Orc.

GAY 90'S—Ray K. Goman, Bee & Ray Goman.

HUNGRY I—Jackie Gayle, Tom O'Horgan, Carol Brent, Freddie Paris.

JAZZ WORKSHOP — Jim Witherspoon, Ben Webster 4.

ON THE LEVEE—Kid Ory Orc.

NEVE—Joe Williams 5, Harry Edison, 4 Dukes, Skip Cunningham, Clora Bryant, H. Henderson Orc.

NEW FACK'S—Mel Young, Bobbi Norris, Geo. Cerruti 3.

365 CLUB — Gonzalez Gonzalez, Jackie Gale, Roberto Navarro, Maria Caruso, Marya Linero, Barry Ashton Dancers, Roy Palmer Orc.

PURPLE ONION — Carol Brent, Jerry Music.

Femme Aerialist Recovering

Milwaukee, March 7.

Bettina, an aerialist who was injured last week while doing her "slide for life" with the Shrine Circus (Hamid-Morton) at the Milwaukee Arena, is still hospitalized. She suffered a concussion when a braking device on her equipment failed to function.

Performer, whose real tag is Mrs. Betty Boatright, is reported in good condition. However, she won't be able to resume her act for several weeks.

Local Angels Covered 100G Loss On Shakespeare Festival's Tour

By JESSE GROSS

Underwriting by individuals in the various cities played absorbed a substantial chunk of the operating loss on the recently-ended initial cross-country tour of the American Shakespeare Festival Theatre Co. Over $100,000 is figured to have been dropped on the venture, which represented an unusual-for-legit demonstration of financial cooperation by professionals and laymen at national and local levels.

A tour of 18 cities had originally been planned for the Shakespeare troupe, which began its hike with two productions, "Midsummer Night's Dream" and "A Winter's Tale." The latter play was dropped soon after the start of the hinterland trek, which was eventually reduced to 13 cities for a total run of 22 weeks. The company, with Bert Lahr headlining, opened last Sept. 26 in Boston and closed Feb. 25 in Washington.

Capitalization for launching the project totaled $113,000, exclusive of pledged underwriting against operating losses. Managers and owners of out-of-town theatres booked by the troupe advanced $73,000 and another $40,000 was contributed by the Independent Booking Office, the Council of the Living Theatre, the American Theatre Society and the American Shakespeare Festival, each putting up $10,000.

According to Gordon A. Rust, executive vice-president of the Festival Theatre & Academy, the money advanced by those connected with the hinterland theatres has been repaid through an arrangement whereby the local theatre managements got $5,500 of the initial boxoffice income. The other $40,000 represents unrecouped funds.

Besides the $40,000, around $60,000 more in guaranteed coin from local underwriting is figured to have been drained for the project. At this point, Rust thinks it unlikely that an additional underwriting guarantee of $25,000 pledged by Festival trustees will have to be tapped. But, he emphasizes, that will depend on the results of a final accounting, not yet completed.

The ASFT tour was managed by the production department of the American Theatre Society, with Emmett Rogers as managing producer and Warren Caro of ATS, as executive producer. The offering was booked as a Theatre Guild - American Theatre Society subscription entry in most cities where the underwriting was obtained by locally - organized Shakespeare Festival committees. The guarantees were provided in most instances by groups of individuals and in some towns by single supporters.

Operating costs ranged from about $28,000 - $30,000 weekly. Profitable stands, according to Rust, included Boston, Baltimore,

Continued on page 73)

Name Peter Witt Prez Of Talent Agent Group

Officers elected by the Theatrical Artists Representatives Assn. to serve one year terms, effective today (Wed.), include Peter Witt, president; Lucy Kroll, first vice-president; Olga Lee, second veepee; Howard Hausman, secretary, and Paul Sherman, treasurer. The executive board comprises Charles Abramson, Joel Katz, Fifi Oscard, Nat Dabbin, Harriet Kaplan and William McCaffrey.

The membership of TARA includes independent agents and major theatrical agencies. Witt was named prez to succeed William Morris Jr., who was elected president emeritus.

Scalpers in Mex Get Jail Terms

Mexico City, Feb. 28.

Ticket brokers are the latest target of Mayor Ernesto P. Uruchurtu's drive to "protect" the public. From now on brokers who handle seats for legit, musical, variety theatre, sports events, bullfights, etc., are out of business.

Affected are some 85 agencies which had been licensed by the Federal District Government to sell choice seats at a 20% markup. However, the public had been chronically complaining that brokers correred all the best seats and

(Continued on page 72)

A Grim 'Macbeth'

Honolulu, March 7.

It was double, double, toil and trouble the other night during a Community Theatre performance of "Macbeth." An actor playing two minor roles tore a ligament in his left leg and was hospitalized.

One of the three witches suffered a nine-foot fall, breaking her pelvis. Following night's performance went on with only two witches before the harassed troupe could recruit a replacement.

ATPAM Members Had Lean Going (Mostly) in '60

Earning a living as a member of the Assn. of Theatrical Pressagents & Managers isn't easy. Jobs over which the union has jurisdiction provided a source of income last year for only 377 of a total membership of 600. Making the picture even darker is an ATPAM report that individual earnings from such employment during 1960 ranged from under $1,000 to less than $5,000 for 156 (41%) of the 377.

A further breakdown of income from employment under union jurisdiction in 1960 reveals that of the 377 so employed, 82 (nearly 22%) earned $5,000 but less than $7,500; 62 (over 16%) earned $7,500 but less than $10,000; 48 (almost 13%) earned $10,000 but less than $15,000; 23 (over 6%) earned $15,000 but less than $20,000; five (over 1%) earned $20,000 but less

(Continued on page 75)

NLRB Nod to B'way, Road Theatre Points To a Fight Over Union Rules; League Letter Cites Stage 'Abuses'

The recent recognition of the Broadway and road theatre by the National Labor Relations Board has brought to a boil a long-simmering managerial revolt against certain legit union demands. These conditions, regarded by the producer and theatre owner membership of the League of N.Y. Theatres as being unfair, may be construed as such under the Labor Relations Management Act, administered by the NLRB.

A confidential report issued last week by the League to its members lists a number of provisions in current union contracts regarded as being illegal under the National Labor Relations Act. Among the abuses cited are featherbedding, closed shop, "hot cargo" and secondary boycott provisions, plus illegal union security and hiring hall clauses.

Of the nine unions with which the League has contracts, only one, Theatre & Amusement Service Employees Union (cleaners and porters), is off the hook in the League report. The others are all tagged as having one or more illegal provisions in their contracts with the League. Burton A. Zorn, attorney for the League, is to meet soon with the unions to discuss the agreements.

The labor organizations involved are Actors Equity; Assn. of Theatrical Pressagents & Managers; Theatrical Protective Union No. 1, N.Y. local of the International Alliance of Theatrical Stage Employees (stagehands); Local 802, American Federation of Musicians; International Union of Operating Engineers; Ushers & Doormen's Union, Local No. B-183, IATSE; Theatrical Wardrobe Attendants Union, Local 764, and the Treasurers & Ticket Sellers Union, Local 751, IATSE.

A charge of possible featherbedding is leveled in the report against only one union, Local 802, which is also fingered as one of three labor organizations with contracts containing illegal closed shop provisions. The other two are the engineers' union and the treasurers and ticket sellers' organization.

5 Unions

Illegal union security clauses are contained in contracts with five of the unions, according to the report. The organizations are Equity, ATPAM and the unions covering stagehands, ushers and doormen and wardrobe attendants.

Cited as having illegal hiring hall provisions in its contracts are

(Continued on page 75)

Hawaii Dailies Feature 'Daughters' N. Y. Reviews

Honolulu, March 7.

Both Honolulu dailies gave front page attention to the Broadway opening last Thursday (2) of "13 Daughters," written and composed by Eaton Magoon Jr., scion of a wealthy Honolulu family.

The Star-Bulletin frontpaged William Glover's AP review and Advertiser frontpaged the UPI review by Jack Gaver and a news story by Harry Millican

Met in Atlanta: A Fast Sellout

Atlanta, March 7.

Season tickets for Metropolitan Opera's annual stand here went on sale Mon. (Feb. 27) and by Sat. (4) they were all gone. Mon. (6) Atlanta Music Festival Assn., which sponsors Met's annual appearance here at Wilby-Kincey's 4,400-seat Fox Theater, placed on sale single tickets ($11, $8.75, $6.75, $5.75, $4.50 and $3.25). It is a safe bet these will be gone e're this Sat. (11). Prices quoted include Federal and Georgia sales tax and there is no reduction for season tickets.

All ticket purchasers, whether

(Continued on page 79)

Trade Favors Twofers—And Why

By HOBE MORRISON

The theatre, which dives on publicity, often has difficulty organizing public relations on its own behalf. The present furor about two-for-one ducats for Broadway shows is an illustration.

Despite indignant comment from lay journalistic observers, twofers make trade sense. They are unquestionably an imperfect solution to uncomfortable situation, but they're not illegal or immoral or even, as has been proclaimed, inevitably destructive in the long run. One thing its evident—twofers work.

In a luxury business like the Broadway theatre, squeezed between spiraling costs of production and operation, and limited revenue, twofers demonstrably provide a shot-in-the-arm for fading shows, in some cases extending runs many months and bringing employment and royalties to hundreds of people. They do not, as a rule, earn much profit to management or investors.

One thing the disapproving commentators seem to overlook is that the public, with a minority of loud exceptions, likes twofers. In fact, as has been noted a good many times, the bargain come-ons tend to have their own public, in many cases comprising people who rarely if ever attend the theatre otherwise. In other, plainer words, far from alienating faithful theatre patrons, twofers generally retain their own special public and, many theatre men believe, recruit new audiences.

Unquestionably, twofers are a gimmick, a novelty with a special appeal to the get-something-for-nothing urge in human nature. As the current Broadway situation shows again, twofers stimulate attendance where a frank reduction in the boxoffice scale may tend to be taken as a confession of weakness, and thereby hurt trade. Thus a non-habitual theatregoer may assume that a price cut means the show is no good, whereas he's more likely to be attracted by a twofer.

On that basis, twofers are unquestionably tricky. Also, there is some merit to the argument that twofers constitute a breach of faith with patrons who may have paid full boxoffice prices for seats in the same part of the theatre for the same performance. That claim is truer in theory than in practice, however, as it's generally common knowledge nowadays when shows are on twofers.

Different Audiences

The fact is that generally the regular-price audience and the twofer public are different and distinct, with little overlapping. Most regular theatregoers prefer to see a show early in the run, long before it has tapered off in performance quality and attendance. It's also true that most regular-price patrons insist on the better-located seats, which are not ever available on twofers. Finally, the regular theatre public won't go through the "ordeal" of standing in a long line in the lobby in oder to make use of twofers.

Boxoffice men naturally hate twofers, since they involve more work under comparitively frantic conditions, and dealing with a more exacting and frequently less informed or less reasonable public. (Ticket brokers loathe twofers, of course.) Most important, at least in some cases, is that when a show goes on twofers there's little opportunity for "ice," as the illicit income from scalpers is called. It is true, therefore, that boxoffice personnel dislike the whole setup of twofers, would prefer to have shows close, and in some instances do what they can to discourage twofer patronage.

Seat Locations

On the other hand, the theatregoing public, probably even more than filmgoers, sports fans and others who buy tickets for public events, tend to be hyper-finicky about seat locations and attending a particular performance, and are often almost pathologically touchy and suspicious. In the case of the twofer trade, they frequently seem either not to take the trouble to read the specifications on the widely-circulated ducats or to regard them as unjustifiable.

There's no reason why someone with a twofer should think he has a right to get a ticket for any certain, specific performance. He would hardly walk up to the boxoffice of "The Sound of Music" or "Do Re Mi" and demand to buy seats in particular locations for that night's performance. Yet he's outraged and writes irate letters to the newspapers and frequently to the N. Y. City License Commissioner, if all the seats in the twofer section of the house are sold out for the performance he specifies and he's offered full-price seats in the front section of the theatre, or even twofers for a subsequent performance.

There simply are not enough seats in the theatre for everyone to see the most popular shows at the desired performances, whether the popularity is at the beginning of a run when regular scales apply or after many months, with the stimulus of twofer. Some people are prone to see a conspiracy when tickets aren't available for the show they want to see at the time they want to see it. Although they don't expect to sit in the best seats at the opening of the World Series, or the Army-Navy game, they are incensed and protest to the authorities and enlist the support of curiously naive editors when they can't get bargain-priced seats on short notice for a twofer-primed Broadway sellout.

Twofers Helped

The inside dope in managerial circles is that the Shuberts, who operate approximately half of the theatres on Broadway, have issued instructions to all boxoffice personnel to do everything possible to accommodate twofer patrons and avoid incidents and complaints. Theatre owners, as well as producers, dislike the outcry of angry ticket applicants, and no one in the trade wants to have a situation that will bring the License Commissioner down on their necks.

Boxoffice people, with astonishingly numerous exceptions, can be rude, uncooperative or perhaps merely obtuse. Moreover, producers are frequently unimaginative, creatively or artistically timid, and sometimes not very smart in business matters. But in the case of twofers, they aren't engaged in a plot or conspiracy and they're not bilking the public or undermining the theatre.

In some circumstances, twofers are effective in a way nothing else is—including openly announced price cuts. And contrary to common deduction, they do not prove the possibility of generally lower ticket prices. The whole subject of twofers is coming out into the open these days. Maybe it's time for producers and theatre owners to deal with the situation more frankly and help it clarify it publicly. They might start by educating some of the glib theatrical commentators.

PAT MUNSEL IN 'KING' AFTER COAST'S 'WIDOW'

Patrice Munsel, who clicked last summer at the Music Theatre, Highland Park, Ill., in "Kiss Me Kate," will return next Aug. 8 as star of "The King and I." She'll play the Hero Rogers operation after the completion of "Merry Widow" engagements in Los Angeles and San Francisco under the auspices of the local Civic Light Opera groups.

The Highland Park booking is for three weeks instead of the fortnight usually played by shows presented at the spot, which starts its season June 20 with "Guys and Dolls." Rogers, who also operates the Tenthouse Theatre in Highland Park, left for Chicago last Sunday (5) to audition talent for the Music Theatre. He's due back in Manhattan next week.

The staff for the Music Theatre includes Julian Barry, director; Gordon Mumford, musical director; Joel Schnee, choreographer; Nate Caldwell, stage manager, and Vernon Taylor, general manager. The Tenthouse begins its season of straight plays June 13 with Sid Eden as director. The semester at each of the theatres will run about 12 weeks.

EMMETT ROGERS BACK TO B'WAY PRODUCTION

Emmett Rogers has resigned as managing producer of the American Theatre Society production department to resume his own production activities in New York in partnership with S. Stanley Gordon, a Coast business executive.

During his year's tenure with the ATS production department, Rogers managed the recently-ended tour of the American Shakespeare Festival Theatre Co.'s presentation of "Midsummer Night's Dream," starring Bert Lahr. Rogers succeeded Jerry Leider, who resigned as managing producer of the ATS unit after its first season of operation, during which it was responsible for the road hike of "The Visit," costarring Alfred Lunt and Lynn Fontanne.

The ATS production department was established to increase the supply of shows for the road. Prior to taking on the ATS assignment, Rogers had been involved in the presentation of several Broadway productions, the most recent of which was "Tall Story," which he co-produced with Robert Weiner in 1959. The newly-formed Rogers-Gordon partnership will operate out of the Broadway offices formerly occupied by Rogers when he was associated with Maurice Evans in the production of "No time for Sergeants."

The office space was recently vacated by Edward Padula, formerly general stage manager for Rogers and now producer of the Broadway hit, "Bye Bye Birdie."

Guild-State Dept. Touring Troupe Scores in Tune-Up Stand in Wash.

The Theatre Guild-American Repertory Co. is, of course, a special group embarked on a special mission. The State Dept. sponsored production of three American plays for overseas tour is a pioneer U. S. cultural effort. As such, the stakes transcend those involved in the ordinary legitimate production, generally a matter of professional reputation and money.

This sense of special significance appears to have influenced everyone in this triple presentation of "The Skin of Our Teeth," "The Miracle Worker" and "The Glass Menagerie." In the pre-Europe trial at the National Theatre in Washington last week, an awareness that the productions were of an unusual import also colored audience reaction above and beyond its appreciation for the intrinsic presentations.

Virtually all roles were performed with earnestness and zeal that infected the audience and paid off in rousing ovations from the National's usually reserved clientele. The word spread rapidly, and after the second performance of "The Skin of Our Teeth," the remaining performances were s.r.o. (There were three performancs of "Skin," one of "Miracle Worker" and three of "Menagerie.")

This enthusiasm is given its freest expression in "The Skin of Our Teeth," a rare, wild play demanding an illusion of abandon in performance. "The Miracle Worker," in contrast, gets the confined, intense dramatic treatment called for by William Gibson's emotional tour-de-force.

The necessary subtle touches make "The Glass Menagerie" emerge the haunting, slice-of-nostalgia created by Tennessee Williams. All three plays make their own peculiar and stringent demands on producer, director and performer, and the American Repertory group meets them surpassingly.

Helen Hayes, who plays Mrs. Antrobus in "Skin," is most effective as the Mother in "Menagerie," giving the role new dimensions. The virile talents of Leif Erickson are best displayed in the Mr. Antrobus role, although he plays the Gentleman Caller in "Menagerie" with a neat balance of heavy-handed bluffness and gentleness. He does well in the less demanding role of Helen Keller's father in "Miracle."

June Havoc excels in the antic part of Sabina in "Skin," and does justice to Helen Keller's mother. Helen Menken, who also receives star billing, isp roperly eerie as the fortune teller in "Skin."

Of those billed as featured players, Barbara Barrie as Annie Sullivan of "Miracle Worker," Rona Gale as the girl Helen Keller, and James Broderick as the son in "Menagerie" win most acclaim.

Marcella Cisney's direction of "Skin," which could be either a staging nightmare or bonanza, is standout. So is the scenery and staging of the same play by Paul Morrison. The scenery, props, lighting gear, etc., have been ingeniously designed for airlift and adaptibility for houses of all sizes, and are therefore somewhat frugal and unelaborate.

The spirit of mission that sets the tone of these presentations makes flaws seem minor. The company was assembled and broke in at Palm Beach, and the 17-nation Europe-Near East tour opens tonight (Tues.) in Madrid. *Jay.*

Casts and Credits

The Theatre Guild-American Repertory Co. presentation of three plays especially produced by The Theatre Guild Foundation for the President's Special International Program, under auspices of the U.S. State Dept.: "The Skin of Our Teeth," by Thornton Wilder; "The Glass Menagerie," by Tennessee Williams, and "The Miracle Worker," by William Gibson. Stars Helen Hayes, Leif Erickson, June Havoc, Helen Menken; features Nancy Colman, James Broderick, Barbara Barrie, Dorothy Sands, Romney Brent, Rona Gale. Opened Feb. 28, '61, at National Theatre, Washington; $5.75 top.

THE SKIN OF OUR TEETH

Staged by Marcella Cisney, in association with Mesrop Kesdekian; settings, Paul Morrison. Played three performances, Feb. 28-March 1, '61.

Announcer ..... James Broderick
Sabina ..... June Havoc
Mr. Fitzpatrick ..... Richard Jones
Mrs. Antrobus ..... Helen Hayes
Dinosaur ..... Daniel Walker
Mammoth ..... Aina Niemela
Telegraph Boy ..... Bryan O'Byrne
Gladys ..... Astrid Wilsrud
Henry ..... Thomas Hawley
Mr. Antrobus ..... Leif Erickson
Doctor ..... Warner Schreiner
Professor ..... Paul Ballantyne
Judge ..... Joseph Boland
Homer ..... Romney Brent
Miss E. Muse ..... Dorothy Sands
Miss T. Muse ..... Ethel Casey
Miss M. Muse ..... Nancy Nutter
Ushers .. Daniel Walker, Bryan O'Byrne
Drum Majorette ..... Aina Niemela
Fortune Teller ..... Helen Menken
Chair Pusher ..... Ted Worthey
Broadcast Official ..... James Broderick
Asst. Broadcast Official..Bryan O'Byrne
Defeated Candidate ..... Joseph Boland
Mr. Tremayne ..... Romney Brent
Hester ..... Ethel Casey
Ivy ..... Lynn Hamilton
Fred Bailey ..... Paul Ballantyne

Others: Paul Ballantyne, Vera Banlian, Joseph Boland, Romney Brent, Ethel Casey, J. Richard Jones, Nancy Clare, Aina Niemela, Nancy Nutter, Bryan O'Byrne, Warner Schreiner, Alice Thompson, Blanche Worthey, Denise Worthey, Keith Worthey, Ted Worthey, George Guidall, Helen Seaman.

THE MIRACLE WORKER

Staged by Porter Van Zandt; settings, George Jenkins; played one performance, March 2, '61.

Doctor ..... Romney Brent
Kate Keller ..... June Havoc
Capt. Keller ..... Leif Erickson
Martha ..... Denise Worthey
Helen Keller ..... Rona Gale
Percy ..... Keith Worthey
Viney ..... Lynn Hamilton
Aunt Ev ..... Dorothy Sands
James Keller ..... Thomas Hawley
Anagnos ..... Joseph Boland
Annie Sullivan ..... Barbara Barrie
Children....Aina Niemala, Patty Siddons, Astrid Wilsrud, Karen Worthey, Helen Seamon
John ..... Ted Worthey
Mary ..... Blanche Worthey
Bystander ..... Warner Schreiner

THE GLASS MENAGERIE

Staged by George Keathley; settings by William Pitkin; original music, Paul Bowles; played four performances March 3-4, '61.

Mother ..... Helen Hayes
Son ..... James Broderick
Daughter ..... Nancy Coleman
Gentleman Caller ..... Leif Erickson

Wonders Why Producers Don't Revive Other Old Boucicault Melodramas

New York.

Editor, VARIETY:

News stories about the recent Phoenix Theatre revival of "The Octoroon" did not mention the 1949 Equity Library Theatre production, called "Life in Louisiana," Dion Boucicault's alternate title. Elaborate by ELT standards, the revival was presented at the then Central Highschool of Needle Trades, N.Y. It featured a corps of dancers and a musical score by G. Wood. In the lead was Alice Ghostley as Zoe. Also in this cast were Claude Marchant as the Indian, Wah-no-tee, and Rosetta LeNoire as Minnie.

The "Octoroon" productions (Phoenix, ELT, and one in 1929) are among the few revivals in recent years of Boucicault's huge output of plays. A 1950 London staging of "The Shaughraun" is of little interest, except that Dirk Bogarde appeared in one of the secondary roles. Before this were Herbert Berghof's 1947 N.Y. City Center presentation of "Rip Van Winkle," with Philip Bourneuf, and a 1937 revival of "London Assurance," with Ethe, Barrymore Colt.

It was a 1931 revival of "The Streets of New York," originally "The Poor New York," which had the sort of star cast with which the Boucicault plays were often produced in the 19th century. In the 1931 company were Dorothy Gish, Romney Brent, Moffat Johnston, A. P. Kaye, Rollo Peters, Fania Marinoff and Jessie Busley.

The only considerable financial success of a Boucicault play in the last quarter-century or so was during the 1928-29 season in Hoboken, N.J., when Christopher Morley and his partners revived "After Dark." It ran for weeks, and for many New Yokers a trip to Hoboken became essential. Coupled later with a non-Boucicault revival, "The Black Crook," these old plays put Hoboken on the theatrical map, at least for the season of 1928-29.

Looking back at this Hoboken success, it seems curious that so few other outskirt entrepreneurs have attempted similar revivals. From the Boucicault plays alone, if the scripts can be located, there are dozens of melodramas just as good, or bad, as "After Dark."

Thomas Foose.

Scheduled B'way Preems

Mary, Mary, Hayes (3-8-61).
Devil's Advocate, Rose (3-9-61).
Importance of Oscar, Lyceum (3-14-61).
Big Fish, ANTA (3-15-61).
Hamlet, Phoenix (3-16-61).
Far Country, Music Box (3-28-61).
Happiest Girl, Beck (3-30-61).
Impulse, Royale (4-1-61).
Carnival, Imperial (4-13-61).
Donnybrook, 46th St. (5-18-61).

Take Your Choice

The N.Y. Journal-American had another one of those days last Friday (3) when a reader could take his choice of two contrasting opinions of the previous night's Broadway opening. In what appears to be becoming routine, the situation involved the reactions of the paper's drama critic, John McClain, and syndicated Broadway columnist Dorothy Kilgallen.

McClain, in covering the musical, "13 Daughters," at the 54th St. Theatre, called it "big and rollicking and tuneful," adding, "It purports only to be good family entertainment—and it fills the bill wonderfully well." Miss Kilgallen, on the other hand, devoted three paragraphs in her column to rapping the Don Ameche-starrer, which she labeled, "The greatest disaster the theatre has seen in many a moon."

Show on B'way

13 Daughters

Jack H. Silverman presentation of two-act (22 numbers) musical with book, music and lyrics by Eaton Magoon Jr. and additional book material by Leon Tokatyan. Choreographed by Red Alexander; book staging, Billy Matthews; settings and lighting, George Jenkins; costumes, Alvin Colt; musical direction and vocal arrangements, Pembroke Davenport; orchestrations, Joe Glover; additional orchestrations, Robert Russell Bennett; assistant choreographer and Hawaiian consultant, Nona Beamer; dance arrangements, Bob Atwood; production supervisor, Carl Sawyer. Stars Don Ameche; features Monica Boyar, Sylvia Syms, Richard Tone, Stanley Grover, George Lipton, Gina Viglione, John Battles, Isabelle Farrell, Diana Corte, Peter Pagan, Ed Kenney. Opened March 2, '61, at the 54th Street Theatre, N.Y.

Kahuna ..... Paul Michael
Young Kahuna and Chanter ..... Keola Beamer
Boys..... Miki Lamont, Augie Rios, Delphino De Arco, Ado Sato, Steve Curry
Kinau ..... Sylvia Syms
Emmalou ..... Monica Boyar
Chun ..... Don Ameche
Malia ..... Diana Corto
Kamakla ..... Honey Sanders
William ..... John Battles
Jacques ..... Richard Tone
Isabel ..... Gina Viglione
Susie ..... Constance Di Giovanni
Sally ..... Vivian Hernandez
Jane ..... Diana Baffa
Maude ..... Karen Lynn Reed
Prince of Hawaii ..... Ed Kenney
Mana, Prince of Hawaii ..... Ed Kenney
Desdemona ..... Shirley De Burgh
Cora ..... Jo Anne Leeds
Mary ..... Nikki Sowinski
May ..... Connie Burnett
Millie Lee ..... Gloria Gabriel
Minnie Lou ..... Jeanne Armin
Cecilia ..... Isabelle Farrell
Governors ..... Paul Michael, Jack Murray, Jack Mathers, Irving Barnes
King of Hawaii ..... George Lipton
David Scott ..... Konrad Matthaei
Willoughby ..... Stanley Grover
Guards ..... Bill Jason, Jose Ahumada
Governor's Wives ..... Kelli Scott, Doris Galiber, Lynn Barret, Veronica McCormick
Sir Cyril ..... Peter Pagan
Asst. Consul ..... Nathaniel White

Singers: Irving Barnes, Lynn Barret, Doris Galiber, Jack Mathers, Paul Michael, Jack Murray, Veronica McCormick, Kelli Scott.

Dancers: Jeanne Armin, Diana Baffa, Carlos Bas, Connie Burnett, Shirley De Burgh, Humberto D'Elia, Anthony De Vecchi, Gloria Gabriel, Blair Hammond, JoAnne Leeds, Roger LePage, Carlos Maeri, Michael Maurer, Jerome Michael, Michael Nutick, Candy Reela, Nikki Sowinski, Mary Zahn.

Children: Steve Curry, Delfino De Arco, Constance Di Giovanni, Vivan Hernandez, Miki Lament, Karen Lynn Reed, Auge Rios, Ade Sato.

Others: Jose Ahumada, Kalani Cockett, Bill Jason.

Musical numbers: "Kuli Kuli," "House on the Hill," "13 Daughters," "Paper of Gold," "Let-a-Go Your Heart," "Alphabet Song," "Throw a Petal," "When You Hear the Wind," "Ka Wahine Akamai," "You Set My Heart To Music," "Cotillion," "13 Old Maids," "Diabolical, Crafty, Cunning, Unmistakably Brilliant, Stunning, Oriental Plan," "Hoomalimali," "My Pleasure," "Puka Puka Pants," "My Hawaii," Hilaka Ritual, "Hilaka."

Hawaii probably won't secede from the union because of "13 Daughters," but the musical which opened last Thursday night (2) at the 54th Street Theatre certainly provides the islands with a grievance. It's no bargain for Broadway either.

There are energetic, rousing dances in the show, as well as lavish scenery and colorful costumes. In fact, the audience response for several of the settings and the almost delirious enthusiasm that erupts at several of the dance numbers is something of a tip-off to the tedium inspired by the book and the nondescript music.

Don Ameche is the Chinese-born Hawaiian parent of the baker's dozen girls in this ponderous yarn, apparently with a genesis in native folklore, about the schemes to corral husbands for the giggling, squealing, cavorting but too infrequently dancing maidens. The ex-film star plays the wily papa as a sort of cheerful cherub in a succession of elaborate costumes, pattering mincingly

(Continued on page 72)

White Mink But No Manners

Engagements at the Royal Poinciana Playhouse, Palm Beach, have become a legend among actors in the last several years, though the Arabian Nights atmosphere has never been adequately publicized. One of the first airings of the subject appeared recently in the Washington Daily News, in an interview by columnist-drama critic Tom Donnelly with June Havoc. The actress played the Florida resort recently as costar with Helen Hayes of a State Dept.-Theatre Guild-American National Theatre & Academy troupe that after a week's stand in Washington, embarks on an international tour with a repertory of "The Skin of Our Teeth," "The Miracle Worker" and "The Glass Menagerie." The column, titled "Hitting the Beach," follows:

"June Havoc has got her vocal chords uncrossed, is pretty much recovered from her exposure to the gaudy splendors of Palm Beach, and otherwise feels in proper shape to play Sabina at the National in 'The Skin of Our Teeth,' one of the three plays the State Department is sending to the major capitols of Western Europe, the Near East and Latin America. (The Theatre Guild and the American National Theatre and Academy are also in on this package, wrapped up for the President's Special International Program.)

"The troupe opened in Palm Beach, and that, Miss Havoc says, was an experience of outrageous fascination, especially if you like white mink. Palm Beach audiences are the oldest and richest in the world, she believes. The ladies, have to be carried to their limousines by their chauffeurs, and at a matinee the audience is a sea of white mink, with accents in sable and ermine. The ladies, if frail physically, have very vigorous voices, and they think nothing of talking during a performance.

"At 'The Miracle Worker' half the audience was explaining to the other half what was going on on the stage. 'You see Maude, the little girl is deaf and blind and that's why the woman is slamming that suitcase down. So the girl can feel the vibrations. She isn't doing it because she's mad at the little girl.'

"Most of the audience missed the second act of 'The Skin of Our Teeth,' but not because they didn't like the play. The audience was out in the lobby, appearing on television. Opening night audiences at Palm Beach are crazy about tv. About being interviewed on it, that is. The first act is generally delayed for an hour because the customers are in the lobby, telling the world how happy they are to be attending the living theatre.

"I gather that by the time the third act rolls around everybody has already been interviewed, so there's nothing left to do but go take a look at the play. There is a bar at the theatre, and the customers bring their glasses with them when they go inside. Those actors who have never worked the night club circuit now know how it feels to be accompanied by a chorus of clinking ice.

"Miss Havoc was sitting in a restaurant, minding her calories, when three Palm Beach ladies sat down at her table. One said, 'I just loved you in 'The Skin of Our Teeth,' Miss Havoc. Didn't like the play, tho.' Another woman said, 'Well, yes, we didn't, but anybody who was interested in the human race would probably like it.' Miss Havoc swears this lady wasn't kidding. She was simply expressing the true spirit of Palm Beach.

"On Saturday, Miss Havoc lost her voice. A Palm Beach doctor prescribed a week of rest in Jamaica. Miss Havoc explained, in a whisper, about the show going on. The doctor seemed to think she was being whimsical, but he gave her some pills which knocked her out for a considerable period, and now the tension has left her vocal chords.

"Miss Havoc said: 'If you're going to put all that in about Palm Beach, don't be one of those newspapermen who cut quotes. Like don't have me saying nobody liked 'The Skin of Our Teeth.' Those people liked it as much as they like anything. Except being on tv of course'."

Off-Broadway Reviews

Roots

Norman Twain presentation of drama in three acts (four scenes) by Arnold Wesker. Staged by Mark Rydell; settings and lighting Zvi Geyra; costumes, Marion Lathrop. Features Katherine Squire, Mary Doyle, Janet Ward, William Hansen, Stefan Gierasch, George Mitchell, Mary Mercier, Gene Wilder, Noam Pitlik. Opened March 6, '61, at the Mayfair Theatre, N.Y.; $4.90 top.

Jenny Beales ..... Janet Ward
Jimmy Beales ..... Stefan Gierasch
Beatie Bryant ..... Mary Doyle
Stan Mann ..... George Mitchell
Mrs. Bryant ..... Katherine Squire
Mr. Bryant ..... William Hansen
Mr. Healey ..... Noam Pitlik
Frankie Bryant ..... Gene Wilder
Pearl Bryant ..... Mary Mercier

At least in the matter of location, off-Broadway has now moved right into the Broadway neighborhood. But quality-wise, as the ad agency boys would say, it's still some distance away.

"Roots," a slice-of-seamy-life English drama by Arnold Wesker, premiered last Monday night (6) as the initial legit presentation at the Mayfair Theatre, in what was once Billy Rose's Diamond Horseshoe cabaret in the basement of the Paramount Hotel, just off Duffy Square in 46th St. That is in the heart of the Broadway theatre district, but as a play, "Roots" is very mid-1930's Clifford Odets and as a production it's frankly off-Broadway.

Irving Maidman, the realty operator who has considerable property in the west side of midtown Manhattan (and in Rockland County, where he lives), now has the converted Mayfair, in addition to his Maidman Playhouse in West 42d St. a few blocks away, and is constructing two additional bandbox legiters on the same site. The Mayfair, in a hotel basement, taking over the name from the former film house at 7th Ave. and 47th St. (now the DeMille), is brightly colored, if not exactly tasteful, with the advantage of convenient location. Smoking at intermissions with patrons refusing to move from dangerously curving stairway may be a serious operational problem.

It still takes a good show to create a theatre, however, and "Roots" is a spotty evening, at least in this ineffectual production. The play reveals Wesker as a very angry, very young man, but as an author of considerable vigor, with a fair talent for characterization and an ability to build action to a strong finish. It also exposes him as a playwright with little sense of dramatic form, not much capacity for selection and a tendency toward garrulousness.

"Roots" is located in rural Norfolk County, England, and the characters are crude, unthinking, unfeeling farm workers. The exception is the youngest daughter, who has been living in London and has been exposed to new people, new experiences and new ideas. Back home for a holiday, she spouts endlessly about her lover, an ardent young socialist who has awakened her mind and whom she hopes to marry.

When she receives a letter cancelling their plans for him to come there to meet her family and breaking off their affair, she angrily berates them as obtuse, insensitive and self-satisfied, and rails at society in general as being vulgar and without roots. In the shock of the moment, however, she suddenly is transfixed with the realization that she has at last been able to express herself and has taken a step toward feeling and thinking and being articulate. It's at least a start, she says with an exaltation that is affecting.

On the most basic level, there's room for question of Wesker's choice of characters. Not the heroine, who is a rather familiar theatrical figure and a provocative and, despite her loquaciousness, a likeable person. But the members of the family are commonplace and, what's infinitely worse, dramatically dull. They think in trite trivialities, are capable of only the most primitive ideas and their conversation consists of crude jokes and inane gossip.

The numbingly talky, slow first act could probably be eliminated almost entirely, perhaps retaining a few lines for use elsewhere for

(Continued on page 72)

Asides and Ad-Libs

Elia Kazan will direct no more for Broadway, he says. "I came to an end and so just quit." So W. J. Weatherby quotes the film-legit director-producer in the Toronto Star. "It wasn't only what Broadway represents—the working conditions, the kind of play generally done there, the obsession with success like a crap game. There was my fear of repeating myself." Kazan revealed, however, that he'd like to do "an unusual production" at Lincoln Art Centre, "something greatly worthwhile." He's announced as artistic director of the repertory company to be part of the Center.

According to a Warner Bros. handout, **Onslow Stevens**, who appears in the film, "The Couch," plans forming a five-actor troupe to tour in a Shakespeare repertory, opening with "Richard III" and ultimately including all 29 plays on a rotating schedule . . . **Judith Crist**, drama editor of the N. Y. Herald Tribune, will substitute for drama critic **Walter Kerr** in covering the opening tonight (Wed.) of "Mary, Mary," by **Jean (Mrs. Walter) Kerr.**

"No Legs No Jokes No Chance" is the title of a short, bright piece in the current (March) Harper's Magazine recalling the pre-opening tensions involving the first **Rodgers-Hammerstein** musical, "Oklahoma." The author, television scripter **Helene Hanff**, was at the time assistant to **Joseph Heidt** (identified merely as "Joe"), then pressagent for the Theatre Guild, the show's producer. Heidt is currently p.a. for the Cass Theatre, Detroit.

"There have been an inordinate number of definitions of the quality that determines stardom. It has been called 'it,' 'sex appeal,' 'personality' and 'magic.' I have no definitions for it. I can, like everybody else, only guess that this star quality is a kind of biological mystery—a strange emotional and electric current which passes between an actor and an audience. It can come at the most unexpected times. It can happen even in a bad film or play. I mention this in an effort to scotch the argument that 'anybody can be great in a great part.' It isn't necessarily so. Ezio Pinza once described this star quality as a 'motor,' a self-generated hum that allows an actor to reach out and touch an audience. They know and understand him. He is merely a good actor when he makes an audience believe him; he is a star when he makes them care about him."—Film and legit author-director-producer **Dore Schary**, in an article in the Atlantic Monthly, based on a talk given at the American Academy of Dramatic Arts.

"If you are lucky enough to last through to the final tryouts, the management will keep you standing in line for as long as half an hour while they discuss your relative merits. During this ordeal, try not to lose your faith in God, and remember: if a girl, you can always marry and have children; if a boy, you can change jobs. You are strong. Truck drivers get three times the pay of dancers."—Choreographer **Agnes de Mille**, in an article, "To a Young Dancer," in the Atlantic Monthly.

"Broadway's become very expensive for a poor man like me. I've been up to bat four times in the past four years: 'Oh, Captain,' 'Juno,' 'Edwin Booth' and 'Andersonville Trial.' Each one was a disaster. If you direct a failure in Hollywood you get paid for the time you work. In New York, you don't get paid. The fact is, I worked on Broadway continuously for 20 years. I worked very hard and very long in the theatre and I got off my chest more or less what I wanted to do."—Director-actor **Jose Ferrer**, as quoted by **Joe Hyams** in the N.Y. Herald Tribune.

Legit Followup

My Fair Lady
(HELLINGER, N.Y.)

The New York production of "My Fair Lady" will be five years old next Wednesday (15). On Broadway that represents old age, one of the symptoms being a slowdown in boxoffice activity. It's evident that "Lady," now selling tickets at discount, is suffering from that ailment. The condition in this case involves the attendance rather than the show itself running dry, however.

Despite having lost some of the spark and excitement of its youth, the musical is still one of the best buys on Broadway, and at cutrate prices it's a steal. All that would be needed to get the voltage up would be a return of Rex Harrison and Julie Andrews in the costarring roles they originated. Their electric performances (preserved in part in the original cast album) aren't duplicated by the current leads.

The comparison of the current headliners, Michael Allinson and Margot Moser, to Harrison and Miss Andrews isn't exactly fair, since the former were on hand at the beginning of a bonanza while the latter are in on the tapering-off. Allinson, who's been playing Henry Higgins for a little more than a year, is suitable for the part and his acting and handling of the songs are good.

Miss Moser, a newcomer as Eliza Doolittle, isn't too appealing as a cockney, but is okay once past "The Rain in Spain." She's particularly strong in the Ascot sequence and the showdown scene with the prof at his mother's home.

Allinson is the Broadway production's third Higgins, having succeeded Edward Mulhare, who followed Harrison. Miss Moser, the first American to play Eliza on the Main Stem, is the fourth to undertake the part at the Hellinger Theatre. Her predecessors, after Miss Andrews were Pamela Charles and Sally Ann Howes. In other major assignments, Ronald Radd is fine as Alfred P. Doolitttle, Melville Cooper satisfactory as Col. Pickering and Margery Maude likeable as Mrs. Higgins.

Aside from the performances, the musical remains a powerhouse combination of book and songs. The Alan Jay Lerner-Frederick Loewe adaptation of Bernard Shaw's "Pygmalion" retains the brightness of the original work, and also offers a succession of smash numbers. For sock eye appeal there are the Oliver Smith sets and Cecil Beaton costumes.

Only one other Broadway musical, "Oklahoma," has outdistanced "Lady" and with a little bit of luck the Herman Levin production is likely to pass the high mark of 2,176 performances set by the Rodgers & Hammerstein classic. As of last night (Tues.), "Lady" had registered 2,065 performances. At the rate of eight performances weekly it will have to run until June 10 to tie the "Oklahoma" record. *Jess.*

Concert Review

Marriage Contract
(TOWN HALL, N. Y.)

As often with organizations whose musical director is basically more the musicologist and less the conductor, program-idea is promising on paper but somehow falls short in performance. So it was with the Little Orchestra Society's performance of the concert-versions' operatic gem "La Cambiale di Matrimonio" written by the 18-year old Rossini. Only 75 minutes long the work is attractive, lively and might be effective. Unfortunately almost everything got in the way of purely tuneful, if superficial, young Rossini. Saving grace was the enchanting Reri Grist whose singing was delightful, agile, fresh and accurate and who deservedly brought down the house after her main aria. Also Ralph Herbert as the old suitor and the young suitor had moments of real humor as sung and played by Loren Driscoll.

But the staging which had the mezzo (Ruth Kobart) as a maid dusting off the orchestra member's attire and the conductor's bald pate was on the coy side. Scherman's own translation (sample: "Macchiavelli" rhymes with fishy and smelly"!) was dubious. Orchestra outweighed the singers constantly, and lagged behind. This created a general lack of elegance, finesse, effective humor and a complete absence of brilliance, flexibility in tempo, dynamics and rhythm. Most of the acting was "hammy" and either overplayed or over-coy. *Goth.*

Jack Davies Estate's Commish Claim on Gwen

Papers have been served on actress-dancer Gwen Verdon by attorneys for the estate of the late Jack Davies, asking for examination before trial of a $50,000 suit on file.

The estate claims that since the recent death of Davies, who had been Miss Verdon's agent for some years, the dancer-singer has failed to pay commissions on bookings obtained by the agent. Miss Verdon was in "Redhead" when Davies died, and he had made other commitments for her, it's alleged.

'Twilight' Curtain Boom for Road?

Ottawa, March 7.

Fred Cuneo, here as manager of the "Fiorello" road company, is convinced "twilighters" are paying off for touring musicals and legiters. Cuneo pointed to the Ottawa one-nighter when the "Fiorello" company did shows at 5:45 and 9:15 p.m., the early one catching office workers plus home types unable to get late baby-sitters. For its pair, "Fiorello" collected an attendance of more than 4,500 at $5.50 top.

Harvey Glatt, who brought "Fiorello" into the Capitol, uptown filmer, as Ottawa's first pro musical in 10 years ("Brigadoon" was here in 1951), is bringing another tune show for a similar two-shows-in-one-night operation, April 4. Show will be "Once Upon a Mattress," with Imogene Coca and Edward Everett Horton billtopping.

15G for Off-B'way 'Apples'

"The Price of Apples," by Florence Stevenson, is planned for off-Broadway production by Paul E. Davis.

The presentation is budgeted at $15,000.

Off-Broadway Shows
(Figures denote opening dates)

After Angels, W. 3rd St. (2-10-61).
American Dream, York (1-24-61)
Balcony, Circle in Square (3-3-60).
Call Me, 1 Sheridan Sq. (1-31-61).
Connection, Living Th'tre (Rep) (7-15-59)
Cry of Raindrops, St. Marks (3-7-61).
Death of Bessie, York (3-1-61).
Double Entry, Martinique (2-20-61).
Elsa Lanchester, 41st St. (2-4-61).
Ep[illegible], Actors (12-28-60); closes Sunday (12).
Every Other Evil, Key (1-22-61).
Fantasticks, Sullivan St. (5-3-60).
Five Posts, Gate (3-5-61).
4-1-7 & Cage, Theatre Today (3-4-61).
Hedda Gabler, 4th St. (11-9-60).
Jungle Cities, Living (Rep) (12-20-60).
King Dark Chamber, Jan Hus (2-9-61).
Krapp's & Zoo, Cricket (1-14-60).
Leave It to Jane, Sheridan Sq. (5-25-59).
Mary Sunshine, Orpheum (11-18-59).
Mousetrap, Mews (11-5-60).
O, Oysters, Village Gate (1-30-61).
Rendezvous, Gramercy Arts (2-27-61).
Roots, Mayfair (3-6-61).
Stewed Prunes, Showplace (12-14-60).
Theatre Chance, Living (Rep) (6-22-60)
3 Japanese Plays, Players (2-3-61).
Threepenny Opera, de Lys (9-20-55)
Two for Fun, Madison Ave. (2-13-61).
Walk-up, Provincetown (2-23-61); moves March 19.

SCHEDULED OPENINGS

Worm Horseradish, Maidman (3-13-61).
Merchant of Venice, Gate (3-19-61).
Feast of Panthers, E. 74th St. (3-20-61).
Ladies Night, Eleanor Gould (3-21-61).
Night at Guignol, Guignol (3-25-61).
What a Killing, Folksbeine (3-27-61).
Decameron, E. 74th St. (4-12-61).
She Stoops to Conquer, Gate (4-23-61).

CLOSED

Moon and River, East End (2-6-61); closed Sunday (5) after 32 performances.
Tiger Rag, Cherry Lane (2-16-61); closed Feb. 26 after 14 performances.

LONDON SHOWS
(Figures denote opening dates)

Amorous Prawn, Piccadilly (12-9-59).
And Another Thing, Fortune (10-6-60).
Bargain, St. Martin's (1-19-61).
Billy Liar, Cambridge (9-13-60).
Bride Comes Back, Vaudeville (11-25-60).
Caretaker, Duchess (4-27-60).
Changeling, Royal Court (2-21-61).
Chin-Chin, Wyndham's (11-3-60).
Cinderella, Adelphi (12-23-60).
Connection, Duke York (2-22-61).
Fairy Tales, Comedy (1-24-61).
Fings Ain't, Garrick (2-11-60).
Flower Drum Song, Palace (3-24-60).
Gazebo, Savoy (3-29-60).
Hostage, Lyric Ham. (2-13-61).
Irma La Douce, Lyric (7-17-58).
John Borkman, Mermaid (2-16-61).
King Kong, Princes (2-23-61).
Luisillo Dancers, Coliseum (3-6-61).
Magic Lantern, Saville (2-6-61).
Man All Seasons, Globe (7-1-60).
Mousetrap (Ambassadors (11-25-52).
My Fair Lady, Drury Lane (4-30-58).
Oliver, New (6-30-60).
Pool's Paradise Phoenix (2-16-21).
Repertory, Aldywich (12-15-60).
Ross, Haymarket (5-12-60).
Settled Out Court, Strand (10-19-60).
Simple Spymen, Whitehall (3-19-58).
Stop It Whoever, Arts (2-15-61).
Suzie Wong, Prince Wales (11-7-59).
Three, Criterion (2-13-61).
Tiger and Horse, Queen's (8-24-60).
Watch It Sailor, Apollo (2-24-60).
West Side Story, Majesty's (12-12-58).
Young in Heart, Vic. Pal. (12-21-60).

SCHEDULED OPENINGS

Miracle Worker, Royalty (3-9-61).
Music Man, Adelphi (3-16-61).
Lady From the Sea, Oven's (3-15-61).
Sound of Music, Palace (5-18-61).

CLOSED

Tokyo 1961, Coliseum (1-28-61).

Shows Out of Town

The Sound of Music

Detroit, March 7.

Leland Hayward, Richard Halliday, Richard Rodgers & Oscar Hammerstein 2d presentation of two-act (14 numbers) musical drama, with music by Rodgers lyrics by Hammerstein, book by Howard Lindsay and Russel Crouse; suggested by Maria Augusta Trapp's "The Trapp Family Singers." Staged by Vincent J. Donehue; musical staging, Joe Layton; settings, Oliver Smith; lighting, Jean Rosenthal; costumes, Lucinda Ballard; musical conductor, Salvatore Dell'Isola; orchestrations, Robert Russell Bennett; choral arrangements, Trude Rittman. Stars Florence Henderson; features John Myers, Beatrice Krebs, Jack Collins, Lynn Brinker, Jane Rose, Imelda DeMartin, Peter van Hattum, Graziella Polacco, Grace Olsen, Karen Ford, Jay Velie. Opened Feb. 27, '61, at the Riviera Theatre, Detroit.

Maria Rainer ...... Florence Henderson
Sister Berthe .... Graziella Polacco
Sister Margaretta .... Karen Ford
Mother Abbess .... Beatrice Krebs
Sister Sophia .... Grace Olsen
Capt. Georg Von Trapp..... John Myers
Franz .... Shev Rodgers
Frau Schmidt .... Jane Rose
Von Trapp Children... Imelda deMartin, Ricky Wayne, Melanie Dana, Richard Carafa, Nita Novy, Linda Ross, Christopher Norris
Rolf Gruber .... Peter Van Hattum
Elsa Schraeder .... Lynn Brinker
Ursula .... Betsy Hepburn
Max Detweiler .... Jack Collins
Herr Zeller .... Larry Swanson
Baron Elberfield .... Kenneth Mars
Postulant .... Jyll Alexander
Armiral Von Schreiber ..... Jay Velie

Others: Jyll Alexander, Adele Baker, Jeremy Brown, Alice Cannon, Alice Evans, Maxine Foster, Barbara Gregory, Betsy Hepburn, Grace Ann Hays, Evelyn Keller, Beverly Morrison, Barbara Newborn, Ann Nunnally, Gloria Shepherd, Sally Ann Sherrill.

Musical numbers: Preludium, "Sound of Music," "Maria," "My Favorite Things," "Do Re Mi," "You Are Sixteen," "Lonely Goatherd," "How Can Love Survive?" "So Long, Farewell," "Climb Every Mountain," "No Way to Stop It," "Ordinary Couple," Processional, "Edelweiss."

The touring company of "The Sound of Music," which preemed last week at the 2,700-seat Riviera, is an excellent and beautiful production. Every detail of a major musical presentation voices, music, naturalness of the performers, orchestra, scenery, lighting and direction which provides cohesiveness, are amply provided. Moreover, there is a beauty beyond mere professional polish to this production.

Florence Henderson scores as the postulant, Maria Rainer. In voice, in acting, in appearance, she is the girl. Her interpretation of the role is right for her and illuminates the character she is portraying. John Myhers, as Capt. Von Trapp, also achieves a brilliant characterization in both singing and acting.

The children, Imelda deMartin, Ricky Wayne, Melanie Dana, Richard Carafa, Nita Navy, Linda Ross and Christopher Morris, seem to be the result of a compromise, but a happy one. The quality of their voices apparently was sacrificed for the quality of their acting ability and the result is naturalness. They sing well enough, but above all else they are believable.

Beatrice Krebs brings to the role of Mother Abbess the mezzo-contralto voice, the appearance and the acting ability that makes her contribution memorable. Her solo, "Climb Every Mountain," is perfect. The others in the cast are right and good.

Director Vincent J. Donehue, the stager of the musical numbers, Joe Layton, scenic designer Oliver Smith, costumer Lucinda Ballard, lighting designer Jean Rosenthal and musical director Salvatore Dell'Isola merit ratings of excellent.

The producers, Leland Hayward, Richard Halliday, Rodgers and Hammerstein, have another hit in this road company version of their Broadway success. *Tew.*

Max

Los Angeles, March 7.

Mark Lorna presentation of two-act (12 numbers) revue with sketches, music and lyrics by Max Rubinchik. Staged by Harold Innocent, Max Rubinchik; choreography, Roland Dupree; settings, Glenn Holse; costumes, Floydine Alexander. Stars Dick Kallman, Beverly Gregg, Bill Bixby, Grace Gaynor, Eddie Carroll. Opened March 1, '61, at the Coronet Theatre, Los Angeles; $3.90 top.

This new revue needs considerable brightening and the addition of stronger numbers before it can rate as more than barely passable. Occasionally spritely in the second act, after an opening half distinguished only by the enthusiasm of its young performers, the show lacks the professional touch and emerges pretty much on the amateurish side. There's one smutty line that must come out.

The musical by Max Rubinchik opened last Wednesday night (1) at the film-to-legit-converted Coronet Theatre for an indefinite stand, dependent upon how much suitable revamping can be done. The show takes its title from an unexplained character by the name of Max, who appears between sketches apparently to explain how the following number came to be written from his own collection of notes. It's wispy treatment, but all that strings the various numbers together.

Besides the dance and musical numbers, there are broad attempts at comedy which don't always come off. One of the best is the lively "The Bandit," with Bill Bixby, as a Zorro-type bandito, pouring out his heart to a nifty blonde analyst, played by Beverly Gregg.

Dick Kallman and Grace Gaynor also score in a number reminiscent of Judy Garland's "A Couple of Swells," and there's a movie set episode worth a few laughs until Miss Gaynor, as a film star, kills it with the blue line. Eddie Carroll is on for some haphazard comedy, too. Buck Young portrays title role.

Roland Dupree seems to have given the choreography indifferent attention and the co-direction of Harold Innocent and Rubinchik requires strengthening. *Whit.*

Fit For Treason

Miami, Feb. 28.

Actors' Studio "M" presentation of two act, 34 scene, drama by George Ford, produced and directed by Ruth E. Foreman; lighting and set designing, Andrew Greenhut: Hagan Powell, sound technician: Leon Scher, lighting technician, Doris Bernhardt; makeup, Pearl Krohn: stage manager: costuming, Dixon. Opened Feb. 20, '61, at the Actors Studio "M," Coral Gables, Fla.

Colonel Conger .... John Vella
Lieutenant Baker ..... Rick Whitney
Mrs. Booth .... Maebelle K. Smith
Edwin Booth .... Ralf Nicholson
Junius Brutus Booth, Jr. ...... William D. Miller Jr.
Asia Booth .... Jackie Seelza
Rosalie Booth ...... Dorothy Rawlings
John Wilkes Booth......... Ralph Marino
Joseph Booth .... Hagan Powell
Fay Browning .... Pat Philpitt
David Herold .... Jack Metzger
Mary Candler .... Doris Bernhardt
George Atzerodt .... Arnold Warren
Alice Day .... Doris Bernhardt
John Surratt .... Arnold Warren
Effie Small .... Liz Powers
Michael O'Laughlin William D. Miller Jr.
Helen Walton .... Pat Philpitt
Lewis Payne .... Jim Rowe
Louis Weichman .... Rick O'Neal
Mrs. Surratt .... Pearl Krohn
Harry Ford .... Otto Stegemann
[illegible] .... Robert Miller
Mrs. Mudd .... Doris Bernhardt
[illegible] .... [illegible]
Jones .... Douglas Foster
Dr. Stewart .... Ralf Richardson
Lucas' Daughter ..... [illegible]
Lucas ...... [illegible]
Jett .... Douglas Foster
John Garrett .... Robert Miller

Another play about Abraham Lincoln. This one is George Ford's account of events before and after the assassination. It opened a three-week run Feb. 20 at Actors' Studio "M" in Coral Gables. It's suspenseful history, uniquely told. que way.

As the curtain rises, two Federal soldiers (who narrate the play) are seen speculating on the $100,000 reward they hope to receive for "capturing" the shot and charred corpse of John Wilkes Booth found in the tobacco shed which had supposedly become his last refuge. The militiamen are examining the few effects found on the remains. These include the pictures of four women, a map and a diary. As they muse over the latter, the drama unfolds in a series of vignettes, 17 in the first act and 14 in the second.

Booth, famous actor of his day (Edwin's brother) and infamous assassin, is the lead character. First act sees motivation and people leading up to his Big Scene. The second act depicts Booth's attempted escape, handicapped by a broken leg. He first receives medical help and shelter at the home of Dr. Mudd (who only recently died in Key West, still a Federal prisoner). Booth holes up until he can make his way South, along a prepared route. Gradually he is deserted by all of his accomplices except the pimp, David Herold, a degenerate tied to him by both love and fear.

Ruth Foreman has done a notable and imaginative job in directing and producing the play within the confines of a miniature stage. Each series of scenes opens with an effective tableau, seen through a gauze curtain.

Ralph Marino makes a believable Booth—handsome, posturing, always at least partially drunk and nursing a neurotic hatred of "that ape in the White House." Jim Rowe is outstanding as the burly Lewis Payne who sways Booth from kidnaping the President, as originally intended by the plotters, to murder. Jack Metzger, who stuck with Booth to the end, has some fine moments, especially in the last scene.

Author is the grandson of Harry Ford, the original owner of the Ford Theatre where Lincoln's murder took place. *Culm.*

Off-Broadway Reviews

Continued from page 70

Roots

plot purposes. Even portions of the second act could profitably be cut, although the action finally gets moving then, and gathers momentum to the potent third act finale.

A more skillful production would probably disguise or minimize these flaws. Under the slack direction of Mark Rydell, the first act seems endless and occasionally pointless, with the heroine and her married older sister exchanging vapid banter and gossip, punctuated by almost incessant, unmotivated laughter. Whole performance lacks compression and tempo.

In the key role of the girl, a showy but tricky part offering pitfalls for an inexperienced actress, Mary Doyle lacks variety, doesn't pace herself, and is too "busy," but has vitality that gives a spark to the big scene at the end. Joan Plowright played the part in the original production at the Royal Court Theatre, London.

As the uncomprehending mother, Katherine Squire has a veteran player's sense of timing and repose, and she shrewdly saves herself for her major scenes in the third act, and William Hansen has authority and ease as the miserly, frightened father. Gene Wilder is well cast as the bumpkin son, but Janet Ward lacks the proper earthiness for the placid older daughter and, doubtless following direction, keeps using a meaningless giggle.

Stefan Gierasch as an oafish son-in-law, George Mitchell as a senile hayseed roue, Mary Mercier as an outspoken daughter-in-law and Noam Pitlik as a heartless farm superintendent personifying wicked employer, give acceptable portrayals. Zvi Geyra has designed a simple scenic arrangement to represent three humble country interiors, and Marion Lathrop has provided homespunish costumes.

Off-Broadway producer Norman Twain is presenting the play, which was a critically "interesting" item when originally done by the English Stage Co., but a failure when moved to the West End for a commercial run. *Hobe.*

The Death of Bessie Smith

Theatre 1961 (Richard Barr & Clinton Wilder, producers, in association with John Eyre) presentation of one-act (seven scenes) drama by Edward Albee. Staged by Lawrence Arrick; music, William Flanagan; settings, lighting, costumes, William Ritman. Opened March 1, '61, at the York Playhouse, N.Y.; $4.90 top Friday-Saturday nights, $3.90 weeknights and Sundays.

Father ..... Roberts Blossom
Nurse ..... Rae Allen
Jack ..... John McCurry
Orderly ..... Harold Scott
Second Nurse ..... Helen Page Camp
Interne ..... Lee Richardson

The coupling of Edward Albee's "The Death of Bessie Smith," in its U.S. premiere, with the author's well-received "The American Dream," which opened earlier last month, should prove to be the right combination for its producers, Richard Barr and Clinton Wilder, who have been having trouble balancing the double-bill at the York Playhouse. The two debit entries were "Bartleby" which, unlike "Dream," received a cool reception and closed after 14 performances; and the Valerie Bettis Dance Theatre "Domino Furioso" which followed it in a "limited engagement."

Like "The Zoo Story," the first Albee drama here, "The Death of Bessie Smith," had its world premiere in 1960 in Berlin, where it is still playing. The story is based on the true circumstances surrounding the death, in 1937, of Bessie Smith, the Negro blues-singer. She was injured in an auto accident outside of Memphis, was refused admittance to a white hospital and died enroute to another.

In its essentials, the drama is primarily a series of verbal conflicts between the admitting nurse, interne, and orderly of the hospital to whose doors the singer's body is brought by her companion. These exchanges, provocative in their ironic contents, ringing with truth, in their bitterness—illustrate the time, its tenor, and the tensions which contributed to the tragic episode.

Albee brings his considerable skill to establishing a tense and at time, chilling mood, starting with the curt and ominous opening scene between the neurotic nurse and her disagreeable father. Once established, the vague feeling of foreboding is not always sustained, owing largely to the characters' sometimes unchecked verbosity.

The sheer volume of the individual speeches, especially the nurse's, tends to diminish the drama's impact in a number of the scenes. But its total effect remains impressive and memorable.

Rae Allen, in the focal part of the sadistic, prejudiced nurse, is fine most of the time, except in the loaded-with verbiage sequences, where she becomes detached and brittle. Lee Richardson's idealistic interne-interpretation needs more beefing up, in what on the opening night was a largely unresponsive performance. John McCurry as the luckless Jack, Bessie's companion, is warm and believable.

Harold Scott plays the knowing and compliant Negro orderly a bit too silkily. Roberts Blossom bristles well as the nurse's grumpy father and Helen Page Camp is an acceptable Second Nurse. Lawrence Arrick directed briskly with good attention to detail, blending well with William Ritman's good setting and lighting. William Flanagan's moody music is effective.

"The Death of Bessie Smith" will appeal to a "special" audience, but judging from the successful trend of "The Zoo Story," "The Balcony," and such offerings, no means a limited one. *Jaal.*

Double Entry

Albert C. Lasher, Paul Lehman & the Happy Medium presentation of "The Bible Salesman" and "The Oldest Trick in the World," with book, music and lyrics by Jay Thompson. Staged by Bill Penn; settings and lighting, Howard Becknell; musical direction and arrangements, Thompson; pianists, Brooks Morton and Rita Segree. Features Rosetta Lenoire, Doreese DuQuan, Ted Lambrinos, Garrett Morris, Jane Connell. Opened Feb. 20, '61, at the Martinique Theatre, N.Y.; $4.95 top weekends, $4.60 weekdays.

THE BIBLE SALESMAN
Grandmother ..... Rosetta LeNoire
Leroy ..... Garrett Morris
Man ..... Ted Lambrinos
THE OLDEST TRICK IN THE WORLD
Madame Scarlatina ..... Rosetta LeNoire
Enid ..... Doreese DuQuan
Miss Spencer ..... Jane Connell

Two delightful capsule musicals, with book, music and lyrics by Jay Thompson, are being presented at the Martinique Theatre, N. Y., under the title of "Double Entry." The vividly contrasted pieces, "The Bible Salesman" and "The Oldest Trick in the World," they form an entertaining showcase.

First in order of appearance is "Bible Salesman," based on a short story by Alma Stone. It is a brief, sentimental piece in which Garrett Morris, as a young Texas Negro, feels the "call" and decides to leave home to become a Bible salesman. His aging grandmother, soundly played by Rosetta LeNoire, tries to change his mind and then to prepare him for the inevitable hardships he'll face.

Thompson has refrained from sentimentality, writing a simple and concise libretto which is natively charming and direct. His lively scenes with the boy playing a bright tune on a set of glass bowls blend with the somber passages in which the old woman sadly reminisces over her lost family. Also entertaining is a short interlude between the boy and a Bible distributor. The music is complex sometimes but generally dramatic.

In "Oldest Trick in the World," Thompson turns to musical comedy. Spiced with clever one-line s, the piece deals with the manipulations of an Eighth Avenue gypsy fortune teller in her dealings with her "clients" and her efforts to school a lazy, naive girl in the tricks o fthe trade. LeNoire portrays the seer with raucous delight, belting out her theories in amusing tunes and charmingly cavorting to her own, as well as audience, amusement.

Doreese DuQuan is her disinterested pupil who sums up her attitude toward life pleasantly in "Kinda Sorta Doin' Nothing." Jane Connell bubbles over with enthusiasm as a seemingly naive client, especially in a wild "Fandango" in which she and LeNoire speculate on her romantic future.

As in "Salesman," Thompson's keynote for "Oldest Trick" is simplicity. His score is bright and crisp and his book and lyrics are witty and clever. Bill Penn directed both pieces with rapid-fire pacing, and Howard Becknell's settings and lighting provide appropriate atmosphere. Brooks Morton and Rita Segree perform Thompson's arrangements pleasantly on duo pianos.

"Double Entry" is being presented by the combine of Albert C. Lasher, Paul Lehman and The Happy Medium. The latter is the name of a Chicago cabaret-theatre operated by Oscar and George Marienthal, who are co-sponsoring the musical under that banner. Among Thompson's credits is material he provided for the Chinitery. *Kali.*

The Tiger Rag

Tira Productions & Lorin Ellington Price presentation of three-act musical drama, with book and lyrics by Seyril Schochen; music, Kenneth Gaburo. Staged by Ella Gerber; choreography, Peter Conlow; settings, Robert Soule; lighting, Jules Fisher; costumes, Bobb Nichols; conductor, Milton Setzer. Features Patricia Roe, Logan Ramsey, Carlton Colyer, Brennan Moore, Joan Anderson, Nancy Andrews, Bill Tierney, Lelos Smith, Arthur Anderson, Walter Blocher Jr. Opened Feb. 16, '61, at Cherry Lane Theatre, N.Y.; $4.90 top.

Crease ..... Logan Ramsey
Lewis Cadman ..... Brennan Moore
Salvation Kid ..... Carlton Colyer
Cassy McGilly ..... Patricia Roe
Mr. Houlighan ..... Bill Tierney
Mr. Paddy ..... Delos Smith
Mr. O'Toole ..... Arthur Anderson
Mr. Houby ..... Walter Blocher Jr.
Old Beggar ..... Bill Tierney
Aunt Priscilla Cadman ... Susan Perkins
Aunt Miranda Cadman .... Inia Gabriel
Uncle Filmore Cadman ..... Walter Blocher Jr.
Uncle Fawcett Cadman ..... Charles D. Tomlinson
Papa Cadman ..... Arthur Anderson
Mother Cadman ..... Nancy Andrews
Messenger Boy ..... John Loose
Preserby ..... Nancy Saloman
Allykan ..... Arthur Anderson
Mme. Spiegeve ..... Nancy Andrews
Newspaper Boy ..... Joe. Herron
Nan ..... Joan Anderson
Mr. Scream ..... Richard Mazza
Butler ..... Arthur Anderson
Irish Washerwoman ..... Nancy Andrews

Others: Inia Gabriel, Dodie Marshall, Susan Perkins, Jane Ross, Nancy Saloman, Jean Stringfellow, Elaine Tara, Judy Tara, Jon Frosher, Joe Herron, Richard Krisher, John Loose, Richard Mazza, Gerald Plano, Charles D. Tomlinson.

Musical numbers: "We Were Born by Chance," "Flirtation Waltz," "Honeysuckle Vine," "Flowery Waltz," "Travelling Song," "Razz-Me-Tazz-Jazz," "Tiger Rag Blues," "What Is Good for Depressions," "Apache," "Slewfoot Sluefie," "Rhumba," "Tango," "Irish Washerwoman's Lament," "My Father Was a Peculiar Man."

One of the dominant features of off-Broadway theatre is the preponderance of adaptations from a wide range of literary sources which are presented. The latest rewrite victim is the Oedipus myth, which has been modernized and set to music by Seyril Schochen and Kenneth Garburo and is being offered at the Cherry Lane Theatre.

A complex task in and of itself, the chore has been complicated further by the addition of a vaudeville format within which the story is told. As a result, there is a triple line of action throughout "Tiger Rag" and it seems to be too much for the musical to carry. The concept is an interesting one and perhaps with lighter subject matter would work better, but "Oedipus" is strained on the vaudeville boards.

Schochen's book is faithful to the myth. The book has recreated almost every major incident practically as Sophocles did in 400 B.C., but this places an awkward strain on portions of "Tiger Rag" which account for its slow exposition and decreasing effectiveness toward the end as the plot is tidied up.

Most interesting of the triple parallel is the use of the vaudeville theme. The acts are entitled "Follies of the Twenties," "Scandals of the Thirties," and "Fantoms of the Forties" and are subdivided into numbers which, through their content and certain recurrent characters, tell the story. The attractive designs and lighting by Robert Soule and Jules Fisher, help bring off this concept.

As the Jocasta of "Tiger Rag," Patricia Roe gives a sporadic performance, only occasionally coming to grips with the depth of her role. Brennan Moore is credible as her husband, but has difficulty with his vocal chores and Carlton Colyer is a generally effective Oedipus figure.

Logan Ramsey vocalizes well and does nimble footwork as a foppish opportunist and Joan Anderson is a cute secretary. Nancy Andrews gives an outstanding performance in a variety of roles, and belts out "Tiger Rag Blues" with delightful polish.

Ella Gerber has directed imaginatively within the intricate framework and Peter Conlow has designed bright, interesting choreography, including a clever "Apache," atmospheric "Razz-Me-Tazz-Jazz" and an appealing "Flirtation Waltz," Gaburo's music is pleasant but seems overpowered by Schochen's sometimes-strained lyrics and book. His melodies are arresting but soon forgotten. Bobb Nichols has provided an assortment of flashy and appropriate costumes. *Kali.*

Actress-singer **Eileen Herlie** has returned from a vacation in Phoenix and on the Coast.

Inside Stuff—Legit

Broadway set designer Ralph Alswang, working in collaboration with Chicago architect Mason Rapp, is executing the stage layout for Detroit's new Fisher Theatre. The legiter, scheduled to open next fall, is located in the skyscraper Fisher Building in the area, formerly occupied by the old Fisher Theatre, erected in 1929 as a vaude and picture house. The old theatre is being stripped completely and it's estimated that over $3,000,000 will be spent on construction of the new spot, which will have a seating capacity of 2,200 for musicals and 1,600 for straight plays.

Innovations include a large orchestra pit, half of which will be under the forestage with an accoustical shell extending behind the musicians to preserve tonal quality. Because of this setup the first row of the orchestra will be only seven feet from the forestage. The reduction in seating capacity for straight plays will be achieved by lowering a wall through a slot in the ceiling above the balcony. The theatre and building are owned by the Fisher Bros., the automotive body family. The house will be managed by David T. Nederlander and his sons, Joseph and James. The Nederlanders currently operate the Riviera and Shubert theatres in Detroit. Both houses will fade as legit showcases when the Fisher opens.

Crest Theatre's 100th production in its eight-year Toronto life is current: Ruth and Augustus Goetz' "Heiress," in for three weeks. Crest is the only company, either English or French-speaking, to achieve such a record of continuous operation, with a staff employed 40 weeks a year. It's built up a steady audience of more than 2,000, despite increasing competition from Royal Alexandra Theatre and O'Keefe Centre. This season's successes have been O'Neill's "Long Day's Journey Into Night," "Long and Short and Tall" and "Marriage-Go-Round." Next season will have Arnold Wesker's "Roots," the Australian "Shifting Heart" and two Canadian originals. Crest was founded by Murray Davis, currently its managing director; his brother Donald Davis, was in the off-Broadway "Krapp's Last Tape," which he has since relinquished; and their sister Barbara Chilcott, who now acts mostly in London. Well-bankrolled to start with, they've lost money every season so far; Crest is now partly publicly-owned.

The McKnight Foundation of Minnesota will establish a fellowship program for the Tyrone Guthrie Theatre, scheduled to open in Minneapolis the spring of 1962. An annual scholarship fund of $10,000 for Minnesota Univ. graduate students will be started by the foundation this year, which means that $20,000 will be available when the repertory theatre opens in 1962.

Ground-breaking ceremonies for the theatre, to seat 1,000 for proscenium-style presentations and 1,450 for in-the-round offerings, will be held March 28. The non-profit Tyrone Guthrie Theatre Foundation of Minnesota, formed to manage the theatre under a long-term lease from the T. B. Walker Foundation, has launched a public solicitation campaign to raise over $1,000,000 for the construction of the theatre.

The solicitation is in addition to a $400,000 grant from the Walker Foundation, which also contributed the half-acre site on which the theatre will be constructed.

The play licensing firm of Samuel French Inc. is conducting its ninth Annual Collegiate Playwriting Contest to promote the study and practice of playwriting in American colleges. The deadline on the submission of scripts is May 5. Any student registered in a U. S. college or university during any part of the 1960-61 school term is elegible to enter the competition.

In the full-length play category, the first and second awards are $350 and $100, respectively, plus possible publication. The 1961 judges are Broadway producer Fred Coe, Associated Press drama editor William Glover, and Professors Herschel L. Bricker and Barnard Hewitt, of the Univ. of Maine and the Univ. of Illinois, respectively.

Show on Broadway

Continued from page 70

13 Daughters

about the stage and delivering an assortment of fractured Confucius says adages in a Charlie Chan sing-song. Give him credit—he plays the silly piece for all he's worth.

Cabaret singer Monica Boyer portrays the sultry island princess he married, thereby incurring the wrath of the native gods and being doomed to have only daughters. Although she doesn't change perceptively over the years, despite all that maternity, but seems pretty morose about the whole thing—and why not? Sylvia Syms scurries about as a rolly-polly distaff major domo, smiling, offering suggestions about luring the elusive male and singing a song or two.

Ed Kenney, last seen on Broadway as the juvenile lead in "Flower Drum Song," gives pretty much the same performance as an island prince in love with the wrong daughter and ready to sail away for reasons not very clear. Richard Tone is an agile, sinewy dancer, with an acceptable assist from Isabelle Farrell as the tomboy daughter. Stanley Grover gives a stereotype thin-lip portrayal of a New England missionary. George Lipton offers a sort of Billy Gilbert impression of a Hawaiian king, and Gina Viglione and Diana Coroto are the more amorous daughters. As it happens, the girls are generally lookers, which is a relief during the interminable plot sequences and songs.

If there are any hit tunes in the show it'll take plenty more plugging to register them. Rod Alexander's dance direction is an asset, including several routines of presumably island derivation, and others more in the usual musical comedy idiom. The George Jenkins settings are sumptuous and handsome, notably a multi-doored and balconied house, but neither they nor the lighting seemed to work too well opening night. Alvin Colt's costumes are decorative.

Eaton Magoon Jr., described in the program as a native Hawaiian who attended Yale, wrote the book, music and lyrics for "13 Daughters" and must take the major rap, but someone named Leon Tokatyan is listed as an accomplice on the book.

According to preliminary reports, much of the show's financing was raised in Hawaii. It must represent quite a few pineapples. *Hobe.*

Scalpers in Mex

Continued from page 69

then charged far above the officially approved commission.

The matter came to a head about a fortnight ago because of broker maneuvers in monopolizing best seating at bullfights. There were many charges and counter-charges, with the principal squawk that scalpers competed in buying up the supply of seats when cards featured big names, and then gouged the fans. Mexicans take bullfighting seriously, and raised a howl when deprived of the sport.

Authorities have been notified to crack down all along the line, covering all entertainments and public sports. Licenses of brokers have been revoked. There were originally about 125 ticket agencies here, according to records of permits authorized in the 1946-52 period. Since then there has been a slow drop off in total. From now on the public will presumably be able to buy tickets at the boxoffice at prices fixed by the administration.

There still may be undercover attempts to corner seats for the more spectacular sports events and shows. But violators will be fined $240 or given 15 days in jail for the first offense, with repeaters subject to jail terms up to two years.

B'way Slugged, But 'Do Re Mi' SRO, Comedie Francaise Record $73,100; Ameche $23,809 in 5, 'Horn' $19,532

Broadway was back in the dumps last week as business sagged for practically all productions. Of the 29 regular entries, "Do Re Mi" was sellout and 10 others had discount tickets in circulation. A notable exception to the downward movement was the Comedie Francaise, which set a house record for a legit offering at the City Center.

Last week's grosses for "Do Re Mi" and "Camelot" were cut by deductions to cover refunds to patrons unable to attend performances several weeks ago because of blizzard conditions. "All the Way Home" and "Miracle Worker" have instituted Sunday matinees instead of Monday evening performances.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Advise and Consent, Cort (D) (16th wk; 124 p) ($7.50; 1,155; $40,500) (Ed Begley, Richard Kiley, Chester Morris, Henry Jones, Kevin McCarthy). Previous week, $37,935.

Last week, $34.127.

All the Way Home, Belasco (D) (14th wk; 109 p) ($6.90-$7.50; 967; $38,500). Previous week, $16,674.

Last week, $15,970 with twofers.

Becket, Royale (D) (22d wk; 169 p) ($6.90-$7.50; 1,040; $45,507) (Laurence Olivier, Anthony Quinn). Previous week, $36,995 with twofers.

Last week, $34.362 with twofers. Exits March 25 for a brief tour with Arthur Kennedy taking over the title part from Olivier, who will assume the role played by Quinn, who's withdrawing.

Best Man, Morosco (D) (48th wk; 376 p) ($6.90-$7.50; 999; $41,000) (Melvyn Douglas, Lee Tracy, Frank Lovejoy). Previous week, $25,635.

Last week, $17,719.

Bye Bye Birdie, Shubert (MC) (46th wk; 360 p) ($8.60-$9.40; 1,453; $64,000). Previous week, $52,060.

Last week, $35,426.

Camelot, Majestic (MC) (13th wk; 105 p) ($9.40; 1,626; $84,000) (Richard Burton, Julie Andrews). Previous week, $83,657.

Last week, $81,842.

Come Blow Your Horn, Atkinson (C) (2d wk; 13 p) ($6.90-$7.50; 1,090; $43,522). Previous week, $20,993 for first five performances and one preview.

Last week, $19,532.

Critics Choice, Barrymore (C) (12th wk; 93 p) ($6.50-$7.50; 1,067; $40,000) (Henry Fonda). Previous week, $27,788.

Last week, $27,570.

Do Re Mi, St. James (MC) (10th wk; 80 p) ($8.60-$9.40; 1,615; $69,500) (Phil Silvers). Previous week, $71,203.

Last week, $69,834.

Evening With Mike Nichols and Elaine May, Golden (R) (21st wk; 171 p) ($6.90-$7.50; 773; $30,439). Previous week, $29,672.

Last week, $24,297.

Fiorello, Broadhurst (MC) (66th wk; 524 p) ($8.35-$9.40; 1,182; $58,194). Previous week, $49,185.

Last week, $35,800.

Gypsy, Imperial (MC) (86th wk; 678 p) ($8.60-$9.40; 1,428; $64,500) (Ethel Merman). Previous week, $53,479 with twofers. Exits March 25 to tour.

Last week, $47,039 with twofers.

Irma La Douce, Plymouth (MC) (23d wk; 180 p) ($8.60; 999; $48,250) (Elizabeth Seal, Keith Michell). Previous week, $48,907.

Last week, $41.328.

Miracle Worker, Playhouse (D) (71st wk; 564 p) ($6.90-$7.50); 994; $33,500) (Suzanne Pleshette, Patty Duke). Previous week, $22,860.

Last week, $14,988.

Music Man, Broadway (MC) (167th wk; 1,327 p) ($8.05; 1,900; $73,850). Previous week, $43,582 with twofers.

Last week, $32.980 with twofers.

My Fair Lady, Hellinger (MC) (259th wk; 2,063 p) ($8.05; 1,551; $69,500) (Michael Allinson, Margot Moser). Previous week, $45,620 with discount tickets.

Last week, $39,670 with discount tickets.

Rhinoceros, Longacre (CD) (8th wk; 64 p) ($6.90; 1,101; $37,000) (Eli Wallach, Zero Mostel). Previous week, $34,670 with Play of the Month Guild patronage.

Last week, $30.992 with Play of the Month Guild patronage.

Show Girl, O'Neill (R) (8th wk; 60 p) ($6.90-$7.50; 1,076; $45,052) (Carol Channing). Previous week, $28,081.

Last week, $23,039.

Sound of Music, Lunt-Fontanne (MD) (64th wk; 508 p) ($9.60, 1,407; $75,000) (Mary Martin). Previous week, $75,910.

Last week, $73,823.

Taste of Honey, Booth (D) (22d wk; 175 p) ($6.90; 807; $30,500) (Joan Plowright, Angela Lansbury). Previous week, $18,874.

Last week, $15,041.

Tenderloin, 46th St. (MC) (20th wk; 160 p) ($8.60-$9.60; 1,342; $65,331) (Maurice Evans). Previous week, $47,901 with twofers.

Last week, $40,975 with twofers.

Tenth Man, Ambassador (D) 69th wk; 543 p) ($6.90-$7.50; 1,155; $41,562). Previous week, $19,062 with twofers.

Last week, $15,601 with twofers.

13 Daughters, 54th St. (MC) (1st wk; 4 p) ($8.60-$9.40; 1,434; $60,172) (Don Ameche).

Opened last Thursday (2) to three favorable notices (Aston, World-Telegram; Chapman, News; McClain, Journal-American) and four unfavorable (Coleman, Mirror; Kerr, Herald Tribune; Taubman, Times; Watts, Post).

Last week, $23.809 for four performances and one preview.

Toys in the Attic, Hudson (D) (53d wk; 416 p) ($6.90-$7.50; 1,065; $39,600) (Maureen Stapleton, Irene Worth, Anne Revere, Robert Loggia). Previous week, $17,379 with twofers. Patricia Jessel succeeded Miss Worth last Monday night (6).

Last week, $13,469 with twofers.

Under the Yum Yum Tree, Miller's (C) (16th wk; 125 p.) ($6.90-$7.50; 912; $30,486). Previous week, $15,721 with twofers.

Last week, $11,217 with twofers. Has to vacate house April 15.

Unsinkable Molly Brown, Winter Garden (MC) (18th wk; 140 p) ($8.60-$9.40; 1,404; $68,000). Previous week, $61,537.

Last week, $47,903.

Wildcat, Alvin (MC) (10th wk; 75 p) ($8.60-$9.40; 1,453; $65,000) (Lucille Ball). Previous week, $65,309.

Last week, $61,778.

Miscellaneous

Comedie Francaise, Center (Rep) (2d wk; 16 p) ($3.95; 3,090; $80,000). Previous week, $50,500.

Last week, almost $73,100, a house record for a legit offering.

Closed Last Week

Octoroon, Phoenix (D) (6th wk; 45 p) ($6.40; 1,150; $20,362). Previous week, $7,610. Closed last Sunday (5).

Last week, $6,050 for seven performances.

Period of Adjustment, Hayes (C-D) (17th wk; 132 p) ($3.60, 1,139; $23,200) (James Daly, Barbara Baxley, Robert Webber). Previous week, $11,651. Closed last Saturday (4) at an estimated $25,000 profit, including income due from the sale of the film rights, on a $125,000 investment.

Last week, $11,965.

Wall, Rose (D) (21st wk; 167 p) ($6.90-$7.50, 1,162; $46,045). Previous week, $16,746 with twofers. Closed last Saturday (4) at an estimated $170.000 loss, including the original $150.000 investment, plus $20.000 raised by Mrs. Issac Stern to keep the production from closing last Jan. 21.

Last week, $13,265 with twofers.

Opening This Week

Mary, Mary, Hayes (C) ($6.90-$7.50; 1,139; $43.530) (Barbara Bel Geddes, Barry Nelson, Michael Rennie).

Roger L. Stevens presentation of play by Jean Kerr. Opens tonight (Wed.).

Devil's Advocate, Rose (D) ($6.90-$7.50; 1,162; $46,045) (Leo Genn, Sam Levene, Edward Mulhare).

Dore Schary, in association with Walter Reilly, presentation of Morris L. West's novel. Opens tomorrow night (Thurs.).

Local O'Keefe Joke

Ottawa, March 7.

Michael Flanders & Donald Swann tossed in a local nifty last week when doing their "Drop of a Hat" at O'Keefe Centre, Toronto, which was built by O'Keefe Brewing Co.'s parent Canadian Breweries Ltd.

During their hippopotamus song, whose chorus begins "Mud, mud, glorious mud!" Flanders remarked, "The O'Keefe management wanted us to change that to 'Beer, beer, glorious beer!'"

GUILD-AMERICAN REP $37,687 FOR 7 IN D.C.

Washington, March 7.

The Theatre Guild-American Repertory Co., which began its overseas tour of three plays last night (Tues.) at the Teatro Espanol, Madrid, grossed a healthy $37.687 last week in seven performances at the National Theatre, Washington. The potential was $45.254 for the stand, in which the individual takes were $12.939 for three performances of "Skin of Our Teeth," $6,238 for one performance of "Miracle Worker" and $18.510 for three performances of "Glass Menagerie."

The company, headed by Helen Hayes, Leif Erickson, June Havoc and Helen Menken, left last Sunday (5) for Madrid, the first step on its tour of Europe and the Near East.

Shakespeare Tour

Continued from page 69

Wilmington, Philadelphia and Washington. Losses were incurred in Cleveland, Detroit, Chicago, Los Angles, Salt Lake City and San Francisco, and the breakeven level was hit in St. Paul and Denver.

Rust points out, however, that the losses were well-protected except in L. A., where there was no underwriting. The operating loss there on a three-week stand was over $20.000. All losses, incidentally, are tax deductible, since the Festival is a non-profit educational institution.

Lengthy advance preparations for the tour included the organization of the Shakespeare Festival Committees, usually a representative group of 25 or more leading localites, and the setting up of student audience by Richard Kirschner, director of the Festival's school audience program. Rust, who has been director of national development for the Festival, feels that certain gains were made as a result of the tour.

He cites the employment for the company, general critical and audience acclaim, increased national identification for the Festival and the establishment of a basis for national organization through active committees. Rust also stresses that the company played to a combined audience of over 200,000, of which about 25% were students, for a total gross of over $600,000.

His belief is that it will take time to condition hinterland audiences to Shakespeare plays and that the situation on the road is not the same as exists for the Festival on home ground in Stratford, Conn., where there are special summer vacation appeals contributing to the healthy patronage.

The Festival is not planning another tour for next season, Rust says, but he thinks it possible the company may go out the following semester, possibly to universities and colleges.

'Sound' $76,805 for Det. Opening, Two-Man 'Hat' $61,675 in Toronto, 'Fiorello' $60,702 in Split Week

The road was big in spots last week. The standout grosser was the two-character revue, "At the Drop of a Hat," which played to wow business in the initial stanza of a fortnight's booking at the O'Keefe Center, Toronto. Also registering strong was the touring edition of "Sound of Music" in its getaway frame in Detroit. "Fiorello" racked up a sock split-week take and the major city touring edition of "Once Upon a Mattress" in Boston had one of its best weeks to date.

"Big Fish, Little Fish" started slowly in the first week of its Philadephia tryout stand.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net: i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

BALTIMORE

Majority of One, Ford's (C-RS) ($5.43; 1.819; $46,000) (Gertrude Berg, Cedric Hardwicke). Previous week $49,759 with Theatre Guild-American Theatre Society subscription, American, St. Louis.

Last week, $39,794 with TG-ATS subscription.

BOSTON

Mary, Mary, Wilbur (C-T) (3d wk) ($4.95-$5.50; 1,241; $33,699) (Barbara Bel Geddes, Barry Nelson, Michael Rennie). Previous week, $28,861 with TG-ATS subscription.

Last week $36.320.

My Fair Lady, Shubert (MC-RS) (9th wk) ($6.50-$7; 1,717; $67,355) (Michael Evans, Caroline Dixon). Previous week, $67.343.

Last week, $64,449.

Once Upon a Mattress (Hurok), Colonial (MC-RS) (1st wk) ($6.50-$7.50; 1,685; $60.000) (Dody Goodman, Buster Keaton). Previous week, $19.305, Erlanger, Philadelpria.

Opened Feb. 27 to unanimous approval (Doyle, American; Durgin, Globe; Hughes, Herald; Maddocks, Monitor; Maloney, Traveler; Norton, Record).

Last week, $50.331 with Show of the Month Club patronage.

CHARLOTTE

Music Man, Ovens Auditorium (MC-RS). Previous week, $58.069 for seven performances, Robinson Memorial, Little Rock.

Last week, $43,861 for seven performances.

CHICAGO

Flower Drum Song, Shubert (MC-RS) (16th wk) ($5.50-$6.60; 2,100; $67.613). Previous week, $51,000.

Last week, $43.317.

Hostage, Civic (CD-RS) (2d wk) ($5.50-$6.50; 904; $30.500). Previous week, $24.968.

Last week, $23.024.

Raisin in the Sun, Blackstone (D-RS) (1st wk) ($4.95-$5.50; 1.447; $42.500) (Claudia McNeil). Previous week, $33,918 with TG-ATS subscription, Auditorium, St. Paul.

Opened return engagement here Feb. 27 to three endorsements (Cassidy, Tribune; Dettmer, American; Harris, Daily News) and one yes-no review (Syse, Sun-Times).

Last week, $23,527.

DETROIT

Sound of Music, Riviera (MD-RS) (1st wk) ($5-$6.50; 2.700; $100.000) (Florence Henderson). Opened tour here Feb. 27.

Last week, $76.805.

LOS ANGELES

Five Finger Exercise, Biltmore (D-RS) (2d wk) ($5-$5.50; 1.636; $53,000) (Jessica Tandy, Roland Culver). Previous week, $22,861 with TG-ATS subscription.

Last week, $28,381 with TG-ATS subscription.

PHILADELPHIA

Big Fish, Little Fish, Locust (CD-T) (1st wk) ($4.80-$5.40; 1,418; $40.000) (Jason Robards Jr., Hume Cronyn).

Opened here Feb. 27 to one favorable notice (Murdock, Inquirer), one approval with reservations (Gaghan, News) and one pan (Schier, Bulletin).

Last week, almost $11.500.

Devil's Advocate, Forrest (D-T) (2d wk) ($4.80-$5.40; 1,760; $49,000) (Leo Genn, Sam Levene, Edward Mulhare). Previous week, $19.700 for seven performances.

Last week, $26.303.

Happiest Girl in the World, Shubert (MC-T) (1st wk) ($6-$7.50; 1.876; $69.000) (Cyril Ritchard). Previous week, $50.000, Shubert, New Haven.

Opened here Feb. 28 to two endorsements (Murdock, Inquirer; Schier, Bulletin) and one favorable with reservations (Gaghan, News).

Last week, nearly $29,300.

TORONTO

At the Drop of a Hat, O'Keefe (R-RS) (1st wk) ($4.50-$5; 3,200; $82,800) (Michael Flanders, Donald Swann). Previous week, $17,749 with TG-ATS subscription, Shubert, Detroit.

Last week, $61.675 with TG-ATS subscription.

SPLIT WEEKS

Andersonville Trial (D-RS) (Brian Donlevy, Martin Brooks). Previous week, $25,157, five-performance split.

Last week, $32.644 for six performances: Paramount, Portland, Ore., Monday-Tuesday (27-28), two, $10.355 with Broadway Theatre League subscription; Temple, Tacoma, Wednesday (1), one BTL, $5,198; Fox, Spokane, Thursday (2), one BTL, $6.590; Orpheum, Seattle, Friday-Saturday (3-4), two, $10,501.

Fiorello (MC-RS). Previous week, $75.720 with subscription, O'Keefe, Toronto.

Last week, $60.702 for eight performances: Capitol, Ottawa, Monday (27), two, $15.516; Stanley, Utica, Tuesday-Wednesday (28-1), two BTL $17.338; Rajah, Reading, Thursday (2), one BTL, $9,068; Lyric, Allentown, Friday (3), two BTL $10,493; Masonic, Scranton, Saturday (4), one BTL, $8.287.

J.B. (D-RS) (John Carradine, Shepperd Strudwick, Frederic Worlock). Previous week, $28.520, six-performance split.

Last week, $26.637 for seven performances: Fine Arts, Nacogdoches, Tex., Monday (27), one $4.615; Auditorium, Shreveport, Tuesday (28), one, $4.616; Municipal, El Dorado, Ark., Wednesday (1), one, $3.230; U. of Mississippi, Oxford, Thursday (2), one, $6.154; Ellis, Memphis, Friday (3), two BTL, $5.225; Central Sr. High School, Springfield, Mo., Saturday (4), one, $2.797.

Once Upon a Mattress (bus-and-truck) (MC-RS) (Imogene Coca, Edward Everet Horton, King Donovan). Previous week, $26.040, seven-performance split.

Last week, $37.115 for six BTL performances: Warner, Oklahoma City, Monday-Tuesday (27-28), two, $11,763; Miller, Wichita, Wednesday-Thursday (1-2), two, $10.779; Memorial, Wichita Falls, Friday (3), one, $7.337; Municipal, Lubbock, Tex., Saturday (4), one, $7,216.

Pleasure of His Company (C-RS) (Joan Bennett, Donald Cook). Previous week, $24.419, six-performance split.

Last week, $27.841 for six BTL performances: Temple, Birmingham, Monday-Tuesday (27-28), two, $8.121; City Auditorium, Pensacola, Wednesday (1), one, $4.367; Tower, Atlanta, Saturday (4), three, $15.353.

Canadian Ballet $23,176 In 5th Week at Toronto

Toronto, March 7.

The National Ballet of Canada grossed a fine $23,176 last week in its fifth and final frame at the 1,525-seat Royal Alexandra Theatre here. The potential gross capacity was $29.000 at a $3 top weeknights and $3.50 eves.

The previous week's take was $21,411.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **This information is published without charge.**

In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading.

Legit

BROADWAY

"How to Succeed in Business Without Really Trying" (MC). Producers, Cy Feuer & Ernest Martin (Lunt-Fontanne Theatre, 205 W. 46th St., N. Y.; JU 6-5555). Available parts: male singer-dancer, 27, Ivy League Type; character baritone, 40's; comedienne, 25, belter. Mail photos and resumes, c/o Larry Kasha, above address. Don't phone the theatre.

"Jennie" (MD). Producer, Newburge-Porter Prods. (148 W. 24th St., N.Y.; WA 9-6836). Available parts: male lead, 30's, tall; femme, 20, etherial, small, lovely, must sing well; character woman, 30; barmaid, 40's, plump; character man, 40s; Irish man, 50's. Mail photos and resumes, through agents only, above address.

"Kuprin" (D). Producers, Robert E. Griffith & Harold S. Prince (630 Fifth Ave., N.Y.; JU 2-0600). Part available for Russian femme, 25-30, attractive, strong. Casting director Judy Abbott is seeing applicants at 9:30 a.m.-12:30 p.m. daily, above address.

"Nine Millionth Star" (D). Producers, Michael Charnee & Geoffrey F. Rudaw (340 E. 66th St., N. Y.; RE 4-1478). Available parts: girl, 14; boy, 16. Mail photos and resumes, c/o above.

"Show Boat" (MD). Producer, Jean Dalrymple (c/o City Center Musical Season, 131 W. 55th St., N.Y.; JU 6-2828). Auditions for Equity dancers tomorrow (Thurs.), men at 11 a.m. and women at 3 p.m., at Variety Arts Studio (225 W. 46th St., N.Y.; Equity singers Friday (10), men at 11 a.m. and girls at 2 p.m., at 130 W. 56th St., N. Y., 3d floor; open dancers Saturday (11), men at 11 a.m. and girls at 1 p.m., at Variety Arts Studio. All auditions are for both Negro and white performers.

"Sound of Music" (MD). Producers, Richard Rodgers & Oscar Hammerstein 2d (488 Madison Ave., N. Y.); casting director, Eddie Blum. Auditions for possible future replacements for girls, 7-16, and boys, 11-14 all with trained voices, characters. Mail photos and resumes to above address.

"South Pacific" (MD). Producer, Jean Dalrymple (c/o City Center Musical Season, 131 W. 55th St., N.Y.; JU 6-2828). Auditions March 14 for Equity singers: girls at 2 p.m. and men at 3:30 p.m., at 130 W. 56th St., N.Y., 3d floor.

"Talent '61" (R). Producer, John Effrat (c/o Broadway Show League, 1619 Broadway, N.Y., suite 810; CO 5-6440). Interviews tomorrow (Thurs.) and Friday (10), and auditions March 16, 17, 23, 24, 30, 31, at the Hotel Astor (Broadway & 44th St., N. Y.). The annual professional talent showcase will be presented April 25 with rehearsals beginning April 6. Do not phone the hotel.

OFF-BROADWAY

"Grass Harp" (D). Producer, Equity Library Theatre (226 W. 47th St., N. Y.; PL 7-1710). All parts available. Auditions today (Wed.), at 5-10 p.m., at ELT Rehearsal Hall (133 Second Ave., N. Y.).—All applicants must bring Equity membership cards. Script available at Drama Book Shop (51 W. 52d St., N. Y.).

"I Want You" (MC). Producers, Theodore J. Flicker & Joseph Crayhon (c/o The Premise, 154 Bleecker St., N.Y.; LF 3-5020). Available parts: Irish-American girl, 18, sexy but sweet; young leading man, thin; male song and dance team, wise crackers; man, huge, dumb, Irish cop; man, short, fat, funny; man tall, thin, evil; six beautiful girls; several low comedians. All applicants must sing and dance. Mail photos and resumes, above address, or phone Rusti Moon, OR 4-9382, at 10:30 a.m. to 6 p.m., for interview appointment.

"Ondine" (D). Producer, Equity Library Theatre (226 W. 47th St., N. Y.; PL 7-1710). All parts available. Auditions Monday (13), at 10 a.m.-4 p.m.; Tuesday (14), at 10 a.m.-4 p.m., 6 p.m.-10 p.m.; Wednesday (15), at 10 a.m.-4 p.m., at ELT Rehearsal Hall (133 Second Ave., N. Y.). The play will be multiracial and requires excellent singers, dancers and actors. Some non-Equity roles are available. The script is available at Drama Book Shop, Samuel French and a back issue of Theatre Arts, and applicants are requested to be familiar with the script and the part for which they would like to be considered.

STOCK

AUGUSTA, MICH.

Barn Theatre. Producer-director, Jack Ragotzy (200 E. 36th St., N. Y.; MU 6-0043). Available parts: leading man; ingenue lead; character woman with second woman range; male and femme musical performers who can double in dramatic roles for part of the season. Mail photos and resumes, above address.

BEVERLY, MASS.

North Shore Music Theatre. Managing director, Stephan Slane (27 W. 55th St., N. Y.). Parts available for male and femme Equity musical performers, principals and chorus, and apprentices. Mail photos and resumes, above address. New York auditions will be held beginning April 3, through agents only.

BOILING SPRINGS, PA.

Allenberry Playhouse. Producer, Charles A. B. Heinze (c/o Playhouse, Boling Springs, Pa.; CL 8-3211). Parts available for male and femme musical and dramatic performers and paid apprentices. The 29-week season opens April 22. Mail photos and resumes, c/o Richard North Gage, above address.

BRADDOCK HEIGHTS, MD.

Mountain Theatre. Producer, William O. Brining (4545 Connecticut Ave. NW, Washington, D.C.; EM 3-5051). Parts available for five male and six femme Equity dramatic performers and several non-paid apprentcies. Mail photos and resumes, above address. Season opens June 20.

BRUNSWICK, ME.

Brunswick Summer Playhouse. Producer, Victoria Crandall (162 W. 54th St., N.Y.). Parts available for Equity musical performers, principals, solo dancers, chorus and apprentices. Mail photos and resumes, c/o Don Wortman (60 W. 46th St., N. Y.). The 10-week season opens June 26 with auditions scheduled for March 11.

CEDAR GROVE, N. J.

Meadowbrook Dinner Theatre. Producer, Richard Scanga (c/o Theatre, Cedar Grove, N. J.). Auditions today (Wed.) for Equity singers and dancers who sing well, men at 10 a.m. and women at 2 p.m., at Variety Arts Studio (225 W. 46th St., N. Y.). The same management is planning a similar operation in Boston and these auditions will cover this project as well.

CHICAGO

Chicago Music Theatre and Chicago Tenthouse Theatre. Producer, Herb Rogers (45 East End Ave., N. Y.; RE 4-5446). Parts available for male and femme musical principals. Mail photos and resumes to above address. New York auditions will be held April 3-14, through agents only, and Chicago auditions will be conducted March 10-12, at the Pat Stevens Studios (22 W. Madison St.).

CINCINNATI

Playhouse in the Park. Producer, Michael Alfreds (Mt. Adam Circle, Eaton Park, Cincinnati, Ohio). Auditions for male and femme Equity dramatic performers next Friday (10) and Saturday (11), at 10 a.m.-7 p.m., at Variety Arts Studio (225 W. 46th St., N. Y. The 18-week season opens April 26.

COHASSET, MASS.

South Shore Music Tent. Managing Director, Bill Ross (c/o King Edward Hotel, 120 W. 44th St., N.Y.; JU 2-2503). Auditions for Equity singers next Monday (13), girls at 11 a.m.-1 p.m. and boys at 2-4 p.m.; open call singers, March 14, same schedule as above, both at Variety Arts Studio (225 W. 46th St., N.Y.).

EPHRATA, PA.

Legion Star Playhouse. Producer-director, John Cameron (P.O. Box 334, Ephrata, Pa.). Parts available for five male and five femme Equity dramatic performers and apprentices. Mail photos and resumes, above address. N. Y. auditions will be held April 20-21, by appointment only.

FORT WORTH

Casa Manana Musicals Inc. Managing director, Michael Pollock (545 Fifth Ave., N.Y.; Rm. 1015). Parts available for male and femme musical and dramatic stock performers for the Ft. Worth theatre, opening April 19. Mail photos and resumes, c/o above address.

HYANNIS, Mass.

Cape Cod Melody Tent. Managing Director, David Holtzman (c/o King Edward Hotel, 120 W. 44th St., N.Y.; JU 2-2503). Auditions for Equity dancers March 16, girls at 11 a.m.-1 p.m. and boys at 2-4 p.m.; open call dancers March 17, same schedule as above, both at Variety Arts Studio (225 W. 46th St., N.Y.).

KANSAS CITY

Starlight Theatre. Producer, Richard H. Berger (43 E. 54 St., N.Y.; PL 9-4285). Auditions for tenors and basses Friday (10) at 2 p.m., at Nola Studios (113 W. 57th St., N.Y.).

PALM BEACH, FLA.

West Palm Beach Musicarnival. Producer, John Price (940 S. Military Trail, West Palm Beach, Fla.; P.O. Box 2108). Parts available for leading men and women, and male and femme chorus performers. Mail photos and resumes, through agents only, c/o above address.

SPRINGFIELD, ILL.

Tent at the Lake. Producers, Jane Stanley Buckles & D. G. Buckles (c/o Buckles Theatre Co., 1472 Broadway, N. Y.; Rm. 904). Available parts: leading man and woman; ingenue; character woman. Mail photos and resumes, c/o above address, through agents only in the case of the leads.

SULLIVAN, ILL.

Summer of musicals. Producer, Guy S. Little Jr. (Box 185, Sullivan, Ill.). Parts available for male and femme Equity musical performers and paid apprentices. Mail photos and resumes, above address.

TOURING

"Bye Bye Birdie" (MC). Producer Edward Padula (1501 Broadway, N.Y.; OX 5-8170). Auditions for singers, 28-30, tomorrow (Thurs.), girls at 11 a.m. and boys at 2 p.m.; singer-dancers, 14-18, Friday (10), boys at 1 p.m. and girls at 3 p.m., at the Shubert Theatre (225 W. 44th St., N.Y.).

"Gypsy" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Available parts: Tessie Tura, Weber, Uncle Jocko, Agnes, Hollywood blondes, Miss Cratchitt. Mail photos and resumes to Michael Shurtleff, at the Merrick office. Script, published by Random House, available at Drama Book Shop (51 W. 52d St., N. Y.).

"La Plume de Ma Tante" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Available parts: two femme dancers. Mail photos and resumes c/o Michael Shurtleff, above address.

OUT OF TOWN

"Flower Drum Song" (MC). Producers, Rodgers & Hammerstein (488 Madison Ave., N. Y.; MU 8-3640). Part available for replacement for performer of "Love, Look Away." Contract Edward Blum, above address.

Films

"Chicapee Falls" (D). Producer, Oscar Lerman (1472 Broadway, N. Y.; BR 9-5218, suite 1109). Parts available for leading lady, 20-30, and leading man, 25-35, six feet tall or over. Mail photos and resumes, c/o Jeanette Kamins, above address.

Miscellaneous

N. Y. Summer Resort. Director, Michael Skori (75-15 210 St. Bayside, L. I., N. Y.; HO 8-4251). Spot available for femme singer with good English and Yiddish repertoire. Phone above number, 9-11 a.m. for appointment.

★

Best Wishes

On Your

Academy Award Nomination

SHIRLEY JONES • SAL MINEO

For Her Role in "ELMER GANTRY"

For His Role in "EXODUS"

Solters, O'Rourke & Sabinson

Publicity

★

SUMMER THEATRE FOR RENT

Modern, fully equipped playhouse seating 500. Situated resort area with turnover of over 100,000 vacationists weekly. 80 miles from New York. For particulars, write HAROLD AUTEN Bushkill, Pike Co. Pennsylvania

FOR SALE OR LEASE

THEATER - CABARET

GREENWICH VILLAGE

Excellent for All Off-B'way Productions — Capacity 199

CALL CA 6-7226

Commedia Del'Arte Auditions

Readings will be held for a commedia dell'arte series of productions which will run through the summer.

An audition will be conducted Friday March 10, 6 P.M., at Dance Players Studio, 1233 6th Avenue. Young Non Equity actors & actresses are sought. No pay, no fee.

For additional information, or if you cannot attend audition contact:

MICHAEL L. ALAIMO
1307 TROY AVE., BKLYN, N. Y. IN 2-4841

RENT OR SALE

SUMMER THEATRE

GRISTMILL PLAYHOUSE

Andover, New Jersey

Seats 800 Stage 30'x50'

EDITH PIERSON ST 6-5420

LOS ANGELES' RITZ THEATRE AVAILABLE

Wilshire Blvd. at LaBrea

Ideal for concerts and stage productions. 1330 seats. Excellent acoustics.

Call Mr. Prince • BRadshaw 2-9261
9570 Wilshire Blvd., Bev. Hills, California

MELODY TOP TENT THEATRE

at Bloomfield Ave. & Rt. 46, Pine Brook, N. J.

FOR LEASE OR SALE

Have tent, chairs, sound equipment to rent or sell. Operating capital needed only. COSTA, 245 Fairfield Ave., W. Caldwell, N. J. CA 6-3239.

WEST 47 ST.—NR. 8TH AVE. NEW YORK

5 ROOM APT.—$145.

NEWLY DECORATED

MR. FITZPATRICK — TR 7-3300

'Illegal' Union Rules

The League of N. Y. Theatres in a confidential report to its members (see separate story) has cited "illegal" conditions of existing contracts between the producer-theatre owner organization and various legit unions. The League's stand, stemming from the recent recognition of Broadway and road legit by the National Labor Relations Board, is based on provisions in the Labor Relations Act. Principal issues involved and a summary of the applicable regulations in the act follow:

Closed Shop and Hiring Hall Arrangements

The "closed shop" is outlawed in a provision prohibiting employers from hiring only persons who already hold membership in a labor organization. This makes it unlawful for an employer to refuse to hire a qualified applicant for a job because he does not belong to a union. The provision also prohibits discriminatory hiring hall arrangements by which only persons who have "permits" from a union may be hired.

Labor organizations are also forbidden to cause or attempt to cause an employer to engage in discrimination against an employee which tends to encourage or discourage union membership. This bars contracts requiring an employer to hire only members of the union or persons "satisfactory" to the union.

Featherbedding

"Featherbedding" is prohibited under a provision barring labor organizations from causing or attempting to cause an employer to pay or deliver or agree to pay or deliver any money or other thing of value, in the nature of an exaction, for services which are not performed or not to be performed.

Union Security

The act permits a union and employer to make an agreement requiring all employees to join the union in order to retain their jobs, except in states where such agreements are specifically forbidden. The maximum form of such a union-security agreement permitted by the act is a requirement that employees acquire membership in the union within a "grace period" of 30 days following the beginning of their employment or the effective date of the contract, whichever is later, except in the building and construction industry. An agreement, which provides a grace period of less than 30 days is invalid.

Under a valid union-security agreement, an employee may be discharged for lack of union membership only when it results in his failure to tender on time "the periodic dues and the initiation fees uniformly required."

"Hot Cargo"

The provision covering "hot cargo" prohibits contracts whereby an employer "ceases or refrains or agrees to cease or refrain from handling, using, selling, transporting or otherwise dealing in any of the products of any other employer, or to cease doing business with any other person." There are exceptions to this rule for the garment and building-construction industries.

Secondary Boycott

Secondary boycotts and certain types of strikes and picketing are unlawful under a provision by which labor organizations are forbidden "to engage in, or to induce or encourage any individual employed by any person engaged in commerce or in an industry affecting commerce to engage in a strike or a refusal in the course of his employment to use, manufacture, process transport or otherwise handle or work on any goods, articles, materials, or commodities or to perform any services."

The provision also forbids unions to "threaten, coerce, or restrain any person engaged in commerce or in an industry affecting commerce" for the purpose of forcing any employer or self-employed individual to join a labor or employer organization or to enter into a "hot cargo" agreement.

Legit Under NLRB

Continued from page 69

Equity and the Ushers & Doormen's union. The Equity agreement is also listed in the report as containing an illegal "hot cargo" provision, which is also found in the stagehands union contract, along with an illegal secondary boycott clause.

The National Labor Relations Board asserted its jurisdiction over the operations of the League in an advisory opinion handed down last January. The decision was based on the League's interstate business activities, which annually exceed the minimum requirement of $50,000 to qualify for NLRB jurisdiction.

During its contractual dispute last summer with Equity, the League filed charges of unfair labor practices against the union with the NLRB. But at that time it was not determined whether the theatre came under NLRB jurisdiction.

The national board's assertion of jurisdiction over Broadway and road legit stemmed from a petition filed by the League as a result of legal action taken by the Society of Stage Directors & Choreographers to place the Broadway theatre under the jurisdiction of the N.Y. State Labor Relations Act. The League has refused to recognize the society on the basis that directors and choreographers are independent contractors. The society is now seeking NLRB certification.

A standing labor committee, under the chairmanship of Broadway general manager Herman Bernstein, has been established by the League to study problems as they arise. Also on the committee are general managers Jack Schlissel and Max Allentuck, producer Robert Griffith, City Playhouses executive Raymond E. Broeder, St. James Theatre executive Samuel H. Schwartz, and touring producer Martin Tahse.

B'way, Coast Directors Set Affiliation Talks

Hollywood, March 7.

Talks on affiliation of the Society of Stage Directors and Choreographers with the Directors Guild of America will start in earnest following the windup of the latter group's negotiations with the networks on new contract, starting March 15, according to DGA president Frank Capra.

Introductory talks have been held, sparked by the visit here 10 days ago of Shepard Traube, prez of the New York outfit. Sessions will start in New York and continue on both coasts. Capra is an exponent of the idea that all directors should be "under one roof."

ATPAM Members

Continued from page 69

than $30,000, and one unidentified member earned over $30,000.

Besides those working in ATPAM jobs, another 114 members were employed outside the jurisdiction of the union. There were six members, who, although holding active cards, were retired. Another 13 were ill and two others were employed as paid officers of the union. There were 88 members, excluding the retired and ill, who were not employed during the year either under ATPAM's jurisdiction or outside its jurisdiction.

The 377 members who worked under union jurisdiction were engaged for a total of 11,137 weeks making an average of 29½ weeks for each. The work weeks for a little over 40% of the 377 ranged from one to 26. The average weekly income for the 377 was $124. The minimum wage for ATPAM members during the latter part of 1960 ran from a low of $177.12 for house managers and company managers of dramatic shows in New York to a high of $289.27 for road pressagents.

Legit Bits

The house manager of the Shubert Theatre, New Haven, is **Benjamin Witkin**, not Benjamin Wilkin as erratumed in a recent issue.

Associate professor **Harold Ehrensperger** has been appointed chairman of the theatre arts division in the Boston Univ. School of Fine & Applied Arts and director of the university theatre.

Ara Welles will direct a reading of **Jay Hamilton's** "Wonderful Inbetween," to be presented next Tuesday night (14) by the American Playwrights Forum at its N.Y. headquarters.

Lucille Lortel will present **Conrad Aiken's** "The Kid" and "The Coming Forth by Day of Osiris Jones" as the final production March 14 of her current ANTA matinee series at the Theatre de Lys. **Mildred Dunnock** will head the cast of both offerings.

Jacob Jacobs has leased the Anderson Yiddish Theatre, N.Y. for the 1961-62 season and plans the presentation of two bi-lingual American-Yiddish musical comedies.

Matt Conley, founder and managing director of the Gate Repertory Theatre, N.Y., has withdrawn from the organization and is planning a strawhat tour of **June Barbour** and **John Balamos'** "The Vegas Notion," preparatory to a Broadway production in the fall.

The Yale Univ. School of Drama will present Richard Brinsley Sheridans' "The Rivals," tonight (Wed.) through Saturday (11), at the University Theatre.

Edward Padula planed Feb. 24 to Melbourne for final rehearsals and last Saturday's (4) opening of the Australian edition of "Bye Bye Birdie" at Her Majesty's Theatre there.

Robert E. Griffith and **Harold S. Prince**, producers of "Tenderloin" and "Fiorello" on Broadway, have returned from Tel Aviv, Isreal, where they attended opening of the N.Y. company of "West Side Story" at the Habimah Theatre. The musical will later play a six-month overseas tour

Actor **Peter Palmer** planed to Melbourne last Friday (3) to confer with Australian producer **John Tate** on plans to appear in some upcoming Aussie productions.

The fourth annual Musical Arena Theatres Association Theatre Management Course will begin April 8 and will continue for four consecutive Sundays at the Dance Players Studio, N.Y.

Melody Fair, the North Towanda N.Y. music tent, will open its

(Continued on page 79)

Touring Shows

(March 5-19)

Andersonville Trial—State College, Chico, Cal. (6); Memorial Aud., Fresno (7-8); Fox, San Bernardino (9-10); Granada, Santa Barbara (11); Strand, Modesto (13); Civic, San Jose (14); Harvey, Bakersfield (15); Memorial, Sacramento (16-17).

At the Drop of a Hat—O'Keefe, Toronto (6-11, closes).

Big Fish, Little Fish (tryout)—Locust, Philly (6-11, moves to N.Y.).

Carnival (tryout) — National, Wash. (9-18).

Comedie Francaise—Lisner, Washington (13); Academy of Music, Philly (14); McCarter, Princeton (15); Hancock, Boston (17-19).

Far Country (tryout)—Shubert, New Haven (8-11); Wilbur, Boston (13-18).

Fiorello (2d Co.)—Masonic, Scranton (5); Loew's Poli, Worcester (7); Paramount, Springfield, Mass. (8); Klein Memorial, Bridgeport (9); Vet. Memorial, Providence (10-11); Strand, Albany (13); Capitol, Binghamton (14); Lafayette, Buffalo (15); Aud., Rochester (16-18).

Five Finger Exercise—Hartford, L. A. (6-11); Geary, S.F. (13-18).

Flower Drum Song—Shubert, Chi (6-18).

Happiest Girl in the World (tryout)—Shubert, Philly (6-18).

Hostage—Civic, Chi (6-18).

J.B.—Municipal, Tulsa (7-10); Memorial Aud., L'ville (13-15); High School, Huntsville (16); U. of Alabama, Tuscaloosa (17); City Aud., Pensacola (18).

La Plume de Ma Tante—Riviera Hotel, Las Vegas (5-18).

Majority of One—Hanna, Cleve. (6-18).

Mark Twain Tonight—Carleton College, Northfield, Minn. (6); Southern Ill. U., Carbondale (9); Moorhead (Minn.) State College (11); Oklahoma State U., Stillwater (13); Northeastern State College, Tahlequah, Okla. (15); Stephens College, Columbia, Mo. (17).

Music Man (2d Co.)—Mosque, Richmond (6-11); Ford's, Balto (13-18).

My Fair Lady (2d Co.)—Shubert, Boston (6-18).

Once Upon a Mattress (Hurok)—Colonial, Boston (6-18).

Once Upon a Mattress (bus-and-truck)—Music Hall, Houston (6-7); Municipal, Austin (8); Municipal, Lafayette, La. (10); Texarkana (Tex.) College (11); Loew's, Evansville, Ind. (13); Orpheum, Springfield, Ill. (14); Orpheum, Davenport, (15); Paramount, Waterloo (16); Coronado, Rockford, Ill. (17); Shrine Mosque, Peoria (18-19).

Pleasure of His Company—Ovens Aud., Charlotte (6-7); Memorial, Greensboro (8); Center, Norfolk (9-11); Loew's, Canton (13); Vet. Memorial, Columbus (14); Paramount, Anderson, Ind. (15); Keith-Albee, Huntington (16); Municipal, Charleston (17); Syria Mosque, Pitt. (18).

Raisin in the Sun—Blackstone, Chi (6-18).

Sound of Music (2d Co.)—Riviera, Det. (6-18).

Shows Abroad

The Devils

London, Feb. 21.

Stratford-on-Avon Co. presentation of a three-act adaptation of Aldous Huxley's "The Devils of Loudun." Play by John Whiting. Staged by Peter Wood; decor, Sean Kenny; costumes, Desmond Heeley. Opened Feb. 20, '61, at the Aldwych Theatre, London; $2.94 top.

Mannoury	Ian Holm
Adam	James Bree
Louis Trincant	P. G. Stephens
Philline Trincant	Diana Rigg
De Cerisay	Peter Jeffrey
A Sewerman	Clive Swift
Urbain Grandier	Richard Johnson
Ninon	Yvonne Bonnamy
Jean D'Armagnac	Patrick Allen
Bishop de la Rochepozay	Derek Godfrey
Father Rancier	David Sumner
Father Barre	Max Adrian
Sister Jeanne	Dorothy Tutin
Sister Claire	Stephanie Bidmead
Sister Louise	Mavis Edwards
De Laubardemont	Patrick Wymark
Father Mignon	Donald Layne-Smith
Sister Gabrielle	Patsy Byrne
Prince Henri de Conde	Derek Godfrey
Richelieu	John Cater
Louis XIII	Philip Voss
Bontemps, a gaoler	Stephen Thorne
Father Ambrose	Ray Dobrée
A Clerk	John Cater

This adaptation of an Aldous Huxley original is strong, heady, scalding stuff. A black, broody, devil's brew of sex, sin, religious fanaticism and suspected witchcraft, the work is the firstever modern play presented by the Stratford-on-Avon Co. Adapter John Whiting is an actor-turned-dramatist whose earlier plays ("Saints Day," "Penny For A Song," "Marching Song") gleamed with sometimes fitful promise. He was commissioned by Peter Hall, director of the Stratford Memorial Theatre. Production occupies Aldwych Theatre, Stratford's London home.

Based on Huxley's book "The Devils of Loudun," Whiting's splendidly written, terrifying and terribly moving play has to do with a real life case of suspected diabolism in 17th century France.

In the small town of Loudun the people whisper about Father Urbain Grandier, their parish priest. He is a handsome intellectual who combines his spiritual mission with some ill-concealed wenching. Fascinated by what she has heard about the lecherous cleric, the young Prioress of an Ursuline convent succumbs to sexual hysteria. Her faith is not strong enough to prevent her giving way to something that is a mixture of the natural desire of the flesh and the sort of frenzied adulation a modern teenager might give to a pop singer she had never met.

Soon other young nuns in the convent—all as lacking in true religious vocation as their Prioress—are similarly infected. The hysteria is attributed to demoniac possession and Grandier, branded by the Prioress as the devil's instrument, is tried, condemned, tortured and burned at the stake. Not for licentiousness, of which he is guilty, but for sorcery, of which he is not.

The script as it stands could do with some pruning and Peter Wood's otherwise taut-reined direction slips badly in two scenes. One in which the paroxysms of the jigging, sex-crazed nuns arouse misplaced laughter and the other containing a torture sequence too harrowing for normal tastes. But these lapses cannot mar the power of the play to sweep across the audience like a purging fire. Nor can they blunt its warning for an era which has also known its witch-hunts.

Although himself possessed by a demoniac flu' germ at the first night, Richard Johnson's performance, as Grandier, matches the play's stature. And in the scene near the end when, hounded by a superstitious Church and a scheming State, he comes to terms with himself and God, he delivers the best speech of the play with a touching wonder and humility.

Dorothy Tutin's performance as the Prioress is a revelation. Miss Tutin could charm. Miss Tutin could touch hearts. But nobody had suspected until now that Miss Tutin could also terrify. Here is an actress who has grown an extra dimension.

The rest of the long cast acquit themselves well, particularly Max Adrian, as the serpent-like smeller out of devils. And Sean Kenny's harsh set, in which the actors are hemmed in by a forest of crosses, aptly suggests the twisting of religion into a prison for men's minds. "The Devils" might be a standout for Broadway, but it will be a brave producer who tackles it, because of the nuns. *Nash.*

Stuart Damon, currently appearing on Broadway in "Ifma La Douce," and **Deirdre Ottewill**, of Mitch Miller's television program, are to be married next Sunday (12).

The Changeling

London, Feb 28.

English Stage Co. Ltd. presentation in association with the Arts Council of a two-act play by Thomas Middleton and William Rowley. Stars Mary Ure, Robert Shaw. Jeremy Brett. Staged by Tony Richardson; decor, Jocelyn Herbert; costumes, David Walker; music, Raymond Leppard; dances, Eleanor Fazan. Opened Feb. 21, '61, at the Royal Court Theatre, London; $2.15 top.

Vermandero	Peter Dennis
Tomazo de Piraquo	David William
Alonzo de Piraquo	Alan Howard
Alsemero	Jeremy Brett
Jasperino	Derek Newark
Alibius	John Bletchley
Lollio	Norman Rossington
Bedlo	Roland Culver
Antonio	Robin Ray
Franciscus	Charles Kay
De Flores	Robert Shaw
Beatrice-Joanna	Mary Ure
Diphanta	Annette Crosbie
Isabella	Zoe Caldwell

Others: Pauline Munro, Rita Tushingham, Robin Chapman, Derek Luke, Basil Moss, Morris Perry.

A remarkable study in powerful, controlled villainy by Robert Shaw is a highlight of the Royal Court's production of "The Changeling" a Jacobean melodrama of ugly lust and murder. The show could prove raw meat at a less specialized theatre, but at the Royal Court should prove a boxoffice draw. It's a 17th century work by Thomas Middleton who has, somewhat extravagantly, been compared to Shakespeare. This work does at least demonstrate that the author could hold his dialog and situations.

This staging assignment by Tony Richardson, with which he returns to the theatre after making a couple of films, is believed to be the first professional production of the play since the end of the 17th century. For those who may not know the piece it deals with a young woman who is affianced but loves another.

She plots with one of her father's servants to murder the unwelcome lover. Then she finds that the servant's price is higher than she expected to pay, namely, sharing her bed on her wedding night. Such a situation could end only in death for them both.

There is also a rather obscure sub-plot set in a fantastic madhouse, which gives the play its title, but has little to do with the main theme. It was apparently written only to heap horror on to horror in this dark work.

Richardson has staged the play with no holds barred. Murder, near-rape, cuckoldry, lunacy, sadism, treachery are all thrown in, even to a scene where a finger is sawn off a corpse to gain a trinket. But though the play often repels, it always grips.

Robert Shaw, as the servant dedicated in his desire to possess the heroine, gives a brooding, dominating performance of great subtlety and fascination. Mary Ure seems frail and slight as the heroine, but gradually as she finds herself involved more and more in the inevitable tragedy she grows in stature.

Jeremy Brett is a jaunty hero as the man she loves. Norman Rossington, alternately funny and evil as a jailer. Annette Crosbie, Robin Ray and Zoe Caldwell all contribute in their several ways to the effectiveness of "The Changeling."

But it will be Shaw's performance and excellent settings by Jocelyn Herbert that will be most remembered about this production of a play that has been buried in obscurity for too long, even though the madhouse sequences are often unnecessarily hard to stomach. *Rich.*

Pools Paradise

London, Feb. 18.

Toby Rowland Ltd. (in association with Pertpic Ltd. & Cedric B. Levitt) presentation of a three-act comedy by Philip King. Stars Pat Kirkwood, Hubert Gregg, Henry Kendall; features Claude Hulbert. Staged by Henry Kendall; decor, Ken Calder. Opened Feb. 16, '61, at the Phoenix Theatre, London; $2.80 top.

Penelope Toop	Pat Kirkwood
Ida	Vivian Pickles
Rev. Lionel Toop	Hubert Gregg
Miss Skillon	Joan Sanderson
Willie Briggs	Patrick Blackwell
Rev. Arthur Humphrey	Claude Hulbert
Bishop of Lax	Henry Kendall

Philip King, a proven provider of yocks for escapist audiences, has done a slender job in "Pools Paradise," and it may have trouble in standing up for a West End run. The play certainly isn't a prospect for export.

The new comedy is a certain boxoffice winner for stock theatres. The ingredients that King has worked into the play are the too familiar comic maid, spinsterish neighbor, clergymen losing their pants, etc. It's all been done before and more adroitly.

Football pools are now such an

(Continued on page 79)

Literati

Mirror-Odhams Colossus

Personnel slashes and possible discontinuance of some publications are expected to follow the acquisition last week of Britain's Odhams Press by the Daily Mirror publishing group. Headed by Cecil Harmsworth King, the Mirror organization paid around $99,400,000 for the Odhams holdings. The purchase price was largely in the nature of an exchange of Mirror stock for Odhams shares.

The two giant publishing combines had long completed with one another for readers in many fields. For example, The Daily Mirror turns out such mags as Woman's Weekly, Woman's Companion and Woman's Mirror. Odhams, on the other hand, publishes Woman, Woman's Realm and Woman's Own, among other publications. It's felt that the merger will tend to streamline the overall setup and bring about sizable economies in paper and other production costs.

Consummation of the deal, of course, ended plans of (Roy) Thomson Newspapers to buy Odhams. A proposed merger of the two firms was disclosed in January. But shortly thereafter King stepped in with an initial bid which he later raised to a point that the Odhams board regarded as "fair and reasonable."

Two left wing tabloids with extensive readership are under the Daily Mirror group's banner. They include The Daily Mirror, with a circulation of 4,648,768, and The Sunday Pictorial, with a circulation of 5,461,091. Odhams Press gets out The Daily Herald, a pro-Labor party sheet, and The People, a Sunday publication with a circulation in excess of 5,250,000.

Consolidation has brought about what may be the biggest global newspaper and mag combine with assets believed to be more than $280,000,000. The Mirror organization also publishes more than 130 periodicals, technical journals, etc. along with scores of trade directories and yearbooks. Likewise, Odhams publishes more than 150 mags and periodicals.

The new enterprise, incidentally, appears to be considerably larger than the Time Inc. publishing empire whose assets were $216,480,399 at the end of 1959. Later figures are unavailable. A comparison of the Mirror-Odhams group with Time Inc. also has another interesting facet in that both are sparked by striking personalities.

Henry R. Luce has long been the dominating force behind Time Inc. The dignified Cecil Harmsworth King not only expanded The Daily Mirror over the past decade but acquired other papers and bought a 9.3% interest in Associated Television. A nephew of the late Alfred Harmsworth, the first Lord Northcliffe, who controlled The Times of London, he is famed for his shrewdness and a ruthless technique in administrating his holdings.

More Paperback & Pix Tieups

Value of tieups between film companies and book publishers is pointed up anew by the activity of Popular Library, paperback publisher, which has six pieces of joint promotion in work. PL is mapping a big campaign in connection with 20th-Fox's film version of Robert F. Kennedy's bestseller, "The Enemy Within," which goes before the cameras this spring.

Also on tap are Louis de Wohl's "Francis of Assisi," recently completed by Plato Skouras for 20th-Fox release, and "The Greatest Raid of All" by C. E. Lucas-Phillips which 20th will shoot in England. Book version is due for July release. Three other tieups include PL reprints of "Devil at Four O'Clock," "With Lawrence in Arabia" and "Tammy Tell Me True." Columbia will release "Devil" and "Lawrence" while "Tammy will be distributed by Universal.

Disrespectful to Inquire?

Four correspondents stationed in Luanda, Angola, have been expelled by the Portuguese government [illegible] charged them with "[illegible]" this being another reflection of official sensitivity [illegible] for [illegible] press since the S.S. Santa Maria seizure.

Ousted [illegible] were Daniel McGeachie, Daily Express of London; George Clay and Raymond Wilson, British citizens working for NBC, and Ernest Christie, South African employed by London's Independent Television Network.

In seeking information about Charles Brown, British journalist who had been shot by an army officer, they had a dispute with Col. Francioso Lucena, director of the Office for Information & Tourism. Government said the shooting was an accident.

Mabley's Chi Shift

Jack Mabley, onetime tv critic who for the past four years has penned a general trouble-shooting column for the Chicago Daily News, made a surprise switch to the competing afternoon paper, the American. Reportedly, the lure was an annual salary of $25,000. Mabley was with the News 22 years and covered television in the early 1950s.

John Justin Smith, former first asistant city editor, takes over the column vacated by Mabley.

O'Shea's Memoir

Fountainhead Publications will publish legit press agent Michael Sean O'Shea's initial literary tome, "I've Been Where I'm Going—A Rememberance." It covers the past quarter of a century, with accent on show business. With a foreword, glossary, index and illustrations, the book will be in 26 chapters subtitled, "The A to Z of things, people and places." It is promised as an early 1962 release.

Although O'Shea has served as a ghost writer for other scribes through the years, this will mark his first entry into the literary fold as an author.

'Garbo' Biog

nam; $4.50) is written by a Swedish actor, described as a "friend and former colleague" of the star. Understandably partisan in tone, the book adds little to information about Garbo which is already in print. Author attempts to solve the enigma of the actress' personality in several rhapsodic flights of deduction, but he is not really successful.

There is good material about Garbo's childhood in Sweden, and first-hand reporting on her return to her native land. Work is liberally springled with quotes about Garbo from the great and the unknown. Some of her own reflections on life, acting, directors, and co-players are entered, and there is an appendix listing the six films the actress made in Europe, and the 24 she did for MGM in the U.S. between 1926 and 1941.

Maurice Michael's translation does not always achieve grace in readability, and despite Billquist's devotion to his subject, Garbo can remain for the reader only on the same inscrutable pinnacle as before.

Rodo.

CHATTER

•Mentalist Harry Lorayne, who has demonstrated his memory knack on the Jack Paar and other tv programs, has a new book, "Mind Power," slated for publication via Frederick Fell Inc.

Noel Dorion, Canadian Secretary of State, is trying to persuade the U. S. Government to agree to repeal or revise the clause in the U. S. Copyright Act which prohibits importation of more than 1,500 copies of any book printed in Canada. At present any such work loses its U. S. Copyright if more than 1,500 copies of it are imported.

Lowell C. Leslie, 69, news editor of now-defunct Los Angeles Daily News for 15 years, died March 2 in L.A.

Mark Damon will emcee awards to be presented at annual California Assn. of Press Women luncheon March 11. Doyne Nickerson, author of "365 Ways to Cook Hamburger" will be principal speaker. Citations in 16 categories including tv, radio and periodicals will be given.

Margaret Webster will present "The World of G. B. Shaw" at Wilshire-Ebell Theatre, L.A., March 11. She will be introduced by Jose Ferrer. Shaw Society of California will turn out en masse for event.

Joe E. Lewis appropriately enough has written the foreword to "Diners' Club Drink Book," edited by DC veepee Matty Simmons and the staff of Diners' Club Magazine, which Doubleday will publish in May.

Actress-literary researcher Betty Rollin is author of "I Thee Wed," dealing with sundry marriage vows and customs, for Doubleday.

Charles Preston and Edward A. Hamilton get "editing" credit on

Publishing Stocks

(As of March 7, 1961, closing)

Allyn & Bacon (AS)	37	
American Book (AS)	68	— 1 3/4
Book of Month (NY)	27 3/4	+ 7/8
Conde Nast (NY)	16 5/8	+ 3/8
Crowell-Collier (NY)	47 3/4	+ 1/8
Curtis Pub. Co. (NY)	8 7/8	— 1/2
Grolier (OC)	62	+ 8 1/2
Harc't, Brace (OC)	40 1/4	+ 3 1/4
Hearst (OC)	12 3/4	— 1/4
Holt, R&W (NY)	58	— 1/4
L.A. Times Mirror (OC)	38	— 1/2
Macfadden (AS)	9 3/4	— 3/8
Macmillan (OC)	76	+ 4
McCall (NY)	50	— 1 1/4
McGraw-Hill (NY)	120 1/2	+ 4 3/4
New Yorker (OC)	118	
Pocket Books	39	+ 3 3/4
Prentice-Hall (OC)	41 3/4	— 3 3/4
Ran'm House (OC)	48 1/2	
Scott Foresman (OC)	32 1/4	— 1/4
Time Inc. (OC)	97	+ 7
H. W. Sams (OC)	47 1/2	+ 1/2
Western Pub. (OC)	75	+ 2 1/2

OC—Over the Counter.
N.Y.—N.Y. Stock Exchange.
AS—American Stock Exchange.
M—Midwest.
Note: Midwest and over-the-counter quotes are the Bid prices.

Al Laney's "Prep Schools," which grew out of his N. Y. Herald Tribune series. Laney has been night editor of the Paris Herald and sports editor and writer for the N. Y. H-T. Doubleday publishing.

Alexander Woollcott's niece, Barbara Woollcott, who is married to the present editor of the Vineyard Gazette, has authored her first novel, "This Blessed Spot" which has Martha's Vineyard as its locale. Doubleday publishing next summer.

Radio scripter-novelist Winifred Wolfe (her book "Ask Any Girl," became a Shirley MacLaine film) has another due from Doubleday in May titled "If A Man Answers."

Gwen Davis, who has sung in Paris niteries and has worked in Hollywood (her first book, "Naked In Babylon," was localed in Hollywood), has a new novel, "Love Me, Love My Wife," due off the Doubleday press in May.

British author Kenneth Allsop spent much time in Chicago preparing his forthcoming Doubleday book, "The Bootleggers and Their Era."

Paul Gallico's "Further Confessions of a Story Writer: Stories Old and New" (Doubleday) is an anthology of his 20 personal favorites, including autobiographical notes on their creation, writing and marketing.

Charlotte Theil has joined the Fawcett World Library's Crest Books as an associate editor. She replaces Eliot Fremont-Smith, who is now with the N. Y. Times Book Review. Miss Theil has previously been with Sussman & Sugar and 20th Century-Fox.

Marshall B. Davidson appointed managing editor of Horizon books, subsid of the American Heritage Publishing Co. His wife is Ruth Bradbury, features editor of Antiques Magazine.

Anne Perkins named publicity director of Thomas Nelson & Sons to work with Russell Snyder on sales promotion. She also writes a children's book review column for the Los Angeles Mirror News.

Israeli author Yael Dayan here on a two-month lecture tour for UJA and also to plug her new novel which World is publishing.

David X. Manners has joined House Beautiful as building editor under editor-in-chief Elizabeth Gordon.

Campus Life Inc. authorized to conduct a magazine business in New York.

Helen Otis Lamont, who rose from the ranks to executive editor of that magazine, has edited a fiction anthology, "A Diamond of Years: The Best of the Woman's Home Companion" which Doubleday will publish next summer. Among authors included are Faith Baldwin, Katharine Mansfield, Marjorie Kinnan Rawlings, Elizabeth Goudge, Phyllis Bottome, F. Scott Fitzgerald, Shirley Jackson, Lin Yutang and others.

McCall's managing editor Margaret Cousins, herself a prolific writer of romantic short stories, has edited "Love and Marriage," for Doubleday, with accent on romance, as the title would indicate. Byliners include Victoria Lincoln, Libbie Block, Max Shulman, Maurice Zolotow, Anita Rowe Block, Irwin Shaw, Elizabeth Enright, Nathaniel Benchley, Richard Sherman and others.

SCULLY'S SCRAPBOOK

By Frank Scully

Palm Springs.

Contemplating a trip from the French Riviera to New York 30 years ago with a bride whose early English had been lost after years of living on the Scandinavian Peninsula, I had to decide whether to teach her by going back to Chaucer and working up to Strachey or by cutting to the chase and teaching her from copies of George Ade and VARIETY. The latter course seemed the more sensible because she would be likely meeting show people and their idiom in their own field was as supreme as the gold standard in world finance.

Today, such a choice would hardly be necessary. Anyone can pick up a current copy of VARIETY and understand every word of it. A half century ago its language was limited to Broadway and the various vaudeville circuits. Today, thanks to television, radio, legit and the merger of slang with pure prose, VARIETY's English is not much different from J. F. Kennedy's.

Of course it might be argued that the Prez's English isn't pure Harvard, having been varnished by the prose of a father who had merged Wall Street and Broadway.

Up to quite recently the editor of VARIETY was frequently asked to write a piece for other publications, explaining what VARIETY's prose was all about. This phase of the entente cordiale is over. No prose-gap seemingly, remains.

As an example here is a paragraph reviewing "Sanctuary" in the Feb. 22 issue. It reads:

"Little more than the skeleton of its complex but perceptive sensational but poetic, source material remains in the Richard D. Zanuck production of William Faulkner's Sanctuary."

Nearly two columns of this prose follow. It is signed *Tube* (Larry Tubelle).

How anyone on the Atlantic could distinguish this prose from its own staffers is small proof of the change that has come over VARIETY in the years between 1920 and today.

Of course there's a lunatic fringe, which is known as the Beatnik Set, and their prose is presumably way out, even for VARIETY. But, in the main, Beats take simple words like "cool," "dig," "the most" and in a short while these words wear their edges round and their jive prose walks on its heels like a stumblebum.

Actually there's no such thing as a square when applied to a head. All heads, as any painter will tell you, are eggheads.

In that era there lived a specialist in slang, George Ade by name. Born in Kentland, Indiana, a year after the close of the Civil War, he wrote fables in slang for nearly 50 years. They were as short as a butt in a gutter, and their terseness was something VARIETY must have liked when *Sime* first founded the publication in 1905.

His slang has stood up remarkably well. You can read of his describing a baseball fan as "a rooster from the days of underhand pitching and a walking dictionary of all the glass arms in the universe."

Back in 1899 Ade was writing about a dame who had scared all the red corpuscles out of the 2-by-4 midget who rotated around her limited orbit and was known by courtesy as her husband. "Her clothes were full of pinholes where she had been hanging medals on herself.

He had a fable about the Unintentional Heroes of Centerville "who went to Cuba to shoot at everything that looked foreign." They returned to their jobs acclaimed as heroes. One of them asked the other if he believed it. "No matter what I believe," said the hero picking up the janitor's mop. "I'm going to let them have their own way. I may want to run for supervisor some day."

Sometimes Ade makes a reference that is lost today. Who, for instance, was Pauline Hall? Ally Sloper? And what were Hemp cigarettes?

A reference to people who Rush the Can would be lost today because beer is no longer served to little Lizzie in a can for a nickel over at the Dutchman's.

Then he made some observations about the preacher whose pewholders were not tickled "because they could understand everything he said and they began to think that he was common." When he changed his act and began reading from an Icelandic Poet, Ikon Navrojk, concluding by breathing heavily from his nose like "Camille" in the third act, the parishioners decided that he was hot stuff. Ade's moral was to "give the people what they think they want."

He told one fable of a vaude team named Zoroaster & Zendavesta. They began in a circus but were too good, they thought, to show under a round top. So by utilizing two of Pat Rooney's songs and stealing a few gags they put together 17 minutes and began to play dates and combinations. They were the hired girls' treat.

"Occasionally they would put a card in the Clipper (VARIETY's ancestor) that "they were the best in the business, bar none, and good dressers on and off the stage. Regards to Leonzo Bros.; Charley Diamond please write."

They had a scrapbook with a clipping from a Paducah paper which said they were better than Nat Goodwin. Whenever a critic said they ought to be on an icewagon instead of on the stage they always brought out that Paducah notice. They played the same sketch for 17 years, and in all those years they kept telling people how good they were and couldn't understand why the public stood for Mansfield when they could get Zoroaster & Zendavesta.

The manager would put them between the trained ponies and a legit with a bad cold. "When a legit loses his voice," wrote Ade, "he goes into Vodeville." They ended their days doing two supper turns to the piano player and the day watchman, still insisting they were the best in the business and being used dead wrong. To the end they derived comfort from reading the Paducah notice.

Ade was early in the field of satires on divorce and told one about a member of the peroxide tribe who told her story in "a tremulous Viola Allen kind of voice while her lawyer wept."

According to Ade, this lawyer would weep for anyone who would hand him $8. "Afterthought—make it $7.50."

As the case developed Chemical Flora said everyone agreed she had talent "I once went to Rockford and recited 'The Tramp's Story' at a club social and I got a lovely notice. I'm especially good at dialect recitations."

"Humorous?" asked the court.

"Yes sir. But I can turn right around and be pathetic all of a sudden if I want to be."

She told the modern Solomon that her husband begged her not to make a show of herself and for God's sake not to tackle anything humorous. But this wouldn't stop her and the judge said he'd believe her even if she wasn't under oath.

As for the husband's story, though he was a bookkeeper for a gravel roofing concern he always thought he could write. He and a friend who worked in a hat store composed a comic opera. He thought his friend had more musical ability than Victor Herbert and his friend thought the lyrics were the best since 'Erminie.' In fact everybody liked my book," said the husband.

"Except your wife?" suggested the court.

"That's it, exactly. I wanted sympathy and encouragement and she gave me the metallic laugh. Whenever I started to sing she would talk in a loud voice. I think the bleach affected her head."

The court wanted to know if the opera had been produced.

"No, the eastern managers were all tied up with Harry B. Smith," the husband replied. "Then there's a prejudice against western talent."

The judge ended by giving them a divorce and required each to pay the other $25 a week. "And if either of you ever marries again he or she will be jerked before this tribunal and sentenced to 10 years of hard labor in some penal institution."

To show you that things have not changed much since, the court then took a noon recess for three and a half hours.

The only difference today it would all cost more.

Broadway

Guy Longtre, star of "Holiday on Ice," sailed for Paris last week on the Liberte.

Danny Stradella's East 45th St. eatery, Danny's Hideaway, celebrates its 16th anni on March 10.

"One-Eyed Jacks," the Marlon Brando film for Paramount, previews March 10, following press luncheon at Sardi's. Reviews break March 15.

Ford Foundation coin commissions, via Julius Rudel of N. Y. City Opera, a new work "Natalie" by Lee Hoiby and William Ball. Due to be completed in spring, 1962.

Pegeen Fitzgerald officiated at the ribbon-cutting ceremony Sat. (4) for Ikebana International (Ikebana's the study and culture of symbolic Japanese flower arrangement) at the 44th International Flower Show.

Chairmen aplenty on the Asthma Research Institute benefit April 22 at Met Opera House for Moiseyev Dance Co. Chairmen include Joseph P. Binns, Mrs. W. Zeckendorf Jr., Max Youngstein and Mayor Wagner. Event honors Bob Dowling.

Frank M. Folsom, chairman of the executive committee of RCA, garners his 10th honorary degree tomorrow (Thurs.) at a ceremony in Xenia, O., when Wilberforce Univ. confers still another LLD on him. Wilberforce is the oldest Negro university in America.

Doubts about Jimmy Durante's actual age (68) were dissipated when he recently married Marjorie Little and the N.Y. City records were researched to discover his actual birthplace at 90 Catherine St., where his father, Bartholomew Durante, had a barbershop. Actually that address is no more; it's a vacant lot now.

The Clem McCarthy Fund is some $7,000 to the good, via the sundry press, radio and tv pitches (columnists Jack O'Brian, Ben Gross, radioite "Big Joe" Rosenfield Jr., et al.) and William Black, president of Chock Full O' Nuts, stated he will match it with a like amount. The $14,000 gross may swell nearer to $20,000 as checks are still coming in for benefit of the ailing sportscaster says Harry S. Dube, chairman of the Fund.

The Sunday Times did a feature on the three Pujol brothers who run competitive French eateries in the Times Square zone, all on West 48th St. Jean Pujol's DuMidi, Pierre's Au Tunnel and Rene Pujol's Les Pyrenees, all within a half-block of 8th Ave., are respectively celebrating their 12th, 10th and 6th anniversaries. All three initially worked in spots like Le Chambord, the Waldorf-Astoria etc. before going on their own.

Col. Serge Obolensky is not leaving the Zeckendorf Hotels Corp. after all, having just signed a new three-year contract as vicechairman of the board. He will continue to maintain an office at the Hotel Astor and his residence at the Hotel Drake, both Zeckendorf operations. He is free, however, as consultant to the Webb & Knapp subsidiary, to pursue outside interests, including a European hotel chain he has been exploring.

Justus Baldwin (Jock) Lawrence, onetime Samuel Goldwyn p.r. director, has a new president of his International Fact Finding Institute Inc., N.Y. and D.C. p.r. organization, in James N. Juliana. Former FBI man, later minority consel to the McClellan Investigations Subcommittee and until recently executive director of the Civil Aeronautice Board, Juilana will be "coordinator of research." Lawrence becomes board chairman of IFFI and remains chief executive officer.

The peripatetic George Jessel who is ofttimes N.Y.-L.A.-N.Y. twice within the same week topped himself Sunday (5) with a Bonds of Israel luncheon address in Long Beach, L.I., and a 4 p.m. plane west in order to speak at a dinner for City of Hope Hospital at the Beverly Hilton Hotel, in BevHills, on the same day. Just prior thereto he spoke at the March of Dimes dinner for Bob Hope at the Waldorf Friday (3) night; in Pittsburgh for the Concordia Club there Saturday night (4); back in Gotham for the Long Beach spiel, etc.

"Long John" Nebel, the WOR (N. Y.) moderator whose "out of this world" interview subjects are a highlight of his post-midnight five-nights-a-week radio show, has put together a book for Prentice-Hall publication in May. He calls it "The Way Out World" dealing as it does with the weird beliefs and opinions held by people throughout the country. "Long John" doesn't necessarily believe their stories of extrasensory phenomena or those who have "seen flying saucers" but he believes all his subjects are sincere and these divers viewpoints are the foundation of the upcoming book.

Paris

By Gene Moskowitz
(66 *Ave. Breteuil, Suf.* 5920)

Number of tv sets now total 2,500,000.

Norbert Auerbach well on the mend after an auto accident.

Eddie Constantine, the Yank French film star, has made six feature pix in eight months.

Pierre Braunberger announcing eight pix this year and in 1962 with many done by "new wave" talents.

Oldtime actor Andre Luguet will turn pic director with "Line of Chance." He will also appear in it.

Raymond and Robert Hakim will produce Italo director Michaelangelo Antonioni's first French film later this season called, "Of Love."

Paddy Chayevsky's "Tenth Man" due for a legit showing at the Theatre Gymnase next season. Raymond Gerome directs. Jose-Andre Lacour adapts.

Eddie Barclay, prexy of Barclay Records, reports that the poetic singer-cleffer Leo Ferre is selling well on the heels of his solid oneman show here.

George Lourau will probably replace Raoul Ploquin as prexy of Unifrance Film, the governmental org to hypo French films abroad. Lourau was prexy some years ago.

The late Jacques Becker's son, Jean, will direct "The Excommunicated," as his first pic with Jean-Paul Belmondo. The late Max Ophuls' son, Marcel, is also prepping a screen vehicle.

After finishing his current, "The Deserters," director Julian Duvivier is prepping another pic version of the Emily Bronte novel, "Wuthering Heights," already done in the U.S. and in Mexico.

Columbia European publicity head Jack Wiener took over an unused subway station and decked it out with sets from "Pepe" for maximum eyeing as trains go through. He will also have Cantinflas in on a personal when the pic opens here in April.

Armand Gatti may direct a pic version of Franz Kafka's "The Castle" while Hispano director Marco Ferreri, whose "El Cochecito" is a hit here, is also prepping a film version of the Kafka tale in Spain with Simone Signoret, Serge Reggiani and Annie Girardot.

Damascus

By Roger Bower
(25536)

Franco Davis combo kicks off the new dine-dance policy in the Oriental Palace Hotel.

Pippa, his dummy and his combo, local faves, booked into the posh Orient Club after successful run in Beirut.

Adel Khayatta and Selim Kataya assigned to produce 15 dramas for Television Damascus during the month-long observance of Moslem Rahmadon.

Diaa & Nada, husband-wife singing team, of stage and cinema, in from Cairo for cabaret and club dates. While here are booked for three guest shots on Television Damascus.

Ghaleb Taiffour and Douraid Laham staging Unity Day Revue. Laham will also handle principal comedy chores. The guest of honor on opening night will be President Gamal Abdul Nasser.

Mrs. Kattar Tammim, wife of Indonesian Consul General of Damasus, to guest on "Civilizations and Traditions" program over Television Damascus. Her theme, emancipation of women in Indonesian and Arab worlds.

The Council of the Ministry of Culture & Guidance voted the funds for the fourth legit theatre in Damascus and mulling plans for another in Aleppo. Also deliberating suggestions to supplement local productions with foreign productions.

Sami Jano to Cairo for conference with Youth Congress leaders on ways and means to coordinate their activities on his tv program, "With Youth." He is booked for two guest appearances on Television Cairo during his sojourn in the Egyptian capital.

London

(*HYde Park* 4561/2/3)

Quaglino's restaurant threw a champagne party to celebrate its 50th birthday.

The Variety Club's annual ball produced nearly $33,000 for Tent 36's Heart Fund.

Kenneth Rive, Gala Films' chief, is on world film "shopping" tour. It includes N. Y. huddles.

Ralph Thomas and Betty Box signed Mary Peach for a seven-year contract at a film per year.

Charity preem of "King Kong" at the Prince's raised nearly $7,000 for the African Music Drama Trust.

Hammer Films' executive producer, Michael Carreras, in U. S. for discussions with Screen Gems' officials.

Tony Britton had to have stitches in his lip following an accident during a sword fight in "Henry IV" at the Old Vic.

Alan Villiers, who sailed Mayflower II to the U. S. in 1957, will control the frigate to be used in Alec Guiness' pic, "Mutiny."

Lady Cochran, widow of the late Sir Charles Cochran, left Dorothy Dickson most of her money in her will which showed nearly $22,000.

Current visitors include tv commentator Jack Brickhouse, Connie Francis, Peter Ustinov, Vera Guilaroff, Lloyd Nolan and Dr. Erich Leinsdorf.

Jimmy Edwards holidaying in Jamaica prior to opening in Australia on March 18. He'll be in N. Y. March 15 for an overnight visit.

"Cuba is still what she was—a gay and entrancing combination of American techniques and Caribbean frivolity," writes British director Peter Brook in Sunday Times of London, after a recent visit.

Minneapolis

By Bob Rees
(4009 *Xerxes Ave. So.; WA* 6-6955)

Blond hypnotist Pat Collins playing return visit at Gay 90's theatre cafe.

Old Log Theatre offering Clifford Odets play, "Flowering Peach."

Trumpeter Jonah Jones opening 10-day return date at Freddie's nitery March 9.

Korean trio Kim Sisters are toppers at Radisson Flame Room through March 15.

Recording artist Frankie Cammarata and his trio appearing in Hotel Lowry Driftwood Room.

Screen player Sue Ann Langdon a Twin Cities visitor on promotion tour for "Great Impostor."

Met Opera star Giorgio Tozzi filled in for late Jussi Bjoerling in concert at University of Minnesota Monday (6).

Exhibitor Ted Mann heading for N.Y. later this month to line up four or five legit shows for his 2,800-seat Orpheum.

Minneapolis Symphony, off on annual spring tour, will visit 20 cities in seven states. Stanislaw Skrowaczewski conducts.

Bob Murphy, longtime Minneapolis Star film critic, succeeded the late Cedric Adams as columnist for the Star and Sunday Tribune.

Don Murray and Walter Wood, co-producers of "Hoodlum Priest" (UA), here with Bernard E. Youngstein last week for film's local preem.

Carmel Quinn, appearing in Hotel Radisson Flame Room last week, did benefit for St. Paul Red Cross at organization's kickoff luncheon in the Athletic club.

Canadian pianist Glenn Gould, whose slated appearance here Dec. 1 was delayed by an injury, gave concert at Northrop Auditorium Saturday (4) in University Artists series.

Melbourne

By Raymond Stanley
(*XA* 1821)

English actor Charles Haggith returning to England after 11 years Down Under.

"Lock Up Your Daughters" to follow Winnie Atwell's "Strike A New Note" at the Princess here.

Diana Dors' Aussie tour, set for February and March, postponed until later in year because of film commitments.

Robertson Davis' Canadian play, "A Masque of Aesop," gets Aussie preem at Russell Street Theatre early in March.

Union Rep doing Wilde's "Importance of Being Earnest," staged by Brian Crossley, as the last production of current season.

The late-night revue series which originated at the Star Theatre haven't done so well. Melbourne just doesn't take to the intimate revue.

Borovansky Ballet's last production of current season contains new Aussie ballet, "The Surfers," with story and choreography and scenery and costumes designed by Rob-

John Larsen, Sadlers Wells tenor who played Danilo in their recent Aussie tour of "Merry Widow," back for lead in new production of "The Student Prince" at St. Kilda Palais here.

Boston

By Guy Livingston
(423 *Little Bldg.; DE* 8-7560)

Mills Bros. current at Blinstrub's.

Bradford Roof set for theatre-in-the-round. Opening April with "Where's Charley?"

Ruby Newman back from Palm Beach and producing Statler-Hilton "Show Toppers."

Newsman Leonard Lerner on lecture circuit about his novel, "Miracle at Spring Hill."

Sam Vine brought his hypno act from Chicago's Key Club to the new Farms Club, Providence, R.I.

Daisy Weichel, Statler-Hilton press rep, to Europe with society ed Rose Walsh of Boston American.

E. M. Jacobs, longtime booking agent in Boston, moved to Hartford, Conn., but retains Hub affiliations.

Sam Snyder readying his 1961 International Water Follies for U. S. tour with rehearsals underway in Hub.

Colonial Theatre planning to run all summer with new air-conditioning unit and negotiating for Broadway musical for hot months.

Michael Rennie in with legit comedy "Mary Mary" tendered press party by WNAC-TV on his "Third Man" tele series debuting on the Hub station.

Bradford Roof goes legit on April 4 with theatre-in-the-round, "Where's Charley?" by Sawyer-Scanga-McHugh Productions, New York, with cast of 40.

"Once Upon a Mattress," with Buster Keaton and Dody Goodman, in at the Colonial for three weeks under Show-of-Month sponsorship with Jerome Rosenfeld presenting the show in Boston.

Cambridge Drama Fest sponsoring only appearance March 17-18 of Comedie Francaise at John Hancock Hall, under patronage of Consul General of France, Baron Charles de Pampelonne.

Pleasure Island, fun park in Wakefield, readying to open weekends starting May 1, with same price policy as last season and Norman Prescott at helm of exploitation-merchandising.

Berlin

By Hans Hoehn
(760264)

Artur Brauner is expanding his local CCC studios from seven to nine stages.

Constantin-Film is distrib of Will Tremper's "Escape to Berlin." It preems March 17 at local Zoo Palast.

"Das Risenrad" (The Giant Wheel), currently being made here, is Artur Brauner's (CCC) 100th film.

Original title of the Somerset Maugham play, "Der Goldesel" (The Golden Monkey), currently at Berliner Theatre here, is "The Breadwinner."

Roberto Rossellini's "Rome—Open City," declared "artistically particularly outstanding" by West German pic classification board which means considerable tax relief.

Clarissa Stolz, actress-daughter of Viennese operetta composer Robert Stolz, has a role in "Concerto For Combs," a vidpic which Ronald Kahn is producing here for Tele-West.

Real Film is the third German film company which intends to make a film on the Portuguese luxury liner, "Santa Maria." Constantin and NF are the other two companies.

Lineup of new U.S. pix in town includes "Private Property" (Gloria release here), "Surprise Package" (Col), "All the Young Men" (Col) "Midnight Lace" (U), "Career" (Par) and "The Juggler" (Col).

Hollywood

Paulette Goddard in for brief stay.

Leon Bronesky skied back to Arc 120 headquarters in London.

Lloyd Perrin swings from news staffer to travel editor of KMPC.

George Bannon appointed cost control supervisor on ABC Films' "Racer" teleseries.

Sal Mineo kudosed by United Jewish Western Region Leadership Conference for "Exodus."

Ludwig H. Gerber installed as prexy of L. A. chapter of American National Theatre Academy.

Ronald Reagan appointed to directorate of Greater Los Angeles Chapter Assn. of U.S. Army.

Shirley Jones skedded for 13-city tour in mid-August for Stan Sheptner's "Two Rode Together."

Simone Signoret will present Oscar to winner of best actor award at 33d annual Academy derby.

Macdonald Carey received Catholic Big Brothers Award in recognition of his contribution to child welfare.

LeRoy Prinz and Byron Roberts for six consecutive year will stage annual Hollywood Foreign Press awards show March 16.

Leon P. Blender and Milton I. Moritz attending Theatre Owners of Heart of America "Show-a-Rama" convention in Kansas City.

Dwayne Hickman forced to turn down a leading role in Walt Disney's "Bon Voyage" because of inability to pry loose from his "Dobie Gillis" teleseries.

Virginia Whitmire, the actress who was kidnapped and beaten by gang of hoodlums, recuping from severe cuts and bruises at Motion Picture Country Hospital.

David Kory, six-year-old moppet, starts new seven-year pact with Albert Zugsmith's Photoplay Associates Inc., at $250 weekly, stipend advancing to $1,500 per week.

Samuel Goldwyn and Jack L. Warner will be honorary co-chairmen for the amusement industry of 1961 United Jewish Welfare Fund campaign, according to division chairman Walter Mirisch. Goal of $7,190,000 has been set for needs of 168 local, national and overseas health and welfare agencies, drive chairman Victor M. Carter reported. Of this, $1,090,000 will be allocated to free bed care programs at Cedars of Lebanon-Mount Sinai hospitals.

Chicago

(*DELaware* 7-4984)

Mary Edgren, publicist at Palmer House for two years, switches to the Edgewater Beach March 16.

Leland Hayward in to looksee "Medium Rare" revue at Happy Medium for possible pay-tv exposure.

Tunesmith Hal Tate, who collaborated with Bernie Yuffy and Dave Bass on the tune, "Peyton Place," accepted into ASCAP.

Negro rhythm and blues package, toplined by Roy Hamilton, grossed $42,500 in a one week at the Regal, topping the house record.

After one of the worst nitery openings in a long time last Tuesday (28), "Little Revue" at the Edgewater Beach underwent total overhauling.

Singer Oscar Brown Jr. presented a preview of "Kicks & Company," the stage musical he authored, for potential angels under Chi Shaw Society auspices last Saturday (4). Reportedly, he has raised half the needed $400,000 in N.Y.

Public relations firm of Rach, Bidwill & McCarthy, which has been operating the Melody Top summer theatre in suburban Hillside, dissolved and a new company formed with producer Bill Rach as prexy. Other principals are former White Sox owner Chuck Comiskey, Joseph R. Vaughn, and actor-singer Gary Mann, who's featured in most of Melody Top shows.

Honolulu

Aldous Huxley in for three lectures.

Artists Service sponsored single Civic Auditorium concert by Rise Stevens, with house scaled at $3.50 top.

Kingston Trio here for a short vacation and a one-nighter late last month under Concerts, Inc., auspices at the Civic auditorium

Cricket Room of the Beachwalk restaurant, Waikiki, brought in The Four Jokers. Room, under management of Joanne Sartain, is honoring two local credit cards.

...other, 65, of Gordon R. Jones | End play, "Double Image." ... adapted from their West | was formerly with VARIETY's bookkeeping department. ... Georgia Mother

Film Stocks Star In Wall St.

Continued from page 1

250 to 300 pictures, carried on the books at $1 each, and representing a potential of $3,000,000 to $10,000,000 in gross. This is product which AA owns outright, as distinguished from certain films in which outside participants held the rights, or acquired same, and peddled to video.

If AA can ultimately rake in up to $10,000,000, it's obvious that Metro, Paramount, 20th-Fox, et. al., can draw multiples of that amount. And, financially, all extra-curricula.

Now, to get back to "money is looking for a place to go." The Wall Street hipsters relate that the pension funds, investment outfits and foundations are eager to buy "growth" companies. They're loaded with cash and are impelled to invest, though some analysts insist the country is in the midst of a near-recession. The popular utilities and industrials are highly priced within that term of reference. So these wealthy buyers are turning to the moderately-valued securities of the film corporations.

'Growth' Allure

They and individuals are intrigued by the growth prospects, and an added inducement is the multi-million aura of the roadshow entries. Latter add up to a combination of glamor and commerce. Exec of a leading downtown concern said this week he thought United Artists "beautiful," taking into consideration that UA has three "best picture" Academy Award nominees. Fact that UA is the big contender in the Oscar sweepstakes is not meaningful in itself; an Oscar winner can be a boxoffice loser. But the Wall Streeters see it as showing that UA is going in the right quality-pic direction.

American Broadcasting-Paramount Theatres hit a new high of $52 last week. The tv progress has been a stimulant, but theatres business is going unusually well. In the week ended Friday (3), Columbia rose $6.87½ per share, which is truly rare, hit a new high of $32.50. The Screen Gems subsidiary is doing well enough to pay the dividend freight, and the theatricals, which are promising, are so much gravy.

Walt Disney climbed back to $40 per share, after being $20 just a few short months ago. "101 Dalmatians," "Swiss Family Robinson," among others in current marketing, and the likelihood of at least a couple of upcoming money-makers are behind the upswing.

Upward Drift

Decca Records, major owner of Universal, has shot up from a low of $17.37½ to a high of $39.75 and is now at the $35 trading level. U's picture advancements have been the reason.

Loew's Theatres made a remarkable jump of $4.25 per share last week (ended Friday—see Wall Street chart in today's issue for closing prices yesterday). Metro went to a new high of $55.25, from a low of $24.87½. Paramount zoomed to $70.50 per share, from a low of $39.50. The bulk of optimistic concern re Par centers on theatricals, plus the guessed-about future of home tollvision in the form of the wholly-owned International Telemeter.

Aforesaid Allied Artists, on the erstwhile "curb," increased to a new high of $6.75 on the basis of the tv capital gains plus some interesting theatricals, including Western Hemisphere distribution rights to Samuel Bronston's "El Cid."

Twentieth-Fox is near high at $43 and Warners has gone from $37.37½ to a high of $60.25. Big item at WB is the fact the company has been able to buy in almost 450,000 shares of its own stock at prices of up to $55 per share, reflecting an unusually sound cash position. Also, an insider said WB ought to earn $10 to $12 per share next year, what with its theatrical and tv interests.

UA has gone from $23.62½ to a new high of $38.37½. MCA hit the top at $58 per share, from a low of $22.25.

Thus it's been up and up, almost fantastically. There's lots of investment money around, and it's going in the direction of Hollywood.

UA Unfretted

A Bache & Co. market letter figures United Artists is headed for its most profitable year in 1961, with the company's Academy Awards entries meaning "just so much icing on the earnings cake."

Bache is fond of UA, has been for a long time, but still has a reservation about the outfit's equity financing of pictures, submitting that the practice holds the net down. UA execs pay little attention to this kind of comment.

Melina Mercouri

Continued from page 1

Louella Parsons Friday (3) to bemoan fact that Miss Mercouri this year won out (in the nominations) over Doris Day (for "Midnight Lace"). Wrote Miss Parsons:

"Last year, Hollywood voted its top acting honor to a foreign star, Simone Signoret in 'Room at The Top.' Are we going to keep on doing this above our fine American actresses?

"If European countries would return the compliment, it might not be so bad.

"American movies compete in many foreign 'film festivals'—and seldom win anything. I think it's high time the Academy listed and voted on foreign entries in a foreign film category."

While at first glance this sounds slightly chauvinistic, the Parsons beef may contain some high-protein points anent incongruities and inequities in Academy rulings. Several years ago, Swedish director-writer Ingemar Bergman won an Oscar for his written-in-Swedish screenplay for "Wild Strawberries," over domestic entries, while the Bergman films themselves had to compete in the foreign language category.

For years, British stars and British films have competed on an equal footing with U.S. product, but this year marks the first time that an acting nomination has been won by a performer in a pic which might ordinarily be expected to compete in the foreign language category (though most of "Never on Sunday" actually is in English and, of course, it was directed by an American, Jules Dassin).

According to Miss Parsons, Academy originally intended to classify "Sunday" as a foreign entry, and, she added, "this should also apply to the actors."

Miss Mercouri's winning a nomination over Miss Day may also be said to represent the triumph of vice over virtue, seeing as how Miss Mercouri's role was that of a high-flying and totally unrepentant prostie, while Miss Day played a rich, sweet, brave, all-American wife.

Spy Mania Sweeps

Continued from page 1

attributed this decision to the new spirit in Washington. It was right at that time that Kennedy's government demanded the text of Admiral Burke's speech and deleted several anti-Soviet remarks contained in it. The newspapers agreed that if a television company, which in the past had been frequently distinguished for its provocational broadcasts, had decided to come to its senses, there was more in it than met the eye.

"However, this conclusion was premature. A few days passed and CBS announced that 'The Spy Next Door' would be put on after all. And on Feb. 15 American television viewers were forced to become acquainted with this program, which a good businessman would not even let in a circus sideshow."

Izvestia, which apparently had a spy next to somebody viewing the show, reports, "The first people to appear on the screen were some sort of hoaxed Americans, who were, however, passed off as Soviet spies. Then the viewers were shown the photographs of Soviet citizens who had left the USA at various times after they had been faced with completely false accusations of 'intelligence activity.'"

Show should have been called, says Izvestia, "Provocateurs Are Next to You." The provocateurs, says the paper, are from CBS, "with their unworthy methods, rented from the department of irreplaceable Allen Dulles."

Izvestia, while saying that CBS had worsened the situation that already had given the web a bad reputation among viewers, expresses disappointment over American video's lack of censorship. Apparently, the hopes that were entertained that some sort of limits would be imposed on their harmful activity were not justified, and these persons, enjoying influential support still have freedom of action. This is not apparent on the television screen itself. But what goes on behind the screen?"

The story signed by M. Mikhailov, starts with a general blast at American tv: "Whoever has been in America and has spent at least one or two hours in front of television set cannot help but sympathize with the Americans who are frequently fed a horrible mixture of criminality and advertising, low-quality shows and radically cut films."

Cartoon with the article title, "Television Program for an American Family," shows a human shadow behind a tv set labeled "Cold War Propoganda," and a furiously-frowning set shrieking at two viewers, "A Spy Is Next to You."

Negro Comics Query

Continued from page 2

Negro talent viewpoint, the Gregory phenomenon is not due to any especially unique or superior talent as much as the rather lucky timing of his Playboy Club booking and the Time mag spotlighting.

He got booked into the Playboy at the very time that integration was frontpage news, and his material (which is nothing new on the Negro circuit) had a certain shock value to the avant-garde cabaret set.

Seasoned Names

Colored entertainers point to such seasoned sepia standuppers as Timmie Rogers (who is booked for two shots on the Ed Sullivan Show), Redd Foxx, Willie Lewis, Slappy White, Nipsey Russell, George Kirby and Allen Drew, all of whom have used integration themes.

Tradesters recall that Rogers has worked small white supper clubs in New York and has made the Catskill circuit for many years. Rogers and Lewis are considered the most prolific creaters of material in their bailiwick, with their routines often ending up in some other colored or white comic's act. Several of the Negro comedians have done network television and many have played the white clubs on occasion, but they're mostly confined to the Negro circuit. None has broken the race barrier to the extent of the succession of first-rank white nitery dates set for Gregory.

White was once a featured act at Mr. Kelly's here and Russell played the Chi Cloister when it was a chichi room, but none have caused the vibrations set in motion by Gregory. Again it's apparently a matter of timing ,with talents at least equal to Gregory's limited to the colored clubs as he rides the integration wave to the choice niteries.

Chi deejay Daddy-o-Daylie reports that a current complaint against Gregory by Negro entertainers is his use of gags about narcotics and his overuse of hip jargon. The feeling is that both of these are overworked and unrepresentative stereotypes that work negatively against colored entertainers.

Whether Gregory's success will provide entree for other Negro comics into the choice white clubs is being closely gauged. Evidently there is a wealth of comedic talent available if and when this vein is tapped.

Carnival Season

Continued from page 2

eye level through the main streets of the merrymaking town.

The posters, printed in mournful black letters against a symbolically pure white background, were released to coincide with the Fasching season—and announced dramatically, "Thou Shalt Not Commit Adultery."

Next church attack came against the hit record brought out by German comic Willy Millpwitsch to be sold during the carnival season. It's titled "Schnaps, Das War Sein Letztes Wort" (Brandy, That Was His Last Word) and it's about the fellow who collapses, happily, after celebrating the carnival. The amusing record has sold 500,000 copies.

Now, though, two leading Frankfurt posters have raised an outcry against Ariola, the firm releasing the popular platter, against Millowitsch and against composer Guenther Schwenn of Munich who wrote the lyrics.

Deacon Heinrich Seesemann and Father Carl Zeiss of the Protestant Church have protested, in a story widely circulated through the papers, that the song is immoral and dangerous in that it makes fun of heaven and implies that the man who collapses, either dead drunk or dead, is lost for eternity and is poking fun at religion.

Diskery's Denial

An Ariola spokesman stated in rebuttal that the record company carefully considers all its platters and felt that this was not a particularly dangerous song.

Final word on the issue came from the composer, who noted in the German press that it would be just about impossible to buy alcohol in Germany, or elsewhere in Europe, if it weren't for the wonderful brands that are put up by the monks at the various cloisters, who specialize in secret recipes for their fine brandies and liqueurs.

With Germany's booming economy, thousands of high-spending natives handed out their money for champagne, lobster dinners and expensive costumes. And only a few of the smaller gasthauses and bars were crying the blues, blaming both the influence of the church in cutting their crowds, and the newly-rich Germans who had turned to more costly nightclubs and pubs for their Fasching fun.

But at least one German community had no complaint. In Mainz, which attracts millions of visitors for its famed four-hour-long carnival vaudeville show, "Mainz, how it sings and laughs," the giant hall was sold out months in advance. Television rights were sold in Germany, Austria and Switzerland, and the performance was also filmed and shown in movie houses.

The theatres were sold out as soon as tickets went on sale, every restaurant and bar with a television set reported booming business during the time of the airing, and the town's hotels were jammed with visitors attending the event.

Usher for Stand-In

Continued from page 1

ing admission, is limited to whites. Negroes have said that it is difficult to see and hear in the balcony.

—And In San Antonio

San Antonio, March 7.

An estimated 35 members of the Students for Civil Liberties held their second peaceful demonstration in two weeks at the Majectic Theatre here March 5. The demonstration again failed to alter the theatre's policy on segregation. Neatly dressed white and Negro college students assembled at the theatre at 4 p.m. and dispersed at 6:45 p.m.

Joined by onlookers at times, the students took turns asking theatre officials about the theatre's segregation policy. Lone Castaillo, who led the demonstration, said the stand-in was held to "help speed up desegregation."

He noted the group, which held its first demonstration on Lincoln's birthday, has received several letters of encouragement from various organizations.

During the demonstration, a loudspeaker intoned "immediate seating inside if you are not opposed to this theatre's policy on integration. It is not necessary for you to stand in line." Officials quickly substituted "segregation" for "integration" after a smiling Negro student approached Lynn Krueger, manager of the Majestic and said: "I'm not opposed to a policy of integration. How about selling me a ticket."

Negro youths staged similar demonstrations in Dallas, Houston and Austin.

Bob Hope

Continued from page 2

Youngman and Jack Carter also were on hand.

Except for Hope, the real big names of show biz were missing from the dais, but there was partial compensation in that Carter is a very big talent. Repeating his strongly humorous performance for a recent Ed Sullivan testimonial, he broke up the 1,000 or so celebs who realized that they were finally getting more than the run-of-the-mill dinner jokes.

Perhaps the sincerest of accolades came from Hope's old friend, Sen. Stuart Symington. Nice words were passed by Mrs. Eleanor Roosevelt, with whom Hope has worked many times over, in and out of the MOD campaigns he's been involved in for two decades; from Basil O'Connor, one of MOD's guiding lights; and from Gen. Omar Bradley, honorary chairman. Spyros Skouras, 20th-Fox prexy, opened the night with a speech marred more by his heavy cold. Eric Johnston, MPAA topper, had something to say too.

The dais was loaded also with McCann-Erickson's C. Terence Clyne and Emerson Foote; American Broadcasting's Leonard H. Goldenson; CBS-TV's James T. Aubrey; NBC's Robert W. Sarnoff; Bryan Houston of Fletcher, Richards, Calkins & Holden; RKO's Harry Mandel, plus Wall St. and industrial giants.

The NBC film cameras were spotted around, picking up personages in the audience, most notably Joan Crawford. Hope, who is so highly professional that he never seems to misstep even in telling the disturbing truth about his "shill" status, singled out John F. Royal, a kind of dean emeritus of NBC and a former vaude administrator, as "one of the greatest showmen of our time." He noted, too, that Royal gave him his start way back in the '30s.

Hope, like Milton Berle, is among the trade-sier of the comedians, and naturally some of his lines—even in the properly subdued state as Friday's guest-of-honor—brought appreciative yocks from a trade-studded house: "Jessel—Manischevitz's answer to Alistair Cooke." Bob Sarnoff—"I've always understood (his) problem; (he) televises mine"; Johnston—"the Mr. Clean of our industry . . . He's here at a great sacrifice tonight; he could be seeing a dirty movie." To Bradley, the chairman of Bulova, he said: "I wear a Bulova—ever since my experience with Timex."

"They always have to have a shill," Hope said. He carried it off well by adding, not without affection, "Last year Jack Benny won the award. That'll give you an idea."

He was right; most everyone appeared to be going through his paces—a little like stock characters at a church social.

Marie Torre

Continued from page 2

dancer Gwen Verdon as its focal point.

Miss Torre's night drew one of the largest crowds of the season, with the hall filled with newspapermen, network execs, and possibly a few ex-cons in honor of Miss Torre's recent incarceration for 10 days for refusing to reveal the source of her information. She was dubbed the "Peter Zenger of the Powder Room" by toastmaster Walter Kiernan.

The entertainment also comprised one of the better (and shorter) shows and was unconsciously themed around the columnist's stay in the pokey when she refused to say in a Federal courtroom who provided the information on a story she ran on Judy Garland. There are references by comic Jack Carter who delivered a scream-filled 10 minutes, and a special material tune by Dorothy Collins who touched on the same subject. Perhaps doubletalker Al Kelly mentioned it too—nobody knew for sure.

Also a strong comedy turn was the session by Sam Levenson on sex education for children. Singers on the occasion included two warblers of excellence, Anita Darien, who impressed as one of the more talented singers around, and Val Valente, who tenors with class and authority. *Jose.*

OBITUARIES

GEORGE FORMBY

George Formby, 56, British comedian, died March 6 in Preston, Lancashire, England. He had appeared in vaude, films and tv.

His specialty was singing songs like "Chinese Laundry Blues" and playing the banjo and ukelele. His father, also named George, was a Lancashire comedian who appeared in old music halls. The son began his show business career as George Hoy so that no one could accuse him of cashing in on his father's name.

STEPHEN THOMAS

Stephen Thomas, drama director, died Feb. 23 in London. He was director of the drama department of the British Council, which he joined in 1944. He studied piano at the Royal College of Music and acted with Fisher White and Dion Boucicault.

For 10 years Thomas was actor and producer at the Lyric, Hammersmith, and, after producing many plays and operas throughout the world, he joined the BBC and became a senior tv producer. He later switched to the British Council.

Survived by his wife, poet Sarah Jackson.

WALTER PLANT

Walter Plant, 44, tv film salesman in the midwest and onetime manager of the old Horace Heidt troupe, died in Chicago Feb. 23 of a coronary. Associate of Mickey Sillerman, he worked variously for TPA, ITC, Programs for Television Inc. and National Telefilm Associates when Sillerman was associated with those firms.

At the time of his death, Plant was midwest manager of Sillerman's present company, Programs for Television Inc. He had represented Heidt in the '40s and again in the mid'50s.

Wife and children survive.

FRANK GAGLIANO

Frank Gagliano, 74, longtime Milwaukee nitery operator, died Feb. 26 in that city following a heart attack. A native of Italy, he owned and operated the old Miami Gardens in the Little Italy section of Milwaukee from 1925 to 1933. He later ran the Caruso Restaurant and the "706 Club."

Surviving are a son, Steve who operates the Cafe Espresso No. 1; four daughters and a brother.

ELEANOR MOORE

Eleanor Moore, woman's director and continuity director for WSBT Radio & Television, South Bend, Ind., died March 1 in La Porte, Ind., with WSBT since 1942, she conducted the radio program, "Timely Topics."

She formerly wrote, produced and announced a prize-winning women's show called "The Time, The Place and The Tune."

DIANA MORRIS

Diana Morris, 54, former actress who was one of the original Wampas Baby Stars, died of throat cancer Feb. 19 in Hollywood. She had lived in retirement for 25 years.

Surviving are her husband, Stanley Opegez; son, Michael; film lab technician; and brother, Thomas Morris, camera operator.

ALFONSO ZAYAS

Alfonso Zayas, 51, veteran film actor who went before the cameras some 15 years ago, died of a heart attack last week in Mexico City. His last role was that of the manager in a picture titled "I, Too, Was a Champion."

Surviving are a son, Alfonso Jr., a television actor, and a daughter. His wife died two weeks previously.

EDDIE GAMBLE

Eddie Gamble, 68, vet theatrical agent and showman, died of a heart attack Feb. 26 in Hollywood. He had been in show biz on the Coast since 1906, when he launched his career as a vaude actor. Later, he became an outdoor producer before turning to agentry.

His wife survives.

ROBERT SPYERS

Robert Spyers, 93, former actor, died recently in London. A onetime barrister, he became an actor with the Tree and Benson companies in 1896.

He turned schoolmaster, returned to the stage with Benson again and with Oscar Asche, then resumed schoolteaching.

REV. F. K. STAMM

Rev. Frederick Keller Stamm, 74, pioneer in radio preaching, died Feb. 24 in Plumsteadville, Pa. The Congregationalist minister's "Highlights of the Bible" was aired over NBC during the 1930s and '40s.

Wife and three daughters survive.

JOHN H. TRACY

John H. Tracy, 55, vet studio attorney, died of a heart attack in Hollywood Feb. 25. At the time of his death he was associated with Allied Artists, but preceding that had been with Universal-International for 33 years.

His wife, mother and sister survive.

HARRY J. WILD

Harry J. Wild, vet cameraman, died in Hollywood Feb. 24. He lensed all Jane Russell's starrers at RKO, and at the time of his death was with Four Star.

His wife survives.

James Burton Pond, 71, son of the founder of the Pond Lecture Bureau, died March 5 in San Miguel Allende, Mexico. He managed the tours of numerous celebrities including Maurice Maeterlinck, Helen Keller, John Galsworthy and Rear Admiral Richard E. Byrd, among others. His wife, son and two daughters survive.

Mother, 70, of playwright Arthur Miller and actress Joan Copeland (Mrs. Joan Miller Kupchik), died in her Brooklyn home where she has long resided of a heart ailment March 5, 1961.

Joseph S. Klass, 70, early-day Milwaukee musician who played bandonian and an oversized concertina, died Feb. 15 in Milwaukee. His wife, two sons and a daughter survive.

William H. Vedder, 89, vet stage and screen actor, died of lung cancer in Hollywood March 3. He started on the Broadway stage in 1897, and went to Hollywood in 1945.

Howard W. Foulkes, 63, retired projectionist who was with the Orpheum, Des Moines, Ia., for 25 years, died Feb. 7 in Phoenix, Ariz. His wife, son and a sister survive.

Mother, 70, of Steve Allison, radio personality of WWDC in Washington, died Feb. 22 in Revere, Mass. She was widow of Barnie Allison, vet actor and vaudevillian.

Ploteni Worth, 77, violinist, died Feb. 26 in Norwich, Eng. Worth, whose real name was Harold Batten, had been leader of orchestras at Bath, Torquay and Margate.

Mrs. Eugene C. Bryan, 78, known professionally as Olive Morgan and billed as the "sweetest singer in the land" in vaudeville, died March 4 in Daytona Beach, Fla.

James Mundell, 71, headwaiter for 25 years at the now shuttered Chez Paree in Chicago, died there Feb. 15. Wife, son, and three daughters survive.

Martin Schoepf, viola player with the Manchester, N.H., Institute of Arts & Sciences Orchestra for more than 40 years, died Feb. 10 in that city.

Mazzoni, 89, an escapologist whose real name was Thomas Agass, died recently in Cirencester, Eng. He trouped in circuses for 55 years.

Father, 98, of Samuel W. Tannenbaum, copyright authority and counsel to a number of show biz firms, died Feb. 28 in Long Beach, L. I.

Bert Maddison, 78, Welsh dialect comedian and club entertainer, died recently in Southport, Eng. He was a native of Cardiff, Wales.

Julius Androchowicz, 73, a theatre inspector for the province of Saskatchewan for 38 years, died recently in Prince Albert, Sask.

Son, 16, of San Francisco News-Call Bulletin drama editor Paul Speegle, was killed Feb. 20 in auto accident near Palo Alto, Cal.

Kitty Lynch, mother of the vaude and cafe turn, Keller Sisters & Lynch, died Feb. 28 in Oklahoma City, after a long illness.

George Restall, 77, cinema manager, died recently in Dewsbury, Eng. He was formerly manager of the Pioneer, Dewsbury.

Truman F. Wright, 49, formerly an engineer with KFYN, Bonham, Tex., died of a heart attack Feb. 16 in Oklahoma City.

Mother of Saxie Dowell, disk jockey and composer of "Three Little Fishes," died Feb. 24 in Scottsdale, Ariz.

Mother of Arman Reinke, commercial manager of KGAK, Gallup, N.M., died Feb. 13 in Chernavaca, Mexico.

Ralph E. Came, 70, longtime secretary-treasurer of the Rochester, N.H., Fair Assn., died Feb. 14 in Rochester.

Edythe Kinch, 62, stage and operatic singer, died Feb. 27 in St. Helier, Jersey, Channel Islands.

Robert T. Hooks, 51, owner-operator of two Mineola, Tex., theatres, died March 2 in Tyler, Tex.

John Charles Handby, 91, newspaper theatre columnist, died Feb. 27 in Ilkley, Yorkshire.

Mother, 83, of Gordon R. Jones Sr., projectionist for the State Theatre, El Paso, Tex., died there recently.

John Phillips, tv producer, died Feb. 16 in Birmingham, Eng. He produced the BBC's "Farming" show.

Mother, 75, of Phil Leff, of the N.Y. Journal-American staff, died Feb. 26 in New York.

Father, 85, of May Moxon, dance troupe producer, died recently in Glasgow.

George E. Hancox, 74, longtime musician, died in Concord, N.H., Feb. 19.

Wife, 36, of actor Robert Cawdron, died Jan. 2 in Bushey, Herts., Eng.

Wilfred Green, musical director, died Feb. 12 in Southend, Eng.

Sid

DEC. 11, 1898—MAR. 10, 1950

JENNIE VESTOFF

Feb. 5, 1892 - Mar. 9, 1960

Miss you and love you always,
Mother,

Floria Vestoff Andrews

Shows Abroad

Continued from page 75

Pools Paradise

established part of the British way of life that they are oldhat as a subject for legit entertainment. The skimpy plot consists mainly of the attempts of a clergyman's wife to conceal from her non-gambling husband that a syndicate, consisting of herself, her maid and the latter's sweetheart, have won a fortune on the pools. It is a tiny idea, sparsely eked out over three acts, and with a minimum of wit or comic ingenuity.

A stalwart cast helps the proceedings from becoming unbearable. Pat Kirkwood makes her debut in a straight role as the ex-musicomedy actress married to the pompous clergyman, played by Hubert Gregg. She is a sparkling personality, but in this case plays with a tongue-in-cheek technique which seems to be a fairly shrewd comment on the material at her disposal.

It never seems logical that she and the husband would have married in the first place and, anyway, as played by Miss Kirkwood, the character is too spirited to be dominated by a husband's gambling prejudice. Hubert Gregg plays the parson in a straightforward fashion, but also appears to have little confidence in the role.

Joan Sanderson extracts a few laughs as the bleak do-gooder neighbor and Claude Hulbert struggles grimly with the part of a visiting clergyman. The maid played by Vivian Pickles and her beau, portrayed by Patrick Blackwell, are desperately overdrawn both in the writing and acting.

The most rewarding few minutes are provided by a third act performance by Henry Kendall as a bishop. But the cast throughout is forced to struggle, and Kendall's direction while brisk, cannot hide the limpness of the action and the dialog. Ken Calder's set is adequate, but the overall effect of a dim evening is hardly that.

Rich.

Legit Bits

Continued from page 75

strawhat season June 6 with "Destry Rides Again," to be followed by "Take Me Along," "Wish You Were Here," "Naughty Marietta," "Once Upon a Mattress" and "Meet Me in St. Louis."

Beginning March 26, the Jan Hus Neighborhood House, N.Y., will present a series of works by new playwrights, the first of which will be **F. N. Simpson's** "The Only Sense Is Nonsense."

Buddhist-Hebrew

Continued from page 1

themes and modern jazz. Lyrics are being done by Martin Kastner, Toronto poet and translator of Brecht's "Great Soldier Wu."

"Wise Judge" players will wear Chinese masks and the acting will be "half Peking Opera, half Actors' Studio," says Allan. No production deal has been set. Allan got the idea for the show on a visit to China last year, when he was startled to observe similarities between Chinese and Jewish cooking, costumes, humor and folklore.

Allan is co-author with Roger Macdougall of the Paris hit, "Gog et Magog" adapted from their West End play, "Double Image."

Met in Atlanta

Continued from page 69

season or single with exception of $3.25 ducats are required to pay a $5 annual contributing membership fee, which goes into a reserve trust fund as insurance against "possible lean years and would be used to make up any deficit," sponsors explain.

"Such a fee is a bulwark to secure the future of opera in Atlanta and enables the contributor to an early choice of seats," they say.

A season ticket may consist of only five operas, which the buyer may choose on condition that Saturday matinee "The [illegible] of Love" is mandatory. This ruling was put into effect to insure availability of some single seat tickets to all performances.

Seven performance stand in Fox will run from May 1 to 6. Sponsors did not expect season cards to go quite so fast and [illegible] March 27 as date for single ticket sale.

Season's lineup of operas: "Turandot," May 1; "Manon Lescaut," May 2; [illegible] May 3; "La Boheme," May 4, [illegible]; May 5; "L'Elisir d'Amore," May 6 matinee; and [illegible] May 6 will be Giuseppe Verdi's "Nabucco" being presented here for the first time.

This will mark the second year that Atlanta has [illegible] the Met for a full week of opera.

Managing director [illegible] two years ago [illegible] up itinerary [illegible] and when Atlanta [illegible] a full week of [illegible] Festival people [illegible] opportunity.

MARRIAGES

Ann Mar[illegible] to John [illegible], Glasgow, Feb. 24. [illegible]

Sue Neal to Steve Harris, Albuquerque, Feb. 2[illegible]. [illegible] station KLOS [illegible].

Gloria Mo[illegible] to [illegible] Mack, Sharon, Pa., Jan. 29. He [illegible] charge of Mercury Records [illegible] in northeast Ohio.

Annie Pre[illegible] to R[illegible], Dallas, March 4. Bride's an actress-singer, he's a [illegible] and bandleader.

BIRTHS

Mr. and Mrs. Jim Murray, son, Richmond, Va., March 1. Father is music director at WLEE Radio in Richmond.

Mr. and Mrs. Neil McIntyre, daughter, Cleveland, [illegible]. Father is record librarian with WHK Radio there.

Mr. and Mrs. Johnny W[illegible], daughter, Cleveland, recently. Father is a WHK Radio personality.

Mr. and Mrs. Stan Ca[illegible], daughter, Hollywood, Feb. 22. Mother is Laurie Collins of The Collins Kids, Columbia [illegible]; father is the manager of singer Johnny Cash.

Mr. and Mrs. Eric Wilkie, daughter, Glasgow, recently. He's an interviewer with Scot. [illegible]

Mr. and Mrs. Matt Lindsay, son, Milton-of-Campsie, Scotland, recently. He's a tv floor-manager.

Mr. and Mrs. Charles Blackburn, daughter, Hollywood, Feb. 26. Mother is actress Gloria Moore; father is Desilu makeup man.

Mr. and Mrs. Rudy Orisek, son, Chicago, Feb. 25. Father is radio-tv personality there.

Mr. and Mrs. David Gottlieb, daughter, Santa Monica, Cal., Feb. 27. Father's a 20th-Fox publicist.

Mr. and Mrs. Edward Kalish, daughter, their second, March 3, N. Y. Father is a VARIETY staffer.

Mr. and Mrs. Michael Postilion, daughter, Chicago, Feb. 17. Grandfather is George Wilmot, manager of the Erlanger Theatre here.

Mr. and Mrs. John Barry, daughter, London, Feb. 21. Father is a bandleader.

Mr. and Mrs. Harry Farros, daughter, San Francisco, Feb. 24. He's a Frisco exhibitor.

Mr. and Mrs. Zvi Shoulkin, daughter, Baltimore, March 2. Father is assistant program director of WJZ-TV, Baltimore.

Dr. and Mrs. Myron Roberts, daughter, New York, Feb. 12. Mother is daughter of Nat Kalcheim, William Morris Agency executive.

Dr. and Mrs. Erwin Lelling, son, Feb. 21, Atlanta, Georgia. Mother was formerly with VARIETY's bookkeeping department.

At Basin Street East...the audience rose as a group, cheered, shouted, stomped, whistled and cried for more. Never was a performer more worthy of this tribute. Peggy Lee's return was a triumph. They came to see, to hear and to be conquered. Conquered they were! Nick Lapole, N. Y. Journal American ● Miss Lee, like all truly accomplished entertainers, is a superb actress who projects not only a song but also a personality. Her husky voice throbs with honest emotion and she is equipped with an impeccable style. Arthur Gelb, New York Times ● Over at Basin St. East...Peggy Lee generated excitement...the standing ovation was fully justified ...great singing show-woman. Louis Sobol ● Long outstanding but getting even better...Peggy Lee at Basin Street East...a tremendous hit. N. Y. World Telegram & Sun We are listening to a Jerome Kern heroine...truly on pitch. The New Yorker

FILMS | VIDEO | TV FILMS | RADIO | MUSIC | STAGE

MAR 1 6 1961

VARIETY

PRICE 35¢

Published Weekly at 154 West 46th Street, New York 36, N. Y., by Variety, Inc. Annual subscription, $15. Single copies, 35 cents.
Second Class Postage at New York, N. Y.
© COPYRIGHT 1961 BY VARIETY, INC. ALL RIGHTS RESERVED
Vol. 222 No. 3 NEW YORK, WEDNESDAY, MARCH 15, 1961 80 PAGES

FAIREST 'LADY' OF THEM ALL

'Make Shoddy Films Unprofitable'

Berkeley, Cal., March 14.

Methodist Bishop Gerald Kennedy, of Los Angeles, wants to make "shoddy pictures unprofitable." This was the gist of his message in an interview at Berkeley's Epworth Methodist Church, en route from Hawaii back to Los Angeles.

"The film makers are in business to make money," he said, "and they'll continue putting out shoddy movies unless we make it unprofitable. "Another danger in distorted films is the image they give America abroad, where 50% of the movie money comes from. Foreigners who see a film like 'Elmer Gantry,' for instance, get the idea that religion here is a racket.

"The Broadcast and Film Commission of the National Council of Churches which I head is trying to help the industry police itself. I also feel that some kind of grading of films is needed so that certain films which are intended for an adult audience will not be seen by children."

Defense Opens Battle Vs. Cameras At Eichmann Trial; Govt. for Them

Tel Aviv, March 14.

The Israeli court, which will judge Nazi Adolf Eichmann next month, in its first preliminary session heard the objections of Eichmann's counselor, German lawyer, Dr. Robert Servatius, against the use of cameras in the courtroom during the trial. Gideon Hausner, Israel's Attorney-General, presented the government's view because of this trial's historical importance, and hence should have as wide publicity as possible and at the same time be preserved for future generations.

Both can be attained, he said only if a documentary film is made for tele, pictures and radio. Such arrangements and for the same reasons were made under similar circumstances during the Nuremberg trials. By coincidence, Dr. Servatius was a lawyer for the defense at the Nuremberg trials, too. He defended Fritz Sauckel, the boss of slave labor in the Third Reich, who was condemned to death.

The Attorney General has invited the three judges to visit the courtroom where the trial will be held in order to realize, that the

(Continued on page 11)

Gate, Dublin, Folds

Dublin, March 14.

Dublin's famous Gate Theatre was shuttered last Saturday (11) though it is hoped that the closing down may only be temporary. The news surprised both staff and patrons, since a recent meeting of the directors held out optimistic hopes that the theatre would survive.

For some time the theatre had largely been subsidized by the Earl of Longford who died last month. His successor, the seventh Earl, stated that he would do everything possible for the theatre, but could not afford to put money into it.

Reich Stations Ban 'Presleyized' Old Folk Songs

Frankfurt, March 14.

Elvis Presley, who stirred up thousands of West German newspaper controversies during his tour of duty near here, has created a different kind of crisis. This time it's his RCA record "Muss i denn" which has caused all the trouble. Title of the U. S. version is "Wooden Heart."

To date, the controversial record, from Presley's new Paramount film "GI Blues," has been banned by the West Berlin and the Bavarian government radio stations from being played on the air.

The number, "Must I leave, must I leave, the little town," started as a Heidelberg student's drinking song, and originally referred to the nostalgia that the students felt when they finished their education at the University in the quaint old city. The Presley platter has already sold over 400,000 copies in

(Continued on page 48)

Coney Island's Mustard Up In Hot Dog-Eat-Dog Battle Over New Circular Weenie

By NAN JOSEPH

Coney Island, March 14.

The shadow of fright hangs over the elongated "canus calidus Americanus" (hot dog). Its future is threatened by the insolent arrival and premiere of a round frankfurter on a hamburger roll or, far worse, a bagel.

In the world of the hundwurst, the circular weenie has been described as a "bagfurter." Those with sturdy bicuspids have dubbed it a "fragel." The perpetrators of the round dog, however, with a shrewd eye to cornering the out-

(Continued on page 78)

$48,000,000 TAKE AN ALLTIME HIGH

Evidence continues to mount that "My Fair Lady," which completed its fifth year at the Mark Hellinger last night (March 14) is the top musical comedy hit of all time, the most profitable and the most widely circulated. Since Herman Levin presented Alan Jay Lerner and Frederick Loewe's lyric version of Shaw's "Pygmalion" on Broadway on March 15, 1956, it has played to more than $17,000,000, a sum far in excess of that ever played to by any stage attraction in New York, regardless of length of run. ("Oklahoma," which ran for five years and nine weeks at the St. James—March 31, '43 through May 29, '48—grossed approximately $7,000,000 at a $4 top. "Lady's" top is $7, tax excluded.)

Since its opening at the Auditorium, Rochester, on March 18, 1957, the national company has played to $14,650,000, despite a 10-week recess (April 10-June 18) last year to play eight weeks in Russia with the blessings of the U.S. State Department and the U.S.S.R. Ministry of Culture. ("Lady's" players were guests of the management at the ceremonials in Red Square on the May Day morning that the U-2 tumbled out of the skies over the Urals.)

In its four year tour this duplication has combed the continent from Vancouver, British Columbia, to Miami; from San Diego to Montreal. Because it often plays auditoriums and opera houses with as many as 3,500 seats—the Hellinger's capacity is 1,551 and its maximum boxoffice take $69,500—this company had 24 weeks of better than $100,000, 10 of them in twice-visited San Francisco.

Smallest city to reward "Lady" with a $100,000 gross? Calgary, Canada, pop. 180,000.

The show's biggest take? $333,538 over a 20-day span embracing

(Continued on page 78)

Ed Wynn On the 'True Funnymen' in Show Biz; 'Light Comic Gets Gal'

Philadelphia, March 14.

Ed Wynn gave the press his own definition of a comic: "A comedian is not a man who says funny things, he's a man who says things funny. I think I captured the thought in one sentence," the vet laugh-getter added. "A funny man is a different person, who can wake up, get out of bed and be funny."

Wynn's list of "true funnymen" includes Sid Caesar, Red Skelton, Jerry Lewis and Jackie Gleason. He doesn't count the current crop of rib-ticklers. "Mort Sahl can put me in hysterics, but I don't think

(Continued on page 11)

Patron-Performer Tensions Anew As Mathis, Nina Simone Walk Out

By JOE COHEN

Performers are starting to talk back to audiences in an ever increasing number. Following two widely scattered incidents last week, an indication seems to be emerging that performers are demanding more respect from audiences and will take active steps to get it. Nina Simone at the Roundtable, N. Y., refused to sing during her entire engagement at the cafe, and Johnny Mathis walked out of the Club Tropicoro of the San Juan Intercontinental, San Juan, Puerto Rico, when heckling started in the audience.

Miss Simone, regarded as a rising young singer, opened at the Roundtable last Monday (6) with a trio of musicians behind her. Aware that the audience was still in a dining mood and was on a generally noisy level, she started throwing cracks at the crowd.

She did several instrumentals while at the piano and backed up her group, but refused to sing. She repeated the process Tuesday and Wednesday nights. By this time General Artists Corp. reps, who handle her, conferred with the management and the engagement was cancelled by mutual agreement. The Stylers replaced her.

In Puerto Rico, Mathis hied himself out of the date. Lou Holtz, who

(Continued on page 62)

'U.S. Lags on Culture'

Albuquerque, March 14.

"America can lead the western world into a golden age of culture, if the Government will develop a strong program to encourage the arts."

So said violinist Isaac Stern, in town last week to guest with the Albuquerque Civic Symphony.

While praising President Kennedy for the interest he has shown in the arts, he noted that the Soviets have taken full advantage of the historical musical gifts of the Russians "which were there before Communism was a gleam in Karl Marx's eyes."

The Reds give an added incentive to their artists by paying them better than the average citizens, he commented.

'Fireside Chats' For JFK Stir GOP To 'Equal Time'

Washington March 14.

President Kennedy is doing some serious thinking about requesting television and radio time for fireside chats," and news of it has given Republicans an "equal time" headache of massive proportions.

GOP leaders feel they will be compelled to demand equality at the hearth, but politics is never simple. In this instance, it is almost too complicated.

Assuming the networks gave the Republicans equal cuffo time to answer, which Republican would answer Kennedy? That's what a lot of Republicans would like to know. And it is something on which most Republicans might never be able to agree.

If Kennedy used the "fireside chat" routine developed by the late FDR to sell certain items in his legislative program before Congress, the GOP leaders of the House and Senate (Charles Halleck and Everett M. Dirksen, respectively) might be seriously considered. But they are both conservatives on homefront bills, and their views, as the party line, might not conform with those of either N.Y. Gov. Rockefeller or ex-Presidential candidate Richard M. Nixon. Also, Sen. Barry Goldwater (R-Ariz.) has a wide following as a conservative, and he sits in Congress. His disciples would want him to answer Kennedy.

If Kennedy went on the air on global foreign policy issues where there is a domestic controversy involved, there might be even a big-

(Continued on page 78)

Moses' Anti-Showmanship Stance at '64 N.Y. Expo Disturbs Many Realists

Board members of the upcoming 1964 New York World's Fair express themselves disappointingly about Fair prexy Robert Moses' preconceived ideas to keep this essentially an "industrial fair." Businessmen, who would be partial to the "industrial" aspect, however, are realistic that showmanship, ballyhoo and carnival-type glamor is what makes or breaks a fair or an exposition. Science, business and industrial progress can't make it alone.

These same businessmen, who are on Moses' board, have advanced sundry show biz ideas, with recollection that one Sally Rand or one Aquacade did more to lure the masses than all the "American progress" industrial displays.

There have been several ideas advanced to beef up the show biz aspect which, for the time being anyway, Moses seems to ignore. These ran from giant bowling alleys, keyed to the current upsurge of bowling, tabloid legit musicals (David Merrick's name was advanced to supervise these), jazz festivals, and other frankly amusement ideas. Unless Moses does an aboutface chances seem nil for much of this "show biz hoopla."

Near-Capacity Marks Circuited Bout; $2,800,000 National Gate Estimated

Closed circuit boxoffice for the Patterson-Johansson Monday night (13) fistics was big—pointing now, on basis of prelim returns from key cities, to a gross of perhaps $2 800,000.

With something like 800,000 theatre and arena seats, it's figured from first reports that approximately 650,000 were filled. Plus at least another 50,000 homescreens via community antenna feed.

For the theatre-arena setups, tariffs mainly were in the $4-$5 bracket. New York charged 'em somewhat higher in most locations, with a few seats getting as much as $7.50. Los Angeles posted the top theatre admission, $11.

Generally on a cross-country average, theatres did the best of it, the majority reporting at near capacity, and a sizable number hitting SRO, including some large-seaters. Situation as to auditoriums was more spotty, as for instance the N. Y. area. Elizabeth, N. J., Armory reported only 30% of capacity, with benefit crowd in attendance. Madison Square Garden in Manhattan, showing bout as a Heart Assn. benefit, was maybe half of its 20,000 capacity, with many of the $100 per pews vacant. But for that matter, lots of balcony seats also went unused.

Weather apparently wasn't much of a factor. In Detroit, for example, heavy rain was no bar to biz, and ditto Milwaukee, where sleet and snow were mixed in.

If that projected $2,800,000 gross holds up, it will be almost on-button with the calculation of Irving Kahn, TelePrompter prexy, who figured his ancillary right for a close to $3,000,000 gate.

Following are key-city b.o. reports:

L. A.: Good, But Empties

Los Angeles, March 14.

Patterson-Johansson scrap drew

Continued on page 17)

N.Y. Capitol Theatre May Serve New Americana Hotel for Delegates

A sample of the theatre-and-hotel coupling for industrial exhibition and kindred business conventions, banquet catering, etc., which the Tisches plan under their new Loew operation, will see the greater utilization of the Capitol, the Loew's Broadway deluxer, in relation to the just building Americana Hotel. In fact, the Capitol may undergo name change to the Americana for more direct lookup if the industrial convention-and-showbusiness warrants.

The Cap thus would be available to industry for morning business sessions, closed-circuit television hookups, industrial traveling shows (a la GM's Motorama), with the

Continued on page 11)

Air Force Removes 'Lovely Cuba' Film

Wiesbaden, March 14.

Special Services officials have just announced that they have removed a 10-minute travelog that had been playing at the Army and Air Force film theatres throughout Europe.

The film, titled "Below the Keys," shows lush colorful scenes of the gay exciting life in the Cuban sunshine, with the narrator emphasizing that American visitors would find a warm welcome on the glamorous Cuban shores. The windup of the 10-minute guided tour of the delights of Cuba pointed out that no vacationer from the U. S. could do better than selecting a pleasant, happy trip to Cuba.

The picture, which dated from the pre-Castro regime, had been making the military theatre rounds, to the delight and amusement of the military personnel.

"We didn't realize from the title that it might be unsuitable," a military spokesman explained.

R.C. Prexy Gus Eyssell Urges $100,000 Kitty To Lure Foreign Tourists

A $100,000 fund to create a favorable climate of spending for foreign visitors was requested last week by G. S. Eyssell, president of Rockefeller Center, N.Y.; who was elected president of the N.Y. Convention and Visitors Bureau, succeeding Hilton Hotels Corp. veepee Joseph P. Binns.

In an address at the Bureau's annual luncheon meeting at the 21-Restaurant, Eyssell stressed the need of greater promotional activity to attract increased visitor trade, not only as a matter of good business, but as a national necessity to counter the upwards of $2,000,000,000 spent by Americans abroad.

At the same time, it was disclosed by J. Stewart Baker Jr., group's treasurer, that last year, New York's convention business accounted for 3,259,600 visitors who spent $202,658,780. There were 180,000 more visitors than the previous year.

Executive officer of the organization, Royal W. Ryan, stressed increased emphasis on the encouragement of foreign groups to hold conventions in New York. He declared that it was the bureau's intention to send a representative abroad to solicit this business. The city's Summer Festival Queen is likely to be sent on a 12-nation European tour.

The Bureau is also urging the creation of a national tourist office by the Federal government with a $500,000,000 budget to generate new tourist revenues in the U.S.

MIKE CONNOLLY

Feature writer of the Chicago Sun-Times-Daily News Syndicate, says:

"PAUL ANKA'S ringsiders, youngsters and oldsters alike, are going wild over this lad. PAUL ANKA is the hottest of the new young singers."

Castro Jokes No Laughing Matter

Mexico City, March 14.

Octavio Peredo, head of the Office of Public Entertainments, has ruled that comics may not poke fun or joke about national or international politicians, nor present any skits depicting these gentlemen in an "unfavorable light."

The office has sent a circular to the National Assn. of Actors as well as to all theatre managements indicating that "all persons engaged in acknowledged political activities, living or dead, national or foreign" are "forbidden subjects" for the pointed barbs of comics. It is claimed that comics have been "abusing" politicians in order to put across their jokes.

Official action is outcome of an incident involving comic Marco de Carlo who was beaten up by four rowdies after leaving a vaude house where he had done some running patter on Fidel Castro. It could not be said that he pulled any punches, for he presented the Cuban dictator in quite a ridiculous light. In the same sketch comic also took cracks at President John Kennedy, and former Mexican Presidents Miguel Aleman and Adolfo Ruiz Cortines.

Basic point of skit, with comic using other actors, was a satire on how world peace could be achieved. Office of Public Entertainments found the "name dropping" or use of living persons in the sketch "out of line" and "neither funny nor comical."

Strain of New Casino Fells London Boniface

London, March 14.

Leslie Romain, boss of the Mayfair Club, and the first to take advantage of the new gaming laws by opening a casino in his saloon, collapsed last week at the Dorchester Hotel and was rushed to a hospital.

It is thought that his illness may have been caused by the strain of the all night sessions that the gambling tables attracted, and also by worry over several bad debts that have accrued since he started the casino.

A couple of weeks ago Romain revealed that in one week he had handled bad checks for such sums as $2,800, $2,240 and $2,260. He said then: "This shows where the Gaming Act falls down. It should be made legal that a debt is recoverable in law on both sides."

Sheen's Spain Billing: 'Bishop of American TV'

Barcelona, March 14.

"The Bishop of American TV" scored an enormous success in a series of lectures coinciding with the observance of Lent. So-billed was Bishop Fulton J. Sheen, who made religious talks in various churches, auditorium and arenas. He also appeared on tv during his five-day stay.

Spain has tv programming only here in Barcelona and in Madrid but the audience for the American prelate, who was widely heralded, was obviously vast.

N.Y. Can't Remember Such Pans As Given to Ranald MacDougall

Film trade in Manhattan last week stirred with the effort to recall prior instances of a major release being so badly reviewed in the dailies as was Ranald MacDougall's adapted-and-directed feature for Metro, "Go Naked in the World." Two worst notices were typed by Bosley Crowther in the N.Y. Times and Archer Winsten in the N.Y. Post.

As is usual for the picture critic of the Times, most attention and conversation centered there. He opened his indictment with the question: *"What sort of idiots does Ranald MacDougall take us all to be?"* Goes on, "he assaults our decent instincts with this claptrap."

Detailed dissection of the script and the production leaves almost nothing unpanned in an all-out attack which may have set a new high in Manhattan excoriation. The direction gets it in the kisser almost as bad as the writing, per this Crowtherism:

"And the people! Well, Gina Lollobrigida, in tight, slinky gowns and red hair, is the least hard to take and credit because she frankly acts what she's supposed to be. But Mr. Franciosa as her playmate and Ernest Borgnine as his old man are so uncouth, unattractive and unbelievable, with their shouting and blubbering, that they're likely to make you cringe. And Nancy R. Pollock as the hero's mother and Luana Patten as his sister are in the same groove of eleborate overacting of inflated, unconvincing sentiments.

"Mr. MacDougall, who wrote the screen play and directed, used to write a great deal for radio. Maybe that explains his wild confusion when he got loose with color, wide screen and dirty words."

Aussie Drive Vs. Pvt. Club Striptease Shows

Sydney, Feb. 21.

The Australian Vice Squad under the direction of Police Chief Delayney is on a vast cleanup of this key city's shady night spots in the King's Cross and other suburban spots where undercover striptease shows have been operating on a $10 per admission setup, and no questions asked by the operators and the girls themselves.

Police spokesman said an edict had been issued to smash the clip joints pronto. "We'll have no 'Barbary Coast' imported from the U. S. in this sector. The big drive is on right now and so-called nightclubs will be shuttered and their operators given a jail term."

VARIETY understands that approaches had been made to agents on the U. S. West Coast to sign up striptease talent for playing here, but with little success. Switch was then made to the Far East for girls, but strict immigration laws here have nixed this move so far. Young local girls have been used in these q.t. spots; hence swift police action on a general wipeout of the so-called clubs.

Police alleged that during the show, an "Arabian Slave Market" was operated whereby the gals were sold to the highest bidder among the male audience.

Skouras' Red Cross Feed; Reveals Soviet Besting U.S. on Medical Help

20th prexy Spyros P. Skouras Thursday (9) hosted (and personally picked up check for) lunch at the St. Moritz Hotel in New York to launch film industry's 1961 Red Cross campaign. Principal speaker was national Red Cross president Gen. Alfred Gruenther, who stressed the need for the U.S. to meet the Soviet challenge in the number of doctors available.

International importance to fact that the Soviets have 350,000 to our 245,000 doctors, said Gruenther, is that when an underdeveloped area such as Morrocco or the Congo asks for medical aid, Soviets rush in and take care of the problem all by themselves, thus extending their influence in the very way U.S. should be doing.

Dais guests included Thelma Ritter, Theodore Bikel, Shelley Winters, Carol Lynley, Ina Balin and Julie Newmar. Food was Greek from soup (avgolemono) to dessert (baklava), prompting Skouras to note that this was what Aphrodite prepared before entertaining Apollo.

Newhart Forced to Return To Cafes' Alcoholic Haze For New Album Material

Minneapolis, March 14.

Comic Bob Newhart, who disdains nightclub appearances because he doesn't like to perform for noisy drunks, may have to return to the bistro circuit in order to make new disks to follow up his current best-selling albums. Newhart pointed out that he tapes his disk material before live audiences. Recording his routines during concert engagements, which he prefers to working the niteries, has proved unfeasible.

"It's hard to get the sound of 3,000 people on a tape, and an audience that size changes your pacing," Newhart said. "There are longer waits for laughs. It sounds all right when you're sitting in the auditorium, but not when you're sitting at home listening to a record."

The comedian says he'll con-

(Continued on page 65)

3/15

VARIETY

Subscription Order Form

Enclosed find check for $.....

Please send VARIETY for ☐ One Year ☐ Two Years ☐ Three Years

To .....
(Please Print Name)

Street .....

City ..... Zone.... State.....

Regular Subscription Rates

One Year—$15.00 Two Years—$28.00

Three Years—$39.00

Canada and Foreign—$1 Additional Per Year

VARIETY Inc.

154 West 46th Street New York 36, N. Y.

VARIETY

Trade Mark Registered

FOUNDED 1905 by SIME SILVERMAN; Published Weekly by VARIETY, INC.
Syd Silverman, President
154 West 46th St., New York 36, N. Y. JUdson 2-2700

Hollywood 28
6404 Sunset Boulevard, HOllywood 9-1141

Washington 4
1202 National Press Building, STerling 3-5445

Chicago 11
400 No. Michigan Ave., DElaware 7-4984

London, S.W.1
49 St. James's Street, Piccadilly, HYde Park 4561-2-3

SUBSCRIPTION Annual, $15; Foreign, $16; Single Copies, 35 Cents

ABEL GREEN, Editor

Volume 222 120 Number 3

INDEX

Bills	63	Night Club Reviews	64
Casting News	70	Obituaries	79
Chatter	77	Pictures	3
Film Reviews	6	Radio	24
House Reviews	63	Radio Reviews	48
Inside Music	57	Record Reviews	54
Inside Pictures	15	Frank Scully	76
Inside Radio-TV	50	Television	24
International	21	TV Film	26
Legitimate	66	Television Reviews	35
Literati	76	Unit Reviews	63
Music	54	Vaudeville	59
New Acts	63	Wall Street	7

DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$15 a year. $20 Foreign.

SKOURAS' NEW STAR BOARDERS

7-Yr. Rackmil-Decca Pact Up April 11; Sweetened by 35,000-Share Option

That Universal's momentum is still building is borne out in the latest earnings statement for U and parent Decca Records. Corporate income is at a record level, but almost anti-climactic as news.

President Milton R. Rackmil has a new seven-year deal with his company dated last Feb. 7, calling for the same joint administrative salaries, but enhanced with a juicy option on 35,000 Decca shares. U's reason for the secret is that the pact still has to pass stockholder muster at the annual meeting in N. Y. April 11.

The corporate story, contained in the annual report sent to shareholders over the weekend, is a tale of peaks. In sum, the Decca-U parlay soared to a new earnings high in calendar '60 by more than doubling the previous year's net, and is especially impressive for topping the previous best year of '56.

It also marked the 24th consecutive year of dividend payments.

Net for 1960 hit a record $5,524,757, equal to $4.29 a share on 1,285,701 shares outstanding as of last Dec. 31. The 1959 tally, by contrast, was $2,321,923, or $1.81 per share yield for the like number of outstanding shares. Report shows that joint income from film rentals and disk sales rose to $85,408,692 from the $79,181,724 notched in '59. (No breakdown as between the two entities.) At the same time, sales, amortization and other costs were cut from $46,145,174 to last year's $41,640,695.

What further makes the corporate outlook sanguine is the year-end earned surplus figure of $23,224,555—up by $4,046,201 from Dec. 31, '59.

It's also a matter of cogent note to the picture industry, if exacerbating exhibition anxieties, that last year's U income was helped along by more than $3,000,000, pro rata, from television fees for U's pre-'48 backlog. Report discloses that since July 1, 1957, when U opened its product vault to tele, income from that source stood at $9,557,692 as of last Dec. 31. That would hardly be news to the TOA-Allied States chaps, but certainly freshly foreboding in print.

In all the mathematics, there's hardly any question but that U's contribution to the family coffer is the more significant, spotlighting again, as it does, the U comeback a la the reorientation primarily effected initially by the Ross

(Continued on page 15)

Quite A Trick

Hollywood, March 14.

Norman Maurer, producer of Columbia's "Three Stooges Meet Hercules," which rolls early May, is inventor of new animation process Dynatoon which he says photographs live action and automatically converts action to cartoon without aid of artist or artists.

Maurer, prexy of Process Illustrated Films, Inc., stated his attorneys Lyon & Lyon had heard from patent offices in Washington he would be issued 12 claims in patent in June. Inventor also asserted he had been working on patent for past three years.

Possibility exists he may do a Stooges film in Dynatoon and color after "Hercules."

3 Asst. Generals In Paramount's Sales Echelon

Paramount's domestic sales organization, in a major change since Jerry Pickman was named in charge under global sales v.p. George Weltner, has been reorganized under three assistant general sales managers. New setup is designed, says Pickman, to coincide with the policy of marketing each picture individually and on an area-by-area basis.

Realignment has Hugh Owen in charge of the national sales department, Sidney Deneau in charge of the homeoffice sales department and Howard Minsky in charge of the sales administrative department. All three assistant general sales managers will continue to headquarter in New York.

Owen's national sales department will be responsible for the sales and administrative functions of Par's 28 branches and will supervise branch selling at the local level. Deneau heads Par product sales to national and other major theatre outlets across the country. Minsky's is a sales support unit which will coordinate the efforts of the field sales organization.

Owen had been v.p. of Par Distributing in charge of the eastern division. Deneau was ditto in charge of the west, and Minsky was assistant to Weltner.

Par's five division managers in the field, now designated as regional sales managers, are John G. Moore, Boston; W. Gordon Bradley, Atlanta; Alfred R. Taylor, Chicago; Tom W. Bridge, Dallas, and H. Neal East, Los Angeles.

These five will be freed from administrative responsibilities and thus will be enabled to give more time to "constructive planning," according to Pickman.

Exec added that the new personnel structure will mean more effective marketing of films in all types of theatres and will allow for closer coordination between sales and the ad-pub departments.

LOEB & GOULD AS 'INFLUENTIALS'

By VINCENT CANBY

A new, and perhaps most significant, chapter in the corporate history of 20th-Fox was begun last week with the election to the 20th board of brokerage house reps John L. Loeb, senior partner of Carl M. Loeb, Rhoades & Co., and attorney Milton S. Gould, for Treves & Co.

Their election, first predicted in VARIETY in late January, thus gives voice to a powerful and sure-to-be articulate group of 20th shareholders who have been dissatisfied with some recent 20th policies. It's estimated that Loeb-Rhoades and Treves control about 400,000 shares of 20th stock, in addtion to which other brokerage houses, which also have been buying up 20th stock in last 18 months, control another 400,000 which will vote with the Loeb-Rhoades-Treves directors.

This would give the two new 20th directors representation for approximately 800,000 shares of common, or over one-third of the company's 2,338,536 shares outstanding. To accommodate Loeb and Gould the 10-man board was increased to 12.

How much power will the new men have? The answer would seem to be considerable. As one insider put it, control of one-third of the stock of a company might not be significant if management has been successful in bringing up the profits, but this has not been the case at 20th in last two years. Company's net dropped from $7,582,357 in 1958 to $4,163,135 in 1959. In addition to which, 20th reported a $5,000,000 loss after taxes on studio activity in 1959. Although the preliminary figures on 1960 will not be available until March 31, it's been rumored that the company sustained another sizeable loss on studio activity last year.

A Fat Corpus

Reason for the brokerage houses interest in 20th is simple: the company, despite production losses, still is a very rich corporation. In 1959, for example, all departments, with the exception of the studio, were operating in the black. Also, 20th has a large group of "fringe" assets—real estate both here and abroad, film backlog, etc.—which may eventually be spun off to the shareholder's advantage.

Spokesmen for the Loeb-Rhoades-Treves combine deny any intention of trying to unseat present 20th management or desire to take part in managerial decisions. However, corporate policies are certainly due for careful scrutiny. Perhaps the first indication of the latter was the announcement Friday (10) by prexy Spyros P. Skouras that negotiations looking towards 20th's acquisition of National Telefilm Associates had "collapsed."

Reason for the "collapse," it was

(Continued on page 19)

Massachusetts Investment Trust Credited for Sharp Paramount Rise

Paramount stock on the N. Y. Stock Exchange had an extraordinary rise over the past week. The common issue jumped to $80 per share, an all-time high in the company's history. Earlier in 1960 it was $39.50. In the single week ended Friday (10) there was an advance of $10.62½ per share as 47,400 shares exchanged hands.

The upbeat was specifically attributed to the Massachusetts Investment Trust, open-end operation, which bought heavily and set off a chain reaction. This big-money outfit bought in on the theory that the Par shares are undervalued in relation to other listings in other industries.

Other investors followed suit, although obviously there were not too many of them. The 47,400 volume was short of unusual; the fact stands out that the buyers by far outdistanced the sellers and thus the startling jump quotation.

N. Y. Times story on Saturday (11) had it that VARIETY's analysis of what's going on in Wall Street was responsible for the rise in film prices. Actually, the story served to focus attention on the growing awareness of the "growth" possibilities of numerous pic corporations and the increasing interest in same.

Contrasts

Interesting to Massachusetts Investment, and others, is the fact that the film business was a $1,700,000,000 business in 1947, and it went down to $1,000,000,000 in 1956, and it's now back to $1,300,000,000. This goes hand in hand with the aforementioned "growth."

Metro soared to $57.75 per share last week, for another new high.

The bulls of Wall Street, looking for good things in an inflationary period, are turning to Par, M-G and other film outfits because of the earnings vis-a-vis stock price ratios which are attractive. Also to be considered are what the downtowners call the "hidden values," i.e., strong assets such as the film backlogs and real estate which are carried on the books at little more than token entries.

Echoes of Royalty

Honolulu, March 14.

With the possible exception of Alaska, Hawaii may be the only state that doesn't have a showhouse with the almost-inevitable name of "State theatre."

Honolulu theatres bear such names as Princess, King, Queen and Palace—reflecting Hawaii's heritage as a monarchy before annexation by the U. S.—but there's no State theatre. Royal circuit plans to call its new Waikiki showhouse the Royal State, however, if and when it decides to go ahead with the project.

L.A. Itself Blah But Film Labor Data Cheering

Hollywood, March 14.

Despite Los Angeles continuing as one of the 25 critical unemployment sectors in U.S., number of theatrical and video film employes on payrolls during February set another 12-year high, figures culled by California Dept. of Employment reveal.

Preliminary figures for last month were most encouraging in number of jobs, the tally reaching 43,100, according to Gaylord Pitts, area analyst for the state headquartering in Los Angeles.

The final tabulation for January also showed a surprising boost in number of employed. As it now turns out, last month also perked to 42,700 on payrolls instead of 100 less. The 42,600 was an initial estimate, but the final and official figure also established a new high by bettering the 42,600 for December.

Average weekly and hourly earnings for January were down slightly due to spread of employment, Pitts stated. The final figures for February are not yet in, altho they appear encouraging in comparison to preceding month.

Officially, January average weekly earnings were $174.14 as compared to December at $152.70. Average hourly earnings for January were $3.58 as compared to $3.61 for previous month. Average hours per week by employes in production amounted to 41.1 in January against 43.3 last December.

Studios continue at day and night pace in production, both for telefilms and theatres. This activity is encouraging in face of government reports of layoffs in auto, construction and food processing industries in California and increase of 12,600 in insured unemployment for week ended Feb 25.

Janet Leigh's 'Dark John' Gets Judicial Heave-Ho On His $2-Mil Action

Merced, Cal., March 14

Superior Judge Gregory P. Maushart doesn't think the fact that actress Janet Leigh was, briefly, a teenage bride is worth $2,000,000—or $2.

He said so in throwing out of court a libel suit filed by Miss Leigh's quondam husband, salesman Kenneth Carlisle, against the actress, Fawcett Publications' Motion Picture magazine and Shroeder News Co., a magazine distributor.

Carlisle had sought $2,000,000 for libel and invasion of privacy because fan mag last December published a piece entitled "I Was a Child Bride" under Miss Leigh's by-line. The article identified Carlisle merely as "a dark boy we'll call John." Carlisle stepped forth and identified himself, saying he and Miss Leigh, both teenagers, eloped in 1942 and that the marriage was annulled later that year. Then he sued.

Said Judge Maushart: *"Let's be reasonable. I don't think this is a matter for a jury, and I don't think it is worth $2."*

The case was tossed out of court.

20th Quarterly 40c

Board of directors of 20th-Fox last Wednesday (8) declared a regular quarterly dividend of 40c a share on the common stock.

Dividend is payable March 31 to stock of record March 20.

ANITA LOUISE ADLER SELLS 45,000 SHARES

Hollywood, March 14.

Block of 45,000 shares of 20th-Fox stock owned by the late Buddy Adler were sold in January by his widow, Anita Louise Adler.

Sale believed took place last week of the month when market price varied from $43 to $47 per share.

Brazil Retrospective of Frank Capra-John Ford Via Modern Art Museum

Hollywood, March 14.

Government of Brazil, through country's Modern Museum of Art, will stage an eight-week "Capra-Ford Film Festival" this summer in various Brazilian cities in honor of vet directors Frank Capra and John Ford. Beginning in August, many of duo's top productions will be screened in such cities as Rio de Janeiro, Sao Paulo and Brasilia.

Some of the films to be played, according to advices to two screen toppers, will be Capra's "It Happened One Night," "Mr. Deeds Goes to Town," "Lost Horizon," "You Can't Take It With You." For Ford: "The Quiet Man," "The Informer," "Arrowsmith," "Tobacco Road."

Both directors will fly to Brasilia, capital city, sometime during summer to receive personal honors from the President.

Biogs on Loeb & Gould

Two newly elected directors of 20th-Fox, John L. Loeb and Milton S. Gould (see separate story), are men of extensive experience in corporate affairs. Loeb goes on the board as rep of Carl M. Loeb, Rhoades & Co., of which he is senior partner; Gould as rep of Treves & Co., a correspondent company of Loeb-Rhoades. Attorney Gould is a member of the law-firm of Gallop, Climenko and Gould.

Both men have reputations as trouble-shooters with special talents for putting distressed companies back on their feet. Liquidation or "quick buck" operations are not in their line.

Loeb, a prominent investor, graduated from Harvard in 1924 and was associated with the American Metal Co. until he became a partner in Loeb-Rhoades in 1931. He was named senior partner in 1955. From 1951-55 he served on the N. Y. Stock Exchange board of governors. He's also on board of Continental Device Corp.; Distillers Corp.-Seagrams Ltd.; Dome Petroleum; Empire Trust; Natus Corp.; Texas Butadiene & Chemical Corp. and Union Texas Natural Gas Corp.

Gould has been engaged in general law practice with special emphasis on utilities, securities and corporate litigation. He was formerly associated with Federal Judge Samuel Kaufman and has served as a director of a number of publicly-owned companies such as Pittsburgh Railway, Lanston Industries, Western New York Water. Presently he's on boards of Citizens Utilities and Pex-Star Oil & Gas.

Paul Newman-Martin Ritt Set Own Pix With Col.

Hollywood, March 14.

Paul Newman and director Martin Ritt have entered into a multiple-release arrangement with Col. partnered indie company.

Actor will star in some of the films sans Ritt as director, and Ritt will helm several without Newman.

In springtime, all Europe sparkles with fun. It's less crowded...accommodations are plentiful. Prices are lower...your dollar buys more. And you get there on the finest Jetliner flying the Atlantic. When you arrive, you can call on TWA's friendly people at any time for helpful advice on language, shopping, currency, sightseeing. Reserve now, First Class or Economy, on the superb ***TWA SuperJet.***

LONDON · PARIS · ROME · FRANKFURT
LISBON · MADRID · ATHENS · BOMBAY

Fly to Europe via New York or Polar Route† from Los Angeles

Call your travel agent or your nearest TWA office

†Effective April 15

USA · EUROPE · AFRICA · ASIA
TWA
THE SUPERJET AIRLINE

*TWA THE SUPERJET AIRLINE is a service mark owned exclusively by Trans World Airlines, Inc.

Drop 14 of 30 Hands At NSS, Los Angeles

Los Angeles, March 14.

National Screen Service sliced 14 off its exchange staff of 30, mostly among shipping and clerical personnel, in an economy move.

NSS, with its headquarters building on Film Row condemned by state to make way for the new Olympic Freeway, must now find other quarters. Remaining staffers must vacate by May 1, and have been notified by eastern toppers they probably will move into the Paramount exchange.

THE LARK AT DAWNING

Juliet Prowse Faces Her Unamused Masters—Out

Hollywood, March 14.

Juliet Prowse can't get along without her own makeup man and personal secretary in Hawaii, so Paramount and Hal Wallis will get along there without Juliet Prowse. Another actress will get the role with Elvis Presley in "Blue Hawaii" due to roll in the 50th state on Friday (17).

Actress had, through her agent, rapped her home lot, 20th-Fox, for failure to protect her interests on the terms of the loanout. Only peep from that source indicates they await official word on her balk before placing her on suspension. Miss Prowse had anticipated this, previously stating she would go to Manhattan and wait it out a la Marilyn Monroe.

N. Y. to L. A.

Buster Bonoff
Jim Boles
Gloria Cooper
Bette Davis
Hillard Elkins
Richard Gehman
Philip Gerard
Valerie Green
Bob Hall
Howard Hawks
Joseph M. Hyman
Doug Netter
Mike Nidorf
Clark Ramsay
Nicolas Reisini
Ben Segal
Manny Steinfield
Caskie Stinnett
Mary Ellen Terry
Lowell Thomas
Bob Weitman
Ralph Wheelwright

L. A. to N. Y.

Ken Englund
Edward S. Feldman
Bud Getzler
Harold Hecht
Kenyon Hopkins
Herbert Klynn
Karl Malden
Larry Marshall
Tom McDermott
William Perlberg
Dick Powell
William P. Reich
Leo Salkin
George Seaton
Sylvia Sidney
Joel Spector
George Stevens Jr.
Selene Walters

U. S. to Europe

Bret Adams
Paddy Chayefsky
Harvey Chertok
Michael Chinigo
Johnny Desmond
T. S. Eliot
John Wynne-Evans
Cy Feuer
William Holden
Mac Kriendler
Joseph E. Levine
Benno Moiseiwitsch
Bryan O'Byrne
Tom Statho Sheridan
Frank E. Taylor
Joseph R. Vogel
Meredith Willson

Europe to U. S.

Brendan Behan
Chan Canasta
Shelagh Delaney
Mike Harrison
Henry Levin
Leslie MacDonnell
Jimmy Sangster
Peter Ustinov

It's Still Africa

Howard Hawks is in the midst of producing-directing "Hatari" in East Africa.

Shooting schedule is unusually extensive and Hawks was asked why. He replied: "The rhinos didn't read the script."

Credit Card: The Funny Side

Hollywood, March 14.

The new Great American Pastime — flashing credit cards — is beginning to get quite a play in upcoming production plans. Following last week's Columbia Pictures' disclosure that it would make "The Diners' Club Man," Samuel Goldwyn Jr. now reports he will film, under title of "Live Now, Pay Later," the experiences of Joseph Miraglia, who last year went on a credit-card spending spree.

Miraglia, later hauled up before N. Y. police when he failed to pay after being dunned, consequently "told all" in a Life mag article. It was reported at the time that the coin received from mag enabled him to square up.

Col's plans brought an immediate protest over title from indie producer Alex Gordon, who claimed a 1958 title registration with MPAA of "The Diners' Club," on which he maintains he still holds straight priority and for which he has a screen treatment near completion.

Diners' Club last week, however, advised Gordon it would not grant him permission to film firm's operation, on grounds it already had closed a deal with Col for a comedy treatment of operation and on which club prexy Al Bloomingdale has given assurance of full cooperation during production.

Gordon, who plans a dramatic approach to subject, voiced intentions nevertheless of maintaining his priority on 1958 tag pending outcome of any negotiations with Col. Producer has a multiple-pix deal with company.

Toronto Set for Sunday Films; May Change From Hicksville

Toronto, March 15.

By third week in April, film houses in Province of Ontario will be open on Sunday, according to an amendment to the Lord's Day Act introduced by the Ontario Legislature. This will implement referendums conducted by Toronto and 14 other Ontario communities and permit houses to open at 1.30 p.m. Sundays and close at midnight. Premier Frost described the new measure "as giving the people what they want."

A section in the Theatres Act will be repealed but an amendment will provide that children under 12 cannot attend a theatre afer 7:30 p.m. unless accompanied by a person at least 16. (At present, children under 14 cannot attend a theatre on weekdays after 6 p.m. unless accompanied by an adult.)

Such chains as Famous Players (Can.), Odeon Theatres (Canada) and Twentieth Century Theatres, plus independents, favored Sunday showings; ditto the Motion Picture Projectionists Union which passed unanimous resolutions prior to the two-to-one vote of citizens.

The Sunday trade is expected to compare favorably with the traditional big biz on Fridays and Saturdays, besides augmenting the tourist trade hitherto scared away from "dull" Torono, the Canadian equivalent in jokes to the proverbial Philadelphia.

Lombardo Due In U.S.

Rome, March 14.

Goffredo Lombardo, Titanus prexy, leaves Rome March 19 for New York, accompanied by Franco DiSimone. He plans a week's stay in Gotham on company biz including production plans and U.S. handling of Titanus' "Girl With a Suitcase."

Lee Steiner, Yank rep for Italo company, then accompanies both men to Coast for further talks; they'll be at Beverly Hilton.

Japanese Form Firm to Distrib In Yank Market

Hollywood, March 14.

Trio of Japanese film figures have set up Data International Films Ltd., for purpose of purchasing films for distribution in both U.S. and Japan. George Fukuda is prexy; Dr. Wallace Nagata, v.p.-director; David T. Yokazeki, secretary-treasurer.

Initial American release will be "White Snake Enchantress," feature cartoon produced by Toei Film Co., Tokyo. Negotiations also are on with same firm for a second cartoon, "Sayuku."

Future co-production deals are being sought between Japanese and American companies for worldwide distribution. Data also is seeking pix for tv and theatrical distribution in Nippon.

Caldana (Kidder & Co.) Sees AB-PT Climb

P. L. Caldana, investment researcher with A. M. Kidder & Co., likes the appearances of American Broadcasting-Paramount Theatres which, he says, has "significant appreciation potential."

The Wall Streeter sees a possibility of AB-PT earnings reaching $5 to $6 per share by 1963, and if this comes to be it would be a spectacular climb. Corporation last year earned $1.92 per share, up from the previous year's $1.40. Analyst also cites the possibility of a dividend increase.

Key factor behind Caldana's bullishness is the growth of AB-PT's tv business, which has shown a 500% expansion since 1953.

He notes that when AB-PT was formed in 1953, 68% of its business was in motion picture theatres. The situation is much healthier today, with theatre properties having been cut from 708 to 498 sites, with theatre receipts amounting to $91,000,000, and accounting for 32% of the AB-PT busines. Theatre earnings have gone up as the costs, along with the physical structure, were cut. Most of the remaining theatres are operating at a profit.

Technicolor Purchases Marshall-Burns, Chicago, In 'Diversifying' Action

Hollywood, March 14.

Technicolor Inc., via an exchange of 135,000 shares of company stock, has acquired by outright purchase Marshall-Burns Inc. and Affiliated Companies, national merchandising firm headquartered in Chicago.

Move marks a step nearer to Tech's planned consumer marketing of a new-type home movie projector and new film. Color concern has been readying sales of this new product through its Consumer Photographic Products Division, and it's expected that marketing assistance of M-B will greatly strengthen sales efforts by CPPD.

Principal activity of Marshall-Burns, which will continue to operate under its present name as a division of Technicolor, is distribution of specialty products through super-markets and drug chains. Sales for year ended Dec. 31, 1960, were $9,018,946, and profits before taxes amounted to approximately $600,000, net after taxes approximately $312,000.

Joe Vogel in Europe

Joseph R. Vogel, president of Metro, off to Europe over the past weekend to join Robert H. O'Brien, v.p.-treasurer, and Maurice Silverstein, v.p. of Metro-International, who went ahead.

Execs will tour Rome, Munich and London on production matters, reportedly including the acquisition of new pictures.

RISE OF THE CATHOLIC CRITIC

Hollywood 'Purer' Than Paris?

Sidney and Shurlock Seem Miles Apart—Producer Wants to Give Europe the Black-Eye

Perhaps Columbia producer George Sidney, now touring the country promoting his "Pepe," and Geoffrey Shurlock, head of the Production Code Administration should sit down for a long chat. In the public prints of late (including VARIETY, March 1), Sidney has been sounding off on the unfair competition to U.S. films provided by foreign imports which, made outside the U.S. and the Production Code, can treat just about any subject they want as long as they are called arties.

Hollywood, said Sidney during a recent Minneapolis stopover, is now taking the blame for all the sexy imports. As a result, he would like the Customs authorities to crack down on the imports, or make it mandatory for all imports to be passed by the PCA.

Interesting angle is that the PCA's Shurlock has gone on the record numerous times to say that as the Code is now written, almost any subject, with the exception of perversion, can now be handled by Code producers, as long as it's handled in good taste. (And there are some observers who would add that even perversion has gotten by in Code films.)

So, What's His Point?

Considering that Hollywood has been able to turn out such pix as "Suddenly Last Summer" and, more recently, a flood of films having prostitutes or high class call girls as their heroines ("Go Naked in The World," "World of Suzie Wong," "Butterfield 8," etc.), Sidney would seem to be objecting more to the frank treatment of sex in foreign films, rather than to subject matter. However, there would also seem to be room for argument about the quality of domestic vs. imported "treatment."

Roman Catholic Legion of Decency last year found that 24.33% of all domestic product fell into the B (objectionable in part for all) category, compared with 18.87% of the imported films. The LOD takes into consideration treatment as well as subject matter.

Sidney would seem to be on firmer ground when he pinpoints the irony in the fact that the frank foreign films shown here to general audiences are classified for adults only in their home countries. It's true that while foreign producers have, comparatively speaking, "carte blanche" in this country, American films often must undergo rigid censorship in other countries before they are released.

However, this premise might lead to the assumption that U.S. product stands in need of being cleaned up, in one way or another, so as not be censored abroad, or that some sort of film classification procedure should be instituted in the U.S. market.

In any case, it seems an oversimplication of a serious and complex problem to state that foreign films are responsible for the U.S. film industry's current public relations woes.

Perennial Mobsterism

Popularity of the "Untouchables" teleseries is prompting some theatres to cash in—or at least that's the hope—by coupling a pair of last year's hot shoot-'em-ups in the same genre.

Getting the package treatment are "Al Capone" and "Purple Gang" (both AA), and in some cases "Legs Diamond" (WB) is being tacked on for good rat-tat-tat measure. Gimmick, of course, is to highlight the "Untouchables" angle in filmpage advertising. Allied States Assn. is especially high on the trio as a program, and is so alerting its membership.

Screen Credits: Make 'Em Simple

Martin Davis, chairman of Motion Picture Assn.'s ad and publicity directors committee, has issued a new call to Hollywood guilds to join coordinated effort to uncomplicate the billing problem. He is asking Screen Directors Guild and Screen Actors Guild, and others, to join his committee in a study of entire situation for quick solution.

Contractual requirements for specific credits should be simplified in advertising material, TOA bulletin to members and trade press states. Such a move would make it easier for film advertising departments to create more interesting ads.

TOA's reps on Ad Coordinating Committee are already pledged to work towards this goal.

'Candy From Stranger's' Special Legion Rating, Though Nixed by MPAA

The British-made "Never Take Candy from a Stranger," which was turned down for Production Code approval, is not regarded as "morally offensive" by the National Legion of Decency. The Catholic reviewing organization gives the picture a separate classification, meaning it's okay so long as there are safeguards against wrong interpretations or false conclusions.

Subject matter concerns the molestation of small children. Legion notes this is a perennial sociological problem "treated with moral caution and without sensationalism." However, says the Legion, it could have a harmful effect upon the very young accompanied by a parent, and it's pointed out that the pic's advertising underlines that children will not be admitted unless accompanied by a parent.

Legion also this week offered a rave notice for Walt Disney's "Absent Minded Professor," recommending the comedy for the entire family and billing it "superior, wholesome entertainment."

STARK'S 3 NEW TALES

Set Writers on Scripts Derived From Novels

Hollywood, March 14.

Ray Stark's World Wide Productions has activated three story properties for indie filming this year and next, and signed as many writers to work on screenplays.

Trio include "Rampage," novel by Alan Caillou, on which Marguerite Roberts is scrivening; Guy Endore's novel, "King of Paris," which author is doing screen treatment; and "Assault on the Queen," Satevepost serial by Jack Finnet which Liam O'Brien is scripting. "Rampage" will be lensed in Malaya, and "King" entirely in Paris. Eliot Hyman's Seven Arts Productions shares screen rights on latter.

STEVE TRILLING CHORES

Follow Changed Status When Way Cleared for Orr

Hollywood, March 14.

Steve Trilling, who stepped from associate production head of Warner Bros. to special production projects following elevation of William T. Orr to overall chief early this month, has been handed two pix for first duties under new setup.

He'll supervise production of Meredith Willson's "The Music Man," being produced and directed by Morton DaCosta, and also will produce "8th Air Force," James Stewart starrer, as his first actual producer assignment.

RAP JOLLY PRIEST & BIBLE ORGIES

By ROBERT J. LANDRY

The Roman Catholic critic of the popular arts in America, a multiplying species within the hierarchy, shows himself anew, and in distinctly modern idom, in an often caustic, bunk-free, light-throwing just-published volume, "Movies, Morals and Art." The key word, of course, is central to the title and the church: *morals*.

Morality to Catholic critics and non-Catholics does not differ so much, save perhaps as regards, say, divorce and birth control. In any event what the Catholic voices say against film content and emphasis nowadays is not their comment alone.

Apparently Catholic critics are being encouraged. They appear, too, to be improving in style, balanced statement and mdepth of penetration. One of them, John E. Fitzgerald of Our Sunday Victor was the Screen Producers' Guild's "Critic of the Year" two years ago. Criticking is another aspect of the church's latterday interest. It follows classification, parish pledges, film study groups, college courses, Father Keller's Christopher awards to the arts, and so on.

Suffice that the latest book of Catholic analysis of motion pictures has the first requisite of good criticism: readability. It is a joint venture of a layman, Frank Getlein, and a Jesuit priest, Harold C. Gardiner. It is intellectually arresting that both men drip scorn on that hokum barrel fellow, "the jolly priest," including Bing Crosby as a principal offender in "Say One for Me" (20th-Fox). To quote Getlein, the jolly priest pops up intermittently in some "immensely meretricious movie." The type is, he declares, "almost purely an economic phenomenon" and in dubious compliment to Hollywood he adds, "to some degree Catholics are being bought off by the jolly priest movies." Unmentioned but presumably included in the scoffing would be nuns who play baseball, tennis, water polo or hockey. Again quoting, *"The message of all these films is that religion can be fun. It can't."*

"Movies, Morals and Art" is a third book (Sheed & Ward, $3.50) in a series which started with Edward Fischer's "The Screen Arts" and was followed by Father William F. Lynch's "The Image Industries." All three books, and more in prospect, are fruitage of the late Pius XII's admonition to the faithful to study the pop arts, and particularly the theatrical feature film.

It will come as no great surprise that the two co-authors substantially agree, though considerable reader interest lies in their contrasting examples and emphases. The priest offers a broader philosophical sweep. Unchastity and immodesty are stressed, as is typical, but Father Gardiner deplores the bad example of soft living, chi-chi settings, pervasive triviality. These are familiar echoes in the analysis of fiction, radio, television, stage drama and ad-copy in our time, and hardly faults unique to the screen.

Mention is made of "such undoubtedly funny films" as Alec Guinness' "The Lavender Hill Mob" and "Kind Hearts and Coronets," the cleric commenting, "I have nothing against films that can find a comical side to thievery and murder; all I am saying is that the moral climate in which they are so readily and gladly accepted is a climate in which human life has come to be thought of as worth very little."

Interestingly, Father Gardiner passes the following judgment as to Tennessee Williams' "Suddenly Last Summer":

"This sombre story is a deeply impressive commentary on the doom that lies in wait for the transgressor" . . . and it is . . . "immeasureably more

(Continued on page 19)

Last-Minute Downfall of Sin, Aggression and Sex Fantasies Cited Against Films & Video

Washington, March 14.

A Senate investigation into crime and violence in juvenile behavior vis-a-vis crime and violence in motion pictures and television shapes as one of the unhappier prospects on the Congressional horizon for both industries.

The probe appears to have been triggered primarily by a report to the Senate Juvenile Delinquency Subcommittee which rapped both media for overlong children with product spurring "aggressive and sexual fantasies."

The report compiles the findings and recommendations of the Conference on Impact of Motion Pictures and Television on Youth held last June in New York by the National Council on Crime and Delinquency. The Ford Foundation financed the conference.

(It was not made clear why the Council sat on the report until now unless it was to obtain the publicity advantage of releasing it before a well-covered Senate hearing.)

Sen. Thomas Dodd (D-Conn.), Chairman of the Subcommittee, said after the windup of a two-day set of hearings on juvenile delinquency that his group would launch an investigation into tv and pictures. "Everybody is up in arms about crime-and-violence," he was quoted as saying.

The report, given the subcommittee by Milton G. Rector, executive director of the Council, began with the premise that tv and films are powerful shapers of the child's mind—for good or evil—and had these kind words before launching the attack:

"These modern media represent a significant contribution to culture and entertainment. New windows to the world have opened to children and adults. Knowledge has generally been advanced for millions.

But it went on to say: "The amount of time and number of tv programs involving crime, horror, violence is conspicuous. Rather than diversification and balance of 'menu' there appears a preponderance of such programs . . . .

"Public concern has been expressed about the bad effects of the horror, crime, violence and sex movies and tv shows on the youth of the nation and its relationship to juvenile delinquency."

Stereotypes

The report said tv and pictures have an effect of "creating and reinforcing certain stereotypes, antisocial attitudes and behavior patterns" which are "intensified by dramatization and glamorization." As examples, it gave:

"1. The weak, comic or brutal father and his representatives, the stupid, ineffectual, callous police as well as other authority figures such a judge, law enforcement personnel and institutions in our society.

"2. The well-meaning but ineffectual or naive mother and her representatives, the teachers or social worker.

"3. The teenager devoted only to pleasure- seeking and depicted largely as a non-contributing, if not actually dangerous, member of society.

"4. The criminal who has prospered for many years before his downfall in the last three minutes of the program."

The two media, according to the report, also have what it termed "effects on reinforcement of reality—fantasy confusions," and explained:

"Whether because of a normally immature capacity to separate reality and fantasy or because this function of their mental development is poorly developed, the constant viewing of programs . . . present these children with too large quantities of material which

(Continued on page 15)

Canadian Eagle-Eyes

Regina, Sask., March 14.

Canadians have spotted a couple of bloopers in 20th-Fox's "The Canadians," filmed in Saskatchewan.

Near the end of the film, Burt Metcalfe, who portrays an ambitious young constable, is reprimanded by the sergeant for slouching in his saddle and having his collar open. Overlooked by the sergeant is the fact the guy's hat is on backwards.

In an earlier scene, badman Jack Creley refers to badman Scott Peters as Billy. But Peters' name is Ben.

Metro-Kalvar In Photo Products Co.

Metro and the Kalvar Corp. have joined hands on a 50-50 basis in the formation of a new company which has the exclusive rights to the development and marketing of Kalvar photographic products in the motion picture, television and still amateur photo fields.

Kalvar, whose president is Alfred Jay Moran, is working on a new type of film which does not require chemical processing; photography would be taken out of the dark room. Film is exposed by light to form the image and heated to develop the image.

Commercial use of the process to date has been limited mainly to the copying of microfilm images for industry and government. Idea now is to extend the process into the various other forms of photography. Object being quality, speed and lessened costs.

M-G technicians are working with the Kalvar specialists on development of the system.

New Before-Trial Quiz Of Martin Starr Thurs. At Ferguson's Request

Martin Starr, longtime radio commentator on matters cinematic, makes his third pre-trial appearance before defense counsel on Thurs. (16) in connection with his $200,000 defamation action against United Artists and Roger Lewis and Columbia Pictures and Robert S. Ferguson, severally and jointly.

Sidney Shreiber, special counsel for Ferguson, requested this repeat performance by Starr. Setting is the N.Y. offices of Schwartz & Frohlich, representing Columbia. Arthur Schwartz of the latter law firm extensively examined Starr at previous before-trial sessions.

Present at the new questioning will be Gerald Phillips and Donald J. Wollins, representing United Artists and its ad-pub veep, for Phillips, Nizer, Benjamin, Krim & Ballon.

Starr's attorney is Harry Heller of Brooklyn. His action stems from Starr's firing some years ago by WOR after, he charges, Lewis and Ferguson rapped him to management there.

'MY GEISHA' ON LOCATION

MacLaine, Montand and 90 in Kyoto 40 Days

Tokyo, March 14.

Cast and crew of "My Geisha" (Par)—90 persons—moved from Tokyo to Kyoto for 40 shooting days. Cast includes Shirley MacLaine, Yves Montand, Edward G. Robinson, Bob Cummings and Yoko Tani.

Unit will use Kyo Ho Studio in Kyoto, later returning to Tokyo for additional lensing.

One-Eyed Jacks
(V'VISION—COLOR)

Stirring adventure tale masterfully directed by Marlon Brando. Striking settings and camera work. Sizzling b.o. looms.

Hollywood, March 9.

Paramount release of Frank P. Rosenberg production. Stars Marlon Brando, Karl Malden. Katy Jurado; introduces Pina Pellicer. Directed by Brando. Screenplay, Guy Trosper, Calder Willingham, based on novel, "The Authentic Death of Hendry Jones," by Charles Neider; camera, Charles Lang Jr.; editor, Archie Marshek; art directors, Hal Pereira, J. McMillan Johnson; music, Hugo Friedhofer; sound, Hugo and Charles Grenzbach; assistant directors, Francisco Day, Harry Caplan. Reviewed at the studio, March 9, '61. Running time, 137 MINS.

Rio	Marlon Brando
Dad Longworth	Karl Malden
Louisa	Pina Pellicer
Maria	Katy Jurado
Bob Amory	Ben Johnson
Lon	Slim Pickens
Modesto	Larry Duran
Harvey	Sam Gilman
Howard Tetley	Timothy Carey
Redhead	Miriam Colon
Bank Teller	Elisha Cook
Leader of the Rurales	Rudolph Acosta
Bartender	Ray Teal
Bearded Townsman	John Dierkes
Flamenco Dancer	Margarita Cordova
Doc	Hank Worden
Margarita	Nina Martinez

With "One-Eyed Jacks," Marlon Brando adds another character to his list of respected histrionic achievements, but this time he has ranged beyond the limited sphere of the actor to assume directorial controls and guide an entire process of creative interpretation with meticulous, dynamic intensity and integrity. In striving above all for clarity, honesty and dimension of characterization, he has constructed a compelling experience out of a serviceable work of adventure fiction.

With a reputed $5-$6,000,000 at stake Brando gives Paramount's full-house prospect for its gamble. The Pennebaker production, produced by Frank P. Rosenberg under the executive aegis of George Glass and Walter Seltzer, is, in short, of whopping wicket potential.

The production, framed against the turbulent coastline of the Monterey peninsula and the shifting sands and mounds of the bleak Mexican desert, is notable for its visual artistry alone. There is an appreciation of color and of nature that is a credit to the remarkable VistaVision-Technicolor camera virtuosity of Charles Lang Jr. The superior visual aspect is backed up formidably by the balance of the film's photographic crew: second unit photographer Wallace Kelley, special photographic effects man John P. Fulton and process photographer Farciot Edouart. Comparable plaudits must go to the art directing team of Hal Pereira and J. McMillan Johnson for the flavor and authenticity they have instilled in their interior sets and for the part they have played in selection of outdoor locale.

Charles Neider's novel, "The Authentic Death of Hendry Jones," is the source from which Guy Trosper and Calder Willingham penned their tellingly direct screenplay. It is the brooding, deliberate tale of a young man (Brando) consumed by a passion for revenge after he is betrayed by an accomplice (Karl Malden) in a bank robbery, for which crime he spends five years (1880-1885) in a Mexican prison. His vengeful campaign leads him to the town of Monterey, where Malden has attained respectability and the position of sheriff, but romantic entanglements with Malden's stepdaughter (Pina Pellicer) persuade Brando to abandon his intention until the irresistibility of circumstance and Malden's own irrepressible will to snuff out the living evidence of his guilt draws the two men into a showdown that is fatal to the latter.

It is an oddity of this film that both its strength and its weakness lie in the area of characterization. Brando's concept calls, above all, for depth of character, for human figures endowed with overlapping good and bad sides to their nature. In the case of the central characters—his own, Malden's, Miss Pellicer's—he is successful. But a few of his secondary people have no redeeming qualities—they are simply arch-villains. It is here that Brando appears to contradict his basic purpose.

In spite of the familiarity of his mannerisms as an actor, in spite of the handicap of serving as his own director, Brando creates a character of substance, of its own identity. It is an instinctively right and illuminating performance. The character makes sense, and undergoes a considerable transition of nature in the course of the film, which has captured to an astonishing degree the gradually changing quality of events in a novel.

Another rich, vivid variable portrayal is the one by Malden. Katy Jurado is especially fine as Malden's wife. Outstanding in support are Ben Johnson as the bad sort who leads Brando to his prey, Larry Duran as Brando's doomed Mexican buddy, and Slim Pickens as a sadistic deputy. Others who score in prominent secondary roles are Sam Gilman, Timothy Carey, Miriam Colon, Elisha Cook, Rudolph Acosta and Ray Teal. Pretty Miss Pellicer, who makes her screen bow in this film, does a sensitive, sympathetic job.

"Jacks" is a long film, but it is credibly and tautly knit by editor Archie Marshek. Hugo Friedhofer's melodically romantic strains are a delight to the ear. Soundwork by Hugo and Charles Grenzbach is excellent. *Tube.*

Le President
(FRENCH)

Paris, March 14.

UFA release of Cite-Fides-Terra-CESI Films production. Stars Jean Gabin; features Bernard Blier, Renee Faure, Louis Seigner, Henri Cremieux, Alfred Adam. Directed by Henri Verneuil. Screenplay, Michel Audiard from novel by Georges Simenon; camera, Louis Page; editor, Jacques Desagneaux. At Paris, Paris. Running time, 110 MINS.

Emile	Jean Gabin
Philippe	Bernard Blier
Milleran	Renee Faure
Governor	Louis Seigner
Minister	Henri Cremieux
Francois	Alfred Adam

This film is mainly a vehicle for actor Jean Gabin. After a happy tramp, an old drunkard, a broke Baron, now he is an elder statesman in this pic. Living in retirement, he has one last chance to make himself felt by preventing somebody from taking office before passing into history. Film is stolid and talky, but has some solid characterizations and an interesting look at pre-war French politics. But it looks like a limited foreign item.

Gabin's solid thesping and the crusty, crochety, sincere quality of the character weld well to have him dominate this sketchy pic and make it the main appeal. He is shown via flashbacks in a few situations of government and in his retirement receiving visitors or writing his memoirs. A young aide who had crossed him is kept from forming a new cabinet by Gabin's wrath at his past perfidy.

Film is overlong and verbose but in its favor are the restricted use of stock shots and isolated acting strength. Director Henri Vernueil has subordinated all to Gabin's powerful presence. It looms a good entry here. Technical credits are fine. *Mosk.*

Operation Eichmann

Heavyhanded study of one Nazi chieftain's infamous deeds. Mild b.o. splash via saturation is likely, but unsatisfactory film's impact should be short-lived.

Hollywood, March 2.

Allied Artists release of Samuel Bischoff-David Diamond production. Stars Werner Klemperer, Ruta Lee, Donald Buka. Directed by R. G. Springsteen. Screenplay, Lewis Coppley; camera, Joseph Biroc; editor, Roy Livingston; art director, Rudi Feld; music, Alex Alexander, June Starr. Reviewed at Screen Directors Guild Theatre, March 2, '61. Running time, 92 MINS.

Adolf Eichmann	Werner Klemperer
Anna Kemp	Ruta Lee
David	Donald Buka
Sara	Barbara Turner
Rudolf Hoess	John Banner
Frau Hoess	Hanna Landy
Kurt Messner	Lester Fletcher
Jacob	Steve Gravers
David (as boy)	Jim Baird
Sara (as girl)	Debbie Cannon
Jacob (as boy)	Jackie Russo
Lopez	Paul Thierry
Sanchez	Rudolfo Hoyos Jr.
Uri Goldmann	Norbert Schiller
Heinrich Himmler	Luis Van Rooten
Kuwalt Ch. of Police	Oscar Beregi Jr.
Felsner	Theodore Marcuse
Rostich	Otto Reichow
Eichmann's Driver	Walter Linden
Hans	Hans Hermann
Klaus	Hans Gudegast
Ben (Pilot)	Robert Christopher
Cafe Singer	Carla Lucerne

In their haste to capitalize on a topic of global import and immediacy, producers Samuel Bischoff and David Diamond have failed to come up with the sort of distinguished, meticulous and penetrating analysis that would justify a decision to risk aggravating the desirable climate of objectivity sought for the imminent trial. "Operation Eichmann" is a heavyhanded film that sheds virtually no insight on the character of the man and fails to convey the air of authenticity that is mandatory for a picture dealing so intimately with an inflammatory slice of modern history. It emerges a rather unsavory attempt at fast-buck exploitation.

Since it is ticketed for mass exhibition shortly before the outset of the trial itself, the Allied Artists release seems certain to generate some swift, though likely short-lived, wicket activity. But customers will go to see the film primarily out of curiosity to learn something of the man behind the beast, and it is here that "Operation Eichmann" will prove most unsatisfactory to them for, not only does it fail to penetrate, it has an emotional tendency to distort the issue. This factor may have a somewhat damaging effect on the picture's ultimate boxoffice.

The film, written by Lewis Coppley, begins with a questionable "prologue" in which Eichmann, played by Werner Klemperer, rants and raves at the audience in Hitleresque fashion over the travesty of justice, the "circus" of a trial he must endure before a smug world. First half of the picture is devoted to illustrating his activities as the grotesque monster responsible for extermination of 6,000,000 Jews in two years, second half centering on his post-war efforts to sustain Nazism while feverishly avoiding capture by the Jews. The film ends with the ultimate capture.

The hasty nature of the project is all too apparent in the patchwork dramatic quality. There are long, verbose lags and a number of mechanical oversights or inconsistencies. Film clips of shocking atrocities are incorporated for no absolutely pertinent reason, giving the picture, directed by R. G. Springsteen, an even more staccato pace. And most of the characters are so nebulous, so superficially drawn, that they defy audience identification. This is particularly damaging in the cast of the Israeli pursuers, who are almost entirely devoid of personality.

Klemperer, in undertaking a role of frighteningly distasteful proportions, acquits himself well. So does Ruta Lee as his mistress, in spite of the fact the character never comes into focus. Donald Buka is passable in the bland role of Eichmann's most tenacious pursuer. Others who attract attention, more or less favorably, are Lester Fletcher, John Banner, Hanna Landy, Jim Baird, Luis Van Rooten, Paul Thierry and Rudolfo Hoyos Jr.

Of the crafts, Joseph Biroc's camera efforts and Rudi Feld's art direction are most proficient. Roy Livingston's editing is not always as taut and smooth as desirable. The Alex Alexander-June Starr score is unobtrusive, and there is additional music in the form of a brief cabaret song by Franz Steininger and Gustav Heimo and a prayer sung by Cantor Sholom Katz. *Tube.*

L'Enclos
(The Enclosure)
(FRENCH)

Paris, March 7.

Clavis film production and release. With Herbert Wochinz, Jean Negroni, Christian Blech, Jean-Marie Serreau. Directed by Armand Gatti. Screenplay, Gatti, Pierre Joffroy; camera, Robert Juillard; editor, Yvonne Martin. Previewed in Paris. Running time, 100 MINS.

Karl	Herbert Wochinz
David	Jean Negroni
Lieutenant	Christian Blech
Doctor	Jean-Marie Serreau

There has been increased filmmaking interest in the Nazi crimes during the last war. This is a French film that deals with an ideological struggle between a young French Jew and a German anti-Nazi in a concentration camp. It is a reserved look at the camp horrors and dwells on the outlook of these martyred men. It looms a downbeat affair with mostly specialized chances but is of interest and worth careful placement in the light of the importance and treatment of this subject.

The camp's destruction of human values is depicted and then it concerns a cruel plot to make a hardened German anti-Nazi talk about a resistance plot among the prisoners by throwing him into an enclosure with a young Jew and telling the two that if only one survives he will not be killed.

The film covers the attempts to help them by the resistance group as well as the growing awareness of each other culminating in the Jew's sacrifice to help the German escape. If this lacks the epic sweep to make its human point more forceful, it at least has a harsh, sharp flair for men-in-crisis and makes a point about the infamy of Nazi terrors. Its stark lensing and location shooting in Yugoslavia also help.

Acting is good except that sometimes the roles become symbols rather than humane in great crisis. But this is forceful and not evasive. *Mosk.*

Posse From Hell
(COLOR)

Classic chase western hampered by moral and social overtones that slow the action and make types of the characters. Striking scenic views and star names should make it successful b.o. candidate.

Hollywood, March 7.

Universal release of Gordon Kay production. Stars Audie Murphy, John Saxon. Directed by Herbert Coleman. Screenplay, Clair Huffaker, from his novel; camera (Eastman), Clifford Stine; editor, Frederic Knudtson; art directors, Alexander Golitzen, Alfred Sweeney; music, Joseph Gershenson; sound, Waldon O. Watson, Joe Lapis; assistant director, Ray Gosnell Jr. Reviewed at the studio, March 7, '61. Running time, 89 MINS.

Banner Cole	Audie Murphy
Seymour Kern	John Saxon
Helen Caldwell	Zohra Lampert
Crip	Vic Morrow
Captain Brown	Robert Keith
Marshal Webb	Ward Ramsey
Johnny Caddo	Rudolph Acosta
Uncle Billy	Royal Dano
Burt Hogan	Frank Overton
Benson	James Bell
Jock Wiley	Paul Carr
Leo	Lee Van Cleef
Larson	Ray Teal
Dr. Welles	Forrest Lewis
Hash	Charles Horvath
Russell	Harry Lauter
Chunk	Henry Wills
Luke Gorman	Stuart Randall
Burl Hogan	Alan Lane

Universal's "Posse From Hell" is a picture-postcard western in which the picture, a sweeping Eastman Color Panorama of Lone Pine country where Mt. Whitney rises out of Death Valley, is eminently superior to the postcard. Release bogs itself down with sociological implications instead of sticking to action essentials.

Although Gordon Kay's handsome production is shy the story and character stature or novelty to please the discriminating patron, it will be appetizing fare for that legion of less selective, less critical filmgoers for whom escape and pictorial majesty are enough of a cinematic virtue. The names and performances of Audie Murphy and John Saxon should be an additional wicket stimulus to boost the film into a satisfactory boxoffice sphere.

Clair Huffaker adapted the screenplay from his own novel. Murphy plays a young gunslinger-turned-deputy who leads a small posse from a town named Paradise (despite the "Hell" of a title) in pursit of a quartet of killers who murdered some of the townspeople, robbed the bank and departed with the prettiest girl on the premises, Zohra Lampert. For one reason or another, the posse dwindles to a threesome, which nonetheless proves sufficient for the task of destroying the astonishingly inept foursome of baddies, who unaccountably but helpfully elect to double back to the scene of their crime instead of logically) high-tailing it out of the territory with their booty.

Huffaker's screenplay dwells at length on issues such as prejudice, cowardice, false fronts and moral courage. It attempts to glorify the classically humble, soft-spoken, regular-guy approach to life, which is fine but, in so doing, creates a filmful of distorted character stereotypes to make its point. Thus an earnest attempt to bring additional meaning to an essentially simple western backfires and becomes ludicrous.

Murphy, whose heroic exploits in real life make him ideally suitable for, and extra-believable in, super heroic roles, does his usual commendably restrained job. Saxon is outstanding here, creating the picture's most colorful character as a saddle-sore dude from New York who rises to the perilous occasion. Miss Lampert is pretty, but not consistently persuasive, as a fallen woman "had" by all four thugs. Among those in support, most lasting impressions are made by Rudolph Acosta, Ward Ramsey, Royal Dano, Lee Van Cleef and Vic Morrow, latter utilizing a kind of neo-classic Brando scowl to good effect as a heavy.

Herbert Coleman's direction rises in partnership with Clifford Stine's astute and agile lensmanship, but falls in association with Huffaker's uneven source material. It is Coleman's bow as a motion picture helmsman and there is evidence he has an uncompromising taste for realism, notably in the explosive way in which his characters are shattered by gunfire and the gasping way in which they die.

Frederic Knudtson's editing is efficient, and sets designed by Alexander Golitzen and Alfred Sweeney have the proper frontier flavor. *Tube.*

National Boxoffice Survey

Biz on Downbeat; 'Exodus' Still No. 1, 'Pepe' 2d, 'Alamo' 3d, 'Impostor' 4th, 'Cry' 5th

Seasonal influences, Lent and approaching income tax deadlines all are being blamed by exhibs currently where an offish tone has developed. Some key cities covered by VARIETY still are enjoying solid biz but many others admit to a definite downbeat. Irregular weather, with rainstorms, hailstorms and snow are sloughing some keys.

"Exodus" (UA) again is finishing on top, same as for last two sessions. It again is way out in front like it was a week ago. "Pepe" (Col) is edging up to second position. It was third last round.

"The Alamo" (UA) is finishing third, only a little behind second-place winner. "Great Impostor" (U) again is winding up fourth, same as last stanza.

"Cry For Happy" (Col), only out to any extent this session, is finishing fifth. "Spartacus" (U), long high on the list, is capturing sixth money. "Suzie Wong" (Par) is winding up seventh.

"Ben-Hur" (M-G) will be eighth mainly because playing in only 11 key cities covered by VARIETY. "101 Dalmatians" (BV), seventh a week ago, is finishing ninth.

"Where Boys Are" (M-G) will be 10th while "Never On Sunday" (Lope), a runner-up pic last stanza, is capturing 11th place. "Gorgo" (M-G) rounds out the Top 12.

"Misfits" (UA), high on the weekly lists for many sessions; "Tunes of Glory" (Lope), "Millionaires" (20th) and "Ballad of Soldier" (Kings) are the runner-up films.

"Make Mine Mink" (Cont), hotsy in Chi, shapes boff in Minneapolis and okay in K.C. "Sanctuary" (20th), one of the few newcomers, looks lightweight in Chi, lean in Minneapolis, sluggish in N.Y. and fair in Seattle. "Go Naked in World" (M-G), which has proved highly disappointing for a major production in recent weeks is so sluggish currently it fails to win rating. It's barely okay in Detroit, slow in Omaha, light in N.Y., dull in Frisco and bad in Seattle and Philly.

"Breathless" (Films Around World) continues great on its extended-run at the arty Fine Arts in N.Y. "Wackiest Ship" (Col) is rated loud in Cincy. "Virgin Spring" (Janus) looms torrid in Frisco and big in N.Y.

"Hoodlum Priest" (UA), not appearing in many keys so far, shapes neat in Minneapolis, good in Louisville and fine in St. Louis. "Entertainer" (Cont), okay in Chi, is good in Washington.

"Two-Way Stretch" (Indie), just getting around, looms trim in Toronto, brisk in Boston and big in N.Y. "Fast and Sexy" (Col) is rated neat in Chi.

"Village of Damned" (M-G), wow in Detroit, looks fair in St. Louis. "Fever in Blood" (WB), fair in Washington, looms hot in Boston. "Facts of Life" (UA) still is fine on extended-run in N.Y.

(*Complete Boxoffice Reports on Pages 8-9-11*).

Film Row Landmark Gone

Los Angeles, March 14.

Historic Film Exchange Bldg., which Mike Gore built in the '20s on Film Row, has been sold to K. F. Zane, board chairman of Liberty National Bank, as future site for that institution. Sale of property involves an estimated $500,000, including contemplated improvements.

Since its foundation, structure has housed at one time or another the majority of film exchanges and theatre owners of L. A.

The Secret Partner

Absorbing but deviously-plotted mystery. Lacks premium b.o. attributes, but will fit fine as a supporting number.

Hollywood, March 1.

Metro release of Michael Relph production. Stars Stewart Granger, Haya Harareet. Directed by Basil Dearden. Screenplay, David Pursall, Jack Seddon; camera, Harry Waxman; editor, Raymond Poulton; art director, Alan Withy; music, Philip Green; assistant director, George Pollock. Reviewed at the studio, March 1, '61. Running time, 92 MINS.

John Brent ..... Stewart Granger
Nicole ..... Haya Harareet
Det. Supt. Hanbury ..... Bernard Lee
Charles Standish ..... Hugh Burden
Det. Insp. Henderson ..... Lee Montague
Helen Standish ..... Melissa Stribling
Alan Richford ..... Conrad Phillips
Clive Lang ..... John Lee
Ralph Beldon ..... Norman Bird
Strakarios ..... Peter Illing
Lyle ..... Basil Dignam
Brinton ..... William Fox
Vickers ..... George Tovey
Dock Foreman ..... Sydney Vivian
Man in Street ..... Paul Stassino
Girl in Car ..... Colette Wilde
Hotelkeeper ..... Willoughby Goddard
P. C. McLaren ..... Peter Welch
Brent's Secretary ..... Joy Wood
Dentist's Receptionist ..... Dorothy Gordon

Considering its great popularity as paperback and television fare, there has been a surprising scarcity of mystery fiction on the theatrical screen of late. Since Metro's "The Secret Partner" falls into that rather neglected category, it would appear to be a promising candidate for boxoffice success. But it isn't. The British-vintage Michael Relph production is engrossing, but is neither ingenious enough nor tidy enough in retrospect to fully satisfy or excite an audience as an "A" attraction. The picture appears destined for the rear end of twin bills where, in spite of its 92-minute bulk, it will serve as above-average support.

The rather wobbly yarn is the original screenplay effort of David Pursall and Jack Seddon. Stewart Granger essays its central role, that of an ex-con, now shipping exec, who is pinned with the rap for a $250,000 robbery of his firm's vault.

Balance of the film details Granger's, and the law's efforts to uncover the masked thief, introducing several likely candidates in the persons of suitors of Granger's estranged wife (Haya Harareet), who is revealed as working in cahoots with the crook. The surprise ending fails to properly justify the crime schematic in terms of strength of motivation, soundness of anticipation, or ultimate decision to own up to the law. Equally disturbing in retrospect is the fact that when the thief is not attempting to baffle the police, he appears to be purposely misleading the audience, which is an unpardonable pitfall into which film mysteries seem irresistibly inclined to fall.

Although a bit lax in minor detail (which can be anything but minor in a mystery picture), director Basil Dearden has done a generally businesslike job, even to the extent of injecting an occasional dash of humor. But some of his attempts to heighten tension have a contrived "pulp" look about them. Slicker qualities are incorporated through Harry Waxman's lensmanship, Raymond Poulton's editing and Alan Withy's art direction, but Philip Green's music has a tired and intrusive "Dragnet" air about it.

Granger does a thoroughly competent, polished, aggressive job in the key role. There is outstanding support from Bernard Lee as the sharp and conscientious chief sleuth, and others whose featured efforts are beneficial to the film are Hugh Burden, Lee Montague, Melissa Stribling, Conrad Phillips, John Lee and Norman Bird. Miss Harareet is a disappointment. She plays with one rather blank, frozen expression, as if the slightest glint in her pretty eyes or tilt of the head will give the whole mystery away. *Tube.*

Azahares Rojos
(Red Blossoms)
(MEXICAN—COLOR)

Mexico City, March 7.

Peliculas Nacionales release of Rosas Priego production. Stars Francisco Rabal, Teresa Velazquez; features Hector Godoy, Silvia Fournier, Roberto Canedo, Domingo Soler, Maria Eugenia San Martin. Directed by Alfredo B. Crevenna. Screenplay, Julie Alejandro and Edmundo Baez; music, A. Diaz Conde. At Roble and Coliseo theatres, Mexico City. Running time, 90 MINS.

This picture is based on a novel "My Frivolous Wife," written by an unknown writer whose pen name was "The Audacious Gentleman." Tome caused adolescents to blush here some two decades ago.

Translated to the screen, under the capable direction of Alfredo Crevenna, story turns out to be a rather good comedy based around the yarn of a young miss who calculatingly marries for gain, without love. The borderline passages of the book were cleaned up by writers Julio Alejandro and Edmundo Baez. But film still has a "for adults only" classification.

Tere Velazquez, being groomed for starring parts, still lacks assurance and experience. But she does what she can with the role of the girl who marries the man of money (Francisco Rabal) who has been formerly her very good friend. She embarks on this matrimonial venture to save her family from financial reverses. Story line is developed against the background of Mexico City high society. Situation comedy and misunderstandings are quite good. A rather melodramatic finale leading up to the birth of true love is the only jarring note.

Technically, the picture is high grade, has good atmosphere, city backgrounds, excellent and luxurious sets. Rabal performs in his usual competent manner, with this possibly showing the acting inexperience of Miss Velazquez. She is very comely, however. As for the others, Roberto Canedo overacts just a shade, while Domingo Soler, Hector Godoy, Silvia Fournier and Maria Eugenia San Martin do good work in their roles.

A more ambitious film than many other light comedy attempts, this has been doing good business and appears to be slated as a moneymaker in Latin American and possibly in European markets. *Emil.*

Days Of Thrills And Laughter

Third in Robert Youngson's series of silent screen tidbits. A diverting collection, serviceable as a spot filler attraction.

Hollywood, March 10.

Twentieth-Fox release of Robert Youngson production of old silent clips. Narration written by Youngson; music, Jack Shaindlin; sound effects, Alfred Dahlem, Ralph F. Curtiss; narrated by Jay Jackson. Reviewed at the studio, March 10, '61. Running time, 93 MINS.

A fascinating reminder of the screen's speechless, but anything but tranquil era, "Days Of Thrills And Laughter" is the third in producer Robert Youngson's series of antique celluloidal compilations, first of which appeared early in '58, second earlier this year. There is no reason to suspect just yet that Youngson may be overplaying his hand, for he is dealing in cinematic art and automatic nostalgia, a powerful combination.

Among giants of filmdom's great comedic period who are on display in this collection are Charlie Chaplin, Douglas Fairbanks, Stan Laurel and Oliver Hardy (prior to their merger), Houdini, Pearl White, Harry Langdon, Ben Turpin, Charlie Chase, Snub Pollard, Fatty Arbuckle, Mack Sennett and his Keystone Kops and Bathing Beauties. Chaplin's pre-eminence is undeniable, but there's no shortage of talent and inspiration in any of the many clips that have been bound together in a valuable volume and spared disintegration on the dusty shelves of time. Included in this anthology are a montage of serial climaxes and several reels of the hair-raising variety to go along with the purely comic samplings from the past. The thrillers, however, emerge just as funny as the comedies, thanks to the sophistication of retrospect.

Although the narration, written by Youngson and delivered by Jay Jackson, has considerable explanatory value, there is simply too much of it. Intrusive, superfluous and condescending verbal descriptions of the action (which almost invariably speaks for itself) will annoy many patrons. Jack Shaindlin's score, orchestrated by Ted Royal, effectively incorporates the styles and musical themes of the bygone time on display, but lacks distinction and genuine creativity. Sound effects by Alfred Dahlem and Ralph F. Curtiss seem to take something away from the original charm rather than adding to it.

Over and above its value as a cross-section of the early cinema, "Days Of Thrills and Laughter" is an enchanting glimpse of the frenetic, light-hearted personality of a far more comprehensible world than the one we live in now. It also brings closer to us the identity of today's 70-year-old, for whom these vestiges are something more than curiosities. *Tube.*

Flucht Nach Berlin
(Escape to Berlin)
(GERMAN)

Berlin, March 7.

Stun-Flim production. With Christian Doermer, Susanne Korda and Narziss Sokatscheff. Directed and written by Will Tremper. Camera, Guenter Haase; music, Peter Thomas; editor, Ulivelli and Dayan. Previewed in Berlin. Running time, 112 MINS.

Claus Baade ..... Christian Doermer
Doris Lange ..... Susanne Korda
Hermann Gueden ..... N. Sokatscheff

In some respects, "Escape" is an unusual German pic. It was made without the backing of a distributor but financed by the American firm, Unexcelled Chemical Corp., and its Swiss affiliate, Unexcelled International, Zurich. Stun-Flim, producer of the film, is a subsid company of the latter. This has a theme usually regarded as taboo by West German filmites the divided Germany. Subject has been considered as boxoffice poison here.

"Escape" is based on actual happenings, the flight of East Germans to West Berlin. Within the postwar years, nearly 3,000,000 Germans have fled the Commie regime in East Germany. Politically speaking, "Escape" is no doubt the most anti-Communist West German film since 1945.

Whether the German cinema patrons will appreciate this subject remains to be seen. But apart from being a political film, this is also a thriller. Hence, large segments of the action trade may go for it. Lacking star names, pic needs selling on its plot, which can be exploited. Film has good foreign selling points, too.

Technically, this is well made and the score by Peter Thomas (who contributes the theme song, a catchy march) and camerawork by Guenter Haase are praiseworthy. Artistically, the film commands less attention. Although 32-year old Will Tremper directed this film (incidentally, his first directorial job) with obvious care and devotion, he concentrated chiefly on its thrilling elements. There are some implausibilities in Tremper's script and some character motivations are sketchy. But it is a suspenseful and politically interesting film.

"Escape" has only three principal players: Christian Doermer, as a young East German Commie functionary, Narziss Sokatscheff, as an East German farmer and Susanne Korda as a Swiss femme journalist. Doermer comes with other Commies into an East German village whose inhabitants, all farmers, have not still "voluntarily" surrendered to the Soviet-style colchos (collective) system. Sokatscheff has quarrels with Doermer and flees. On his flight to West Berlin, he is given a lift by Miss Korda on the highway. Doermer for some reason is dropped by his Commie friends and decides also to head for Berlin. The three principal characters run into each other shortly before they reach Berlin.

Unusual angle of this film also is that the cast is composed mostly of amateurs. In fact, almost everyone who's associated with this production appears in it. Of the professional players, Doermer is the best known, with a dozen pix to his credit. As a young Commie, he turns in a believable performance. Sokatscheff, the farmer, a newcomer, is a handsome and talented chap who should go places. Miss Korda is less effective but is saddled with the least rewarding role in the film. Film only cost around 500,000 D-Marks ($125,000). It could stand some cutting but not particularly necessary. *Hans.*

The Rebel
(BRITISH—COLOR)

Funny first appearance of one of Britain's top tele comedians; stylish comedy which though slow at times earns plenty of laughs. Little doubt of it being a big U.K. success, but American audiences may need time to appreciate Tony Hancock.

London, March 7

Warner-Pathe release of an Associated British (W. A. Whittaker) production. Stars Tony Hancock; features George Sanders, Paul Massie, Margit Saad, Gregoire Aslan, Dennis Price. Directed by Robert Day. Screenplay, Alan Simpson, Ray Galton, based on an original by Hancock, Simpson and Galton; camera, Gilbert Taylor; editor, Richard Best; music, Frank Cordell. At Plaza, London. Running time, 105 MINS.

Anthony Hancock ..... Tony Hancock
Sir Charles Broward ..... George Sanders
Paul ..... Paul Massie
Margot ..... Margit Saad
Carreras ..... Gregoire Aslan
Mrs Crevatte ..... Irene Handl
Manager London art gallery ..... Mervyn Johns
Manager Paris art gallery ..... Peter Bull
Office Manager ..... John Le Mesurier
Waitress ..... Liz Fraser
Josey ..... Nanette Newman
Madame Laurent ..... Marie Burke
Yvette ..... Marie Devereux
Bar Attendant ..... Mario Fabrizi

The slideover from tv stardom to success on the bigger screen has been a hazardous one for many of Britain's television comedians. Tony Hancock, one of U.K.'s hottest tv comics, has waited his moment cautiously. Apart from a minor appearance in an unimportant farce some years ago, he has shuffled uneasily away from pix. But, with "The Rebel," his takeover bid can be rated a reasonable success. In Britain, his reputation is such that, though this film is a fairly lightweight affair, it should be a big boxoffice click. He may not find immediate stardom abroad as a result of "The Rebel." But a U.S. booking should find plenty of word-of-mouth support. One adverse point, the title hardly suggests a comedy.

Hancock's tv writers, Alan Simpson and Ray Galton, have scripted this, and they know their man's idiosyncracies intimately. Hancock is a wry, deprecating personality. He's not simply a comedian but a very good actor who sparks off humor from an ordinary situation or verbal gag. He's the little man, slightly at war with himself and his fellows, but quick to grasp an opportunity for getting on.

In "Rebel," he is a downtrodden London city clerk, fed up with the daily round, and with a yen to be a sculptor. Unfortunately, he's very unskilled. Eventually, he blows his top, throws up his job and sets up shop as an existentialist painted in Paris. He talks himself into being accepted on the Left Bank as the leader of a new movement in art. Then an art connoisseur boobs. He exhibits the paintings of Hancock's roommate, thinking they are Hancock's work. The mistit becomes a national figure till, in the end, everything blows up. And, contented, he returns to obscurity in London and his private daubing.

This is a sly dig at some of the fakes who pretend they understand the avant-garde work of the untalented, and the flimsy framework is mainly an excuse for some orthodox situations to which Hancock lends his shrewd sense of character-comedy.

Among several amusing scenes are those when Hancock revolts against his office boss, an existentialist Left Bank party, Hancock's visit to the yacht of a Greek millionaire where he is commissioned to sculpt the tycoon's vamp wife, a colorful carnival party aboard the yacht and Hancock "painting" a picture by daubing paint on a canvas and then bicycling over it.

Well photographed mainly in Paris and on the Riviera, "The Rebel" is a good technical job except that the ending shows signs of over-ruthless cutting.

The ever-dependable George Sanders is a debonair figure as the art connoisseur and critic. Gregoire Aslan plays the millionaire with sure touch. Irene Handl is a tower of strength. Margit Saad whips the sex-appeal around with abandon. Paul Massie, as the frustrated artist with whom Hancock shares a garret, has an almost completely straight role and plays it with charm.

Among the minor roles, Mervyn Johns, Peter Bull, John Le Mesurier, Marie Burke and Nanette Newman give useful support. Dennis Price is a standout in a smallish, irrelevant role which looks suspiciously as if it had been based on the eccentricities of Salvador Dali. *Rich.*

Amusement Stock Quotations

Week Ended Tues. (14)

N. Y. Stock Exchange

1960-61 High	Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
45⅛	23¾	ABC Vending	200	43	41¼	42¼	+2½
52½	25¾	Am Br-Par Th	259	49	45½	48½	+2½
42¼	19½	Ampex	4227	25⅜	21	25⅛	+3
45¼	34	CBS	356	39⅝	37½	38½	+½
32⅞	14⅝	Col Pix	510	31⅝	30½	31¼	+¼
39¾	17⅜	Decca	†1083	37½	33¾	36⅛	+2¼
49¼	20	Disney	228	42⅜	38⅛	41	+2¾
136¼	94	Eastman Kdk	421	117½	114	114	—3¼
8½	5⅝	EMI	754	6¾	6½	6⅝	.
23⅞	11⅜	Glen Alden	2545	16⅞	15	15⅝	+½
25¾	14	Loew's Thea.	854	25¾	23	24¼	+2½
58	22¼	MCA Inc.	51	55	52½	54	+1
59⅜	24⅞	Metro GM	†988	59⅜	52⅛	57¼	+5
66⅞	12⅞	NAFI Corp.	2896	41⅜	35¼	35⅜	—3⅞
13	4¾	Nat. Thea.	990	7⅝	6⅜	6¾	+⅜
82½	39½	Paramount	532	82½	68¼	81¼	+13
38¼	15⅞	Philco	479	21⅜	20⅜	20⅝	—1¼
261¾	163¼	Polaroid	489	195½	187½	189½	+½
78⅜	46½	RCA	†694	59¾	57¼	57¼	—¼
15⅞	7½	Republic	216	15⅜	14⅜	14⅝	+⅛
18½	12⅝	Rep., pfd.	†30	18⅛	17⅝	17⅝	—⅛
42⅝	19½	Stanley War.	82	30⅞	28⅞	29¾	+½
30⅞	26¼	Storer	28	30¼	29⅝	30⅛	+½
48⅞	30	20th-Fox	631	52⅞	45¾	51⅝	+6⅛
38⅜	23⅝	United Artists	238	38¼	37	37⅜	+½
51⅛	28¼	Univ. Pix	†8	47	45	45¼	+1¾
85	70½	Univ. pfd.	¶160	83	82½	83	..
66⅜	37⅜	Warner Bros.	78	66⅜	62½	66⅜	+2⅛
129⅜	89⅛	Zenith	†282	119	115¾	116¾	+1⅛

American Stock Exchange

6¾	4½	Allied Artists	81	6⅛	5⅝	6⅛	+⅛
15	10	All'd Art., pfd.	13	13⅜	12¾	13⅜	..
7¼	2⅞	Buckeye Corp.	371	3¾	3¼	3⅜	..
15⅛	8	Cap. City Bdc.	155	15⅛	13⅜	14¼	+¾
8⅛	3⅜	Cinerama Inc.	769	8⅛	6⅞	9¼	+2¼
15	9¼	Desilu Prods.	193	15	14¼	14¼	—¼
7½	4½	Filmways	351	7	4⅞	6⅞	+1⅞
24	7½	MPO Vid.	129	23½	20	21¼	+1⅜
8⅞	2¼	Nat'l Telefilm	1319	5⅛	4⅜	4½	+¾
24	6⅞	Technicolor	2208	24	21⅜	22	+⅜
14½	8⅛	Teleprompter	238	13⅛	11⅞	12½	..
4¾	2	Tele Indus.	83	4¼	3⅞	4⅛	
19⅞	8½	Trans-Lux	†43	19⅞	15½	18¾	+3
18½	5½	‡Ctlv B (GAC)	28	16⅜	15¾	15⅞	+⅛

* Week Ended Mon. (13).
¶ Actual Volume.
† Ex-dividend.
‡ Listed on Midwest Exchange.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
America Corp.	3	3½	+¼
Four Star Television	20	22	.
Gen Aniline & FA	320	350	—25
Gold Medal Studios	⅛	⅝	.
Magna Pictures	2½	2⅞	..
Metropolitan Broadcasting	22¼	23⅞	—¼
Movielab	16¼	17¾	+1½
Official Films	2⅝	3	—⅛
Scranton Corp.	2¾	3¾	..
Screen Gems	19½	21	..
Sterling Television	1⅝	2⅛	—⅜
U. A. Theatres	6	6⅞	—½
Wometco Enterprises	13¾	14⅞	..

(Source: National Assn. of Securities Dealers Inc.)

L.A. Off Sharply Albeit 'Cry' Nifty $20,000; 'Sundowners' Fine 23G, 2d, 'Alamo' Giant 22G, 'Pepe' Sick 12G

Los Angeles, March 14.

First-run trade is down sharply this stanza, with the overall setup quite spotty. Only a few situations are garnering much biz. "Cry For Happy" is rated nifty $20,000 in three theatres but reissue of "Peyton Place" looks only thin $7,000 in two houses.

Regular holdovers are headed by "Sundowners" which looks busy $23,000 for second week in six spots. "The Alamo" continues big $22,000 in second round at Hollywood Paramount on grind run.

"World of Suzie Wong" still is showing power with a hefty $10,000 likely in 13th round at the Chinese. "Great Impostor" is rated okay in second session at two houses.

"Pepe" looms breezy $12,000 in 11th frame at Warner Beverly. "Exodus" is rated solid in 12th week at Fox Wilshire while "Ben-Hur" shapes plump in 68th session at Egyptian.

Estimates for This Week

Hillstreet, Pix, Wiltern (Metropolitan-Prin-SW) (2,752; 756; 2,344; 90-$1.50)—"Cry for Happy" (Col) and "I'm All Right, Jack" (Col) (1st general release). Nifty $20,000. Last week, Hillstreet, Pix, "Wackiest Ship" (Col), "Sword Sherwood Forest" (Col) (3d wk), $5,800. Wiltern with Warren's, Hollywood, "Great Impostor" (U), "Wings of Chance" (U), $20,900.

Los Angeles, Hawaii (FWC-G&S) (2,019; 1,106; 90-$1.50)—"Peyton Place" (20th) (reissue) and "Circle of Deception" (20th). Thin $7,000. Last week, Los Angeles, "Can-Can" (20th) (2d wk), "Don't Bother to Knock" (20th) (reissues), $4,100. Hawaii, "Psycho" (Par), "Vertigo" (Par) (reissues), $3,500.

Warren's, Hollywood (B&B-FWC) (1,757; 756; 90-$1.50)—"Great Impostor" (U) and "Wings of Chance" (U) (2d wk). Okay $9,000.

Vogue (FWC) (810; 90-$1.50)—"Can-Can" (20th) (m.o.) and "Let's Make Love" (20th) (reissue). Dull $2,600. Last week, with State, "Where Boys Are" (M-G) (1st general release), "Man Without Star" (U) (reissue) (1st wk), $9,200.

State (UATC) (2,404; 90-$1.50)—

(Continued on page 11)

'Cry' Lusty $12,000 In Mpls.; 'Boys' Hefty 8½G, 'Impostor' Nice 8G, 2d

Minneapolis, March 14.

Reopening Thursday of the Mann Theatre, formerly the Pan, with the preem of "Spartacus" gives the city three hard-ticket showhouses on the mainstem. Other current hardticketers are "Exodus," socko in seventh round at Academy, and reissue "Cinerama Holiday" which shapes so-so in 12th chapter at Century.

Only other fresh entry this session is "Cry for Happy," sock at State. Nabe first-run newcomer, "Make Mine Mink," shapes lush at Suburban World. "Where Boys Are" at Gopher and "Hoodlum Priest" at Lyric, both playing second weeks, are proving strong coin-getters. "Great Impostor," also in second at Orpheum, looks fancy.

Estimates for This Week

Academy (Mann) (947; $1.75-$2.65)—"Exodus" (UA) (7th wk). Little change from week to week. Strong $14,000, same as last round.

Century (Cinerama, Inc.) (1,150; $1.75-$2.65)—"Cinerama Holiday" (Cinerama) (reissue) (12th wk). So-so $6,500. Last week, $7,000.

Gopher (Berger) (1,000; $1-$1.25)—"Where Boys Are" (M-G) (2d wk). Hefty $8,500 this chapter after $10,300 opener.

Lyric (Par) (1,000; $1-$1.25)—"Hoodlum Priest" (UA) (2d wk). Nifty $7,500. Last week, $9,000.

Mann (Mann) (1,100; $1.75-$2.65)—This completely revamped house reopens Thursday (16) with "Spartacus" (U) on hard-ticket.

Orpheum (Mann) (2,800; $1-$1.75)—"Great Impostor" (U) (2d wk). Nice $8,000. Last week, $11,000.

St. Louis Park (Field) (1,000;

(Continued on page 11)

Key City Grosses

Estimated Total Gross

This Week $2,422,100
(Based on 23 cities and 253 theatres, chiefly first runs, including N. Y.)

Last Year $2,454,900
(Based on 24 cities and 239 theatres.)

'Alamo' Sockeroo $20,000 in L'ville

Louisville, March 14.

Perfect springlike weather helped the opening of "The Alamo" at the Mary Anderson. This one is going great guns, and bringing in patrons who have been slowly finding their way back to theatre row, after alternating snows and heavy rains. Saturday (11) had almost continuous lines. Also new, "Hoodlum Priest" at the Brown, is fair. House is primed for preem of "Spartacus" skedded for Thursday.

"Misfits" in third at United Artists is fair. "Suzie Wong" in sixth at the Kentucky looms sturdy. One block area on the main stem had return of Negro picketing, concentrating on the first-run wickets. Circles and lines of colored youths, singing songs, and carrying placards, carried on their protestations, with an absence of violence. All houses had merchant police on hand to keep down trouble.

Estimates for This Week

Brown (Fourth Avenue) (1,100; 75-$1) — "Hoodlum Priest" (UA). Fair $4,500. Last week, "Upstairs and Downstairs" (20th) and "Male War Bride" (20th) (reissue), $4,300.

"Spartacus" will preem Thursday (16).

Kentucky (Switow) (900; 75-$1)—"Suzie Wong" (Par) (6th wk). Sturdy at $4,000. Fifth week was $4,400.

Mary Anderson (People's) (900; $1-$1.50)—"Alamo" (UA). Had terrific opening and lines. Upped scale should boost this one to mighty $20,000 or near. Last week, "Auntie Mame" (WB) and "Time For Sergeants" (WB) (reissues), $4,500.

Ohio (Settos) (900; 75-$1)—"Savage Innocents" (Par). Light $4,000. Last week, "Swiss Family Robinson" (BV) (7th wk), $5,000.

United Artists (UA) (3,000; 75-$1.25)—"Misfits" (UA) (3d wk). Fair $6,000 after second week's $11,000.

'Dalmatians' Big 16G, Port.; 'Alamo' Hot 12G

Portland, Ore., March 14.

Mainstem is loaded with strong product currently and it's keeping biz in high gear. "The Alamo" is wow in opener at Orpheum. "World of Suzie Wong" is rated lusty at Paramount in first. "101 Dalmatians" in the Fox is great on initial round. "Ben-Hur" at Hollywood on first-run at pop prices is rated tall.

Estimates for This Week

Broadway (Parker) (983; $1.50-$3)—"Spartacus" (U) (6th wk). Steady $6,500. Last week, $6,400.

Fox (Evergreen) (1,600; $1-$1.49)—"101 Dalmatians" (BV). Great $16,000. Last week, "Village of Damned" (M-G) and "Legions of Nile" (20th) (2d wk), $5,600.

Hollywood (Evergreen) (900; $1.25-$1.49)—"Ben Hur" (M-G), on popscale. Tall $8,000 or over. Last week, second-run policy.

Music Box (Hamrick) (640; $1.50-$3) — "Exodus" (UA) (8th wk). Brisk $11,000. Last week, $11,100.

Orpheum (Evergreen) (1,536; $1-$1.49)—"Alamo" (UA) and "Wonderful Hong Kong" (Col). Wow $12,000 or close. Last week, "Millionairess" (20th) and "Ferry Hong Kong" (20th), $4,800.

Paramount (Port-Par) (3,400; $1-$1.50)—"Suzie Wong" (Par). Lusty $10,000 or near. Last week, "Misfits" (UA) and "Frontier Uprising" (UA) (2d wk), $5,700.

'PEPE' BRISK $17,000, CLEVE.; 'SAVAGE' 6½G

Cleveland, March 14.

Business at first-runs is in high gear here this stanza. The few newcomers, however, are not doing much. Best of these is "Cry For Happy," rated fair at the Hipp. "Savage Innocents" is weak in first round at State.

"Pepe" still is big in second stanza at Allen. "Spartacus" looms okay in 12th session at Palace.

Estimates for This Week

Allen (SW) (2,862; $1.25-$1.80)—"Pepe" (Col) (2d wk). Still big at $17,000. Last week, $22,000.

Continental Art (Art Theatre Guild) (800; $1.25)—"Never on Sunday" (Lopert) (m.o.). Good $3,000 after doing 10 weeks at Heights Art. Last week, "Carry On Nurse" (Indie) (m.o.), wound up 18 week run with $1,500.

Heights Art (Art Theatre Guild) (925; $1.25)—"Virgin Spring" (Indie) (2d wk). Excellent $4,800 after $5,000 in opener.

Hippodrome (Eastern Hipp) (3,700; $1-$1.50)—"Cry For Happy" (Col). Fair $9,000. Last week, "Great Impostor" (U) (2d wk), $7,500.

Ohio (Loew) (2,700; $1-$1.65)—"Suzie Wong" (Par) (m.o.) (12th wk). Fine $4,500 in 3 days. Last week, $6,500.

Palace (Silk & Helpern) (1,550; $1.25-$2.75)—"Spartacus" (U) (12th wk). Okay $8,300. Last week $8,500.

State (Loew) (3,700; $1-$1.50)—"Savage Innocents" (Par). Weak $6,500. Last week, "Gorgo" (M-G), $14,000.

Stillman (Loew) (2,700; $1-$1.50)—"Gorgo" (M-G) (m.o.). Okay $6,000. Last week, "Subterraneans" (M-G) and "Key Witness" (M-G), $4,500.

'Alamo' Boffo 23G, Tops K.C.; 'Suzie' 8G, 6th

Kansas City, March 14.

"Alamo," the only new picture in town, is socko at the Plaza, with a price hike helping. It's due to stay for a spell. List of holdovers likewise holds some sock figures. "Spartacus" being strong in third week at Capri and "101 Dalmatians" being great in third at the Uptown-Granada. "Great Impostor" is strong in second round at Paramount. "Suzie Wong" shows good staying power at the Roxy while "Exodus" is rated steady lick at the Empire.

Estimates for This Week

Brookside (FMW-NT) (800; $1.25-$1.50) — "Ben-Hur" (M-G) (4th wk). Okay $4,500. Last week, $5,000.

Capri (Durwood) (1,260; $1.25-$3)—"Spartacus" (U) (3d wk). Bright $19,000; holds. Last week, $20,000.

Empire (Durwood) (1,280; $1.25-$3)—"Exodus" (UA) (12th wk). Steady $10,000. Last week, same.

Kimo (Dickinson) (504; 90-$1.25)—"Please Turn Over" (Col) (12th wk). Pleasant $1,200. Last week, $1,300.

Paramount (UP) (1,900; 75-$1)—"Great Impostor" (U) (2d wk). Handsome $6,000. Last week, fancy $10,000, with house keying a 25-print area saturation.

Plaza (FMW-NT) (1,630; $1.50)—"The Alamo" (UA). Terrific $23,000, biggest ever at this house; stays indef. The $1.50 admission represents a new high for this house, too. Last week, "Misfits" (UA) (4th wk), $8,000 at $1.25 admission.

Rockhill (Little Art Theatre) (750; 90-$1.25) — "Make Mine Mink" (Indie). Okay $1,500. Last week, "Virgin Spring" (Indie) same.

Roxy (Durwood) (850; $1-$1.50)—"Suzie Wong" (Par) (6th wk). Fancy $8,000. Last week, $8,500.

Shawnee, Leawood Drive-ins (Dickinson) (1,100 cars; 900 cars). Heart Drive-in (Wiles Noah) (1,100 cars). Isis, Vista (FMW-NT) (1,360, 700) all 90c; currently on sub-runs. Last week, "Hoodlum Priest" (UA) and "Frontier Uprising" (UA), moderate $11,000.

Uptown, Granada (FMW-NT) (2,043; 1,217; $1-$1.25)—"101 Dalmatians" (BV) (3d wk). Great $16,000; stays. Week would have been stronger, but Monday night was given over to toll-tv fight. Last week, $21,000.

Det. Hotsy; 'Village' Wham $20,000, 'Cry' 18G; 'Exodus' Smash 21G, 5th

Detroit, March 14.

Three strong newcomers at first-runs plus some hotsy holdovers promise hefty grosses this week. "Cry for Happy" looks good at the Michigan. "Village of Damned" shapes wow at the Palms. "Ballad of Soldier" is sock at Trans-Lux Krim.

"Exodus" stays wham at Mercury in fifth week. "World of Suzie Wong" is rosy in 12th session at Grand Circus.

"Gorgo" is fine in third round at Fox. "Ben-Hur" stays speedy in 56th stanza at United Artists. "Spartacus" is rated smooth in 19th frame at Madison. "Go Naked in World" looks only okay in second at Adams.

Estimates for This Week

Fox (Woodmont Corp.) (5,041; 75-$1.49) — "Gorgo" (M-G) and Key Witness" (M-G) (3d wk). Good $12,000. Last week, $17,000.

Michigan (United Detroit) (4,000; $1.25-$1.49) — "Cry For Happy" (Col) and "Hell Is City" (Col). Good $18,000. Last week, "Swiss Family Robinson" (BV) (4th wk), $16,000 in fourth week.

Palms (UD) (2,961; $1.25-$1.49)—"Village of Damned" (M-G) and "Incredible Petrified World" (Indie). Wow $20,000. Last week, "Fever in Blood" (WB) and "Herod Great" (AA), $15,000.

Madison (UD) (1,408; $1.50-$3)—"Spartacus" (U) (19th wk). Smooth $9,000. Last week, same.

Grand Circus (UD) (1,400; $1.25-$1.65)—"Suzie Wong" (Par) (12th wk). Steady $14,000. Last week, same.

Adams (Balaban) (1,700; $1.25-$1.50) — "Go Naked in World" (M-G) (2d wk). Okay $6,400. Last week, $7,500.

United Artists (UA) (1,667; $1.25-$3)—"Ben-Hur" (M-G) (56th wk). Wonderful $11,000. Last week, $10,600.

Music Hall (Cinerama, Inc.) (1,208; $1.20-$2.65)—"Seven Wonders of World" (Cinerama) (reissue) (11th wk). Great $12,500. Last week, $12,000.

Trans-Lux Krim (Trans-Lux) (1,000; $1.49-$1.65)—"Ballad of Soldier" (Kings) and "Bowl of Cherries" (Indie). Sock $9,000. Last week, "Millionairess" (20th) (2d wk), $4,000.

Mercury (UM) (1,465; $1.50-$3)—"Exodus" (UA) (5th wk). Wham $21,000. Last week, same.

Broadway Grosses

Estimated Total Gross

This Week $464,600
(Based on 29 theatres)

Last Year $517,700
(Based on 26 theatres)

'Exodus' Sock 15G, D.C.; 'Alamo' 10G

Washington, March 14.

Not much excitement on mainstem this session. Hottest number is "Exodus" which shapes socko in third Uptown lap. Initialers are okay to dull. "It Happened in Broad Daylight" at Apex looks oke while "No Morals" is rated brisk at the tiny Plaza.

"Spartacus" is keeping its legs at the Warner on eighth stanza. "Fever in Blood" looms no so hot opening at two spots. "Misfits" shapes fair in sixth at Keith's "Alamo" is rated good for third at Palace. "Pepe" looks nifty in fourth at Trans-Lux.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,490; 1,000; 90-$1.49)—"Fever in Blood" (WB) and "No Time For Sergeants" (WB) (reissues). Fair $9,000. Last week, "Great Impostor" (U) (2d wk), $10,000.

Apex (K-B) (940; 75-$1.10)—"Happened in Broad Daylight" (Cont). Oke $6,000. Last week, on reissues.

Capitol (Loew) (3,426; 90-$1.49)—"Cry for Happy" (Col) (2d wk). Mild $8,500 after $14,500 opener.

Keith's (RKO) (1,850; $1-$1.49)—"Misfits" (UA) (6th wk). Fair $7,000. Last week, $10,000.

MacArthur (K-B) (900; $1.25)—"Entertainer" (Cont) (2d wk). Good $5,000 after $6,400 opener.

Ontario (K-B) (1,240; $1-$1.49)—"Tunes of Glory" (Lope) (4th wk). So-so $5,000. Last week, $7,000.

Palace (Loew) (2,390; $1-$1.49)—"Alamo" (UA) (3d wk). Good $10,000. Last week, $13,000.

Playhouse (T-L) (458; $1-$1.49)—"Question 7" (Indie) (2d wk). Weak $2,000. Last week, $3,900.

Plaza (T-LO) (276; $1-$1.80)—"No Morals" (Indie). Brisk $6,500. Last week, "European Nights" (Indie) (4th wk), $2,700.

Town (King) (800; $1.25-$1.49)—"Suzie Wong" (Par) (12th wk). Strong $5,000. Last week, $5,500.

Trans-Lux (T-L) (600; $1.49-$2)—"Pepe" (Col) (4th wk). Nifty $8,500. Last week, $9,100.

Uptown (SW) (1,300; $1.25-$2.25)—"Exodus" (UA) (3d wk). Smash $15,000. Last week, $15,500.

Warner (SW) (1,440; $1.49-$2.25)—"Spartacus" (U) (8th wk). Sturdy $11,000. Last week $10,700.

'Exodus' Sock $12,000. Seattle; 'Alamo' 8G, 3

Seattle, March 14.

Trade shapes quite uneven this round, with small help coming from new entrants. "Go Naked in World" is very bad on first week at Music Hall while "Sanctuary" is only fair at Coliseum on initialer. "Exodus" still is big in second round at the Blue Mouse. "Cry For Happy" shapes nice in second at Fifth Avenue. "The Alamo" looks good in third at Paramount.

Estimates for This Week

Blue Mouse (Hamrick) (738; $1.50-$3)—"Exodus" (UA) (2d wk). Big $12,000. Last week, $12,800.

Coliseum (Fox-Evergreen) (1,870; $1-$1.50)—"Sanctuary" (20th) and "King Rope" (20th). Fair $6,000. Last week, "Look in Any Window" (AA) and "Plunderers" (AA), $5,800.

Fifth Avenue (Fox-Evergreen) (2,500; $1-$1.50)—"Cry For Happy" (Col) (2d wk). Solid $8,000. Last week, $8,700.

Music Box (Hamrick) (739; $1.50-$3)—"Spartacus" (U) (12th wk). Fair $6,000. Last week, $6,800.

Music Hall (Hamrick) (2,200; $1-$1.50)—"Go Naked in World" (M-G). Bad $3,000. Last week, "Grass Is Greener" (U) (2d wk), $4,400.

Paramount (Fox-Evergreen) (2,300; $1.50-$1.75)—"Alamo" (UA) (3d wk). Good $8,000 or near. Last week, $10,500.

Hub OK; 'Fever' Fairish $9,500; 'Impostor' Slick 17G, 'Pepe' Rousing 11G

Boston, March 14.

Biz continues good here despite a snowstorm last Wednesday night, which sent intowners scurrying home, but failed to dent trade on the weekend. Scanty new product, but many new arrivals are okay. "Millionairess" looks slight at the Met. "Fever in Blood" is fair at Paramount. "Naked in Night" is oke at State.

Holdovers again dominate the scene. "Great Impostor" continues smash at Memorial in fourth round. "Where Boys Are" is strong at Orpheum in second. "Pepe" is holding well at Gary in fourth. "Spartacus" looms robust in 20th Astor session. "Exodus" is rated stout for 12th round at the Saxon.

Estimates for This Week

Astor (B&Q) (1,170; $1.90-$3)—"Spartacus" (U) (20th wk). Neat $7,000. Last week, same.

Beacon Hill (Sack) (678; $1-$1.50)—"Tunes of Glory" (Lope) (12th wk). Flashy $6,000. Last week, $7,000.

Boston (Cinerama, Inc.) (1,354; $1.75-$2.65)—"Seven Wonders of World" (Cinerama) (reissue) (3d wk). Nice $14,000. Last week, $15,000.

Capri (Sack) (900; $1.80-$2.20)—"Ben-Hur" (M-G) (m.o.) (12th wk). Snappy $7,000. Last week, $8,000.

Exeter (Indie) (1,376; 90-$1.50)—"Two-Way Stretch" (Indie) (3d wk). Bright $8,000. Last week, $9,000.

Gary (Sack) (1,277; $1.25-$1.80)—"Pepe" (Col) (4th wk). Sturdy $11,000. Last week, $12,000.

Kenmore (Indie) (700; $1.50) — "Ballad of Soldier" (Kings) (7th

(Continued on page 11)

Chi Helped by New Pix; 'Impostor' Boff $35,000, 'Cry' Bangup 25G, 'Sanctuary' Mild 21G, 'Spartacus' Smash $14,500

Chicago, March 14.

After a three week scarcity of newies, Main Stem this round is getting a terrific hypo from six newcomers, nearly all of them big or socko. "Sanctuary" is hitting a slow $21,000 or less at Woods.

"Great Impostor" looks sockeroo $35,000 or near at Roosevelt. "Cry for Happy" looms big $25,000 in Oriental initialer, while "Millionairess" looms big $12,000 at Esquire. Loop tandem of "Female and Flesh" and "Wicked Go to Hell" shapes okay. "Fast and Sexy" paired with "As Sea Rages" at Monroe is neat.

"Make Mine Mink" continues brisk in third week at Cinema. "Pepe" rates strong in fourth Chicago frame.

"101 Dalmatians" is dandy in fifth State-Lake term. "Entertainer" looks tidy in fifth week at World. "Misfits" is holding trim in sixth round at United Artists.

Of hard-ticket pix, "Exodus" is playing to near full houses in 13th Cinestage session. "Spartacus" is staunch at McVickers in 22d frame, while "Ben-Hur" continues big in 64th Todd round.

Estimates for This Week

Carnegie (Telem't) (495; $1.80)—"Rikisha-man" (Fave) (6th wk). Steady $3,500. Last week, $3,900.

Chicago (B&K) (3,900; 90-$1.80)—"Pepe" (Col) (4th wk). Solid $33,000. Last week, $38,000.

Cinema (Stern) (500; $1.50)—"Make Mine Mink" (Cont) (3d wk). Dandy $4,500. Last week, $7,000.

Cinestage (Todd) (1,038; $1.75-$3.50)—"Exodus" (UA) (13th wk). Near-capacity $25,500. Last week, $25,000.

Esquire (H&E Balaban) (1,350; $1.25 - $1.80) — "Millionairess" (20th). Hep $12,000. Last week,

(Continued on page 11)

'Ship' Lofty $9,000 In Cincy; 'Pepe' Hot 15G On H.O., 'Alamo' 8G, 12

Cincinnati, March 14.

Film biz here at mid-Lent stage stacks up okay. Firm entries and holdovers are favored by weather improvement and Oscar halos for some. "Wackiest Ship in Army" shapes fast in launching at Keith's. "Pepe" remains hotsy at Capitol as town topper for second session. "Suzie Wong" is a potent fifth-weeker at flagship Albee. Hard-ticket "Alamo" and "Spartacus" retain strength nearing end of their runs. Windup of high school, college and pro basketball season in this hotbed of the sport is welcomed by exhibs.

Estimates for This Week

Albee (RKO) (3,100; $1-$1.50)—"Suzie Wong" (Par) (5th wk). Potent $8,000. Last week, $9,000.

Capitol (SW-Cinerama) (1,400; $1.25-$1.80)—"Pepe" (Col) (2d wk). Hotsy $15,000 after $18,000 bow.

Esquire Art (Shor) (500; $1.25)—"Never On Sunday" (Lope) (8th wk). Tall $1,500 following last week's climb to $2,000 on Academy nomination which prolonged engagement.

Grand (RKO) (1,300; $1.75-$2.75)—"Spartacus" (U) (12th wk). Okay $7,000. Last week, $7,400.

Guild (Vance) (300; $1.25)—"Man In Cocked Hat" (Indie) (2d wk). Oke $1,900. Last week, $2,200.

Hyde Park Art (Shor) (500; $1.25)—"Happened In Broad Daylight" (Indie (2d wk). Fair $900. Last week, $1,300.

Keith's (Shor) (1,500; 90-$1.25)—"Wackiest Ship" (Col). Lofty $9,000. Last week, "Flaming Star" (20th), $5,000.

Palace (RKO) (2,600; $1-$1.25)—"Millionairess" (20th). Okay $8,000. Last week, "Gorgo" (M-G) (2d wk), $7,000.

Twin Drive-In (Shor) (600 cars, west side, 90c)—"Misfits" (UA) and "Pork Chop Hill" (UA) (subsequents). Mild $2,500. Last week, "Prisoners of Congo" (Indie) and "Amazing Mr. Callaghan" (Indie), $2,000.

Valley (Wiethe) (1,200; $1.50-$2.50)—"Alamo" (UA) (12th wk). Good $8,000. Week extended to 10 days for March 22 opening of "Exodus" (UA). Last week, $6,400.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Pepe' Potent 14G, Balto; 'Alamo' 11G

Baltimore, March 14.

"The Alamo" is sockeroo in second week at the New after a great opener. Others which have brightened the scene here are "Great Impostor," fine in second at the Stanton; "World of Suzie Wong," steady in 12th week at the Charles where it is drawing best crowds the house has had since it became first-run and "Spartacus," good in eighth week at the Town.

"Pepe" looms sock in opening week at the Hippodrome and "It Happened in Broad Daylight" is strong in first at the Five West.

Estimates for This Week

Aurora (Rappaport) (367; 90-$1.50)—"Mouse That Roared" (Col) and "I'm All Right, Jack" (Col) (reruns) (2d wk). Mild $1,500 after $2,000 in first.

Charles (Fruchtman) (500; 90-$1.80)—"Suzie Wong" (Par) (12th wk). Good $6,000 after $6,500 in 11th.

Cinema (Schwaber) (460; 90-$1.50)—"Ivan Terrible" (Janus) (2d wk). Slow $1,000 after $1,500 opener.

Five West (Schwaber) (460; 90-$1.50)—"Happened in Broad Daylight" (Cont). Pleasing $3,000. Last week, "Tunes of Glory" (Lope) (11th wk), $1,200.

Hippodrome (Rappaport) (2,300; 90-$1.50)—"Pepe" (Col). Socko $14,000. Last week, "Gorgo" (M-G) (2d wk), $5,000.

Little (Rappaport) (300; 90-$1.50)—"Please Turn Over" (Col) (9th wk). Steady $2,000 after same in eighth week.

Mayfair (Fruchtman) (750; $2-$2.50)—"Exodus" (UA) (13th wk). Holding at oke $4,500 after $6,000 in previous week.

New (Fruchtman) (1,600; 90-$1.50)—"Alamo" (UA) (2d wk). Smash $11,000 after $16,000 in first.

Playhouse (Schwaber) (460; 90-$1.50)—"Never On Sunday" (Lope) (17th wk). Firm $2,000 after ditto in 16th week.

Stanton (Fruchtman) (2,800; 90-$1.50)—"Great Impostor" (U) (2d wk). Good $7,000 after $11,000 opener.

Town (Rappaport) (1,125; $1.50-$2.50)—"Spartacus" (U) (8th wk). Nice $7,000 after $7,400 in seventh frame.

'CRY' OKAY $6,000 IN OMAHA; 'IMPOSTOR' 7G

Omaha, March 14.

Downtown first-runs here are stacking fairly well this week despite only one new entry. "Cry for Happy" is okay at Omaha in first round despite a lashing by the city's lone critic. "Great Impostor" looks good in second stanza at Orpheum. "Go Naked in World" looks light in first holdover week at State. Hard-ticket "Cinerama" is disappointing in fourth frame at Cooper.

Estimates for This Week

Cooper (Cooper) (687; $1.55-$2.20) — "Cinerama" (Cinerama) (4th wk). Fair $4,500. Last week, $5,000.

Omaha (Tristates) (2,066; 75-$1)—"Cry for Happy" (Col). Okay $6,000. Last week, "Suzie Wong" (Par) (4th wk), $5,500 at $1-$1.25 scale.

Orpheum (Tristates) (2,877; 75-$1)—"Great Impostor" (U) (2d wk). Looks good $7,000 or near after $9,500 bow.

State (Cooper) (743; $1)—"Go Naked in World" (M-G) (2d wk). Slow $3,000. Last week, $5,500.

'Impostor' Huge $21,000, Frisco; 'Pepe' Boff 20G In 2d, 'Exodus' 16G, 5

San Francisco, March 14.

First-run trade looms strong here currently, "Great Impostor" shapes socko on opener at Golden Gate while "Pepe" still is smash in second round at the St. Francis. "Exodus" is rated good in fifth at the Alexandria.

"Sons and Lovers" looms good in eight days at Fox. "Go Naked in World" is dull in second at Warfield. "Spartacus" shapes big in 12th session at United Artists.

Estimates for This Week

Golden Gate (RKO) (2,859; $1.25-$1.50)—"Great Impostor" (U) and "Wings of Chance" (U). Socko $21,000 or near. Last week, "Grass Is Greener" (U) and "Shakedown" (U) (3d wk), $9,000 for 5 days.

Fox (FWC) (4,651; $1.25-$1.50)—"Sons and Lovers" (20th) and "Millionairess" (20th). Good $11,000 in eight days. Last week, "Can-Can" (20th) and "Crazy For Love" (20th) (2d wk), $10,000 in 6 days.

Warfield (Loew) (2,656; $1.25-$1.50) —"Go Naked In World" (M-G) and "Operation Bottleneck" (UA) (2d wk). Dull $7,000 or less. Last week, $9,000.

Paramount (Par) (2,646; $1.25-$1.50)—"Portrait Of Sinner" (Indie) and "48 Hours To Live" (Indie). Mild $9,000. Last week, "Savage Innocents" (Par) and "Passport China" (Par), $10,000.

St. Francis (Par) (1,400; $1-$1.50)—"Pepe" (Col) (2d wk). Smash $20,000. Last week, $29,600.

Orpheum (Cinerama, Inc.) (1,456; $1.75-$2.65)—"Seven Wonders Of World" (Cinerama) (reissue) (11th wk). Off to $9,500. Last week, $11,000.

United Artists (No. Coast) (1,151; $1.75-$3.50)—"Spartacus" (U) (12th wk). Big $13,000 or close. Last week, $14,000.

Stagedoor (A-R) (440; $1.25-$1.50) — "League of Gentlemen" (Kaye). Dandy $7,000. Last week, "Tunes Of Glory" (Lopert) (8th wk), $1,800 in 4 days.

Vogue (S.F. Theatres) (364; $1.50)—"Virgin Spring" (Janus) (12th wk) and "Seventh Seal" (Janus) (2d wk) (reissue). Hotsy $2,500. Last week, $2,600.

Coronet (United California) (1,250; $1.50-$3.50) — "Ben-Hur" (M-G) (64th wk). Nice $11,000. Last week, $11,000.

Alexandria (United California) (1,610; $1.49-$3.50)—"Exodus" (UA) (5th wk). Good $16,000. Last week, $20,000.

'Exodus' Boff 20G, Pitt; 'Cry' Hep 7G

Pittsburgh, March 14.

"Exodus" is shaping boff in first round at Warner as holdovers keep the boxoffice buzzing at most Pitt deluxers. "Spartacus" is finishing its 11th and final week at Nixon with hefty returns.

"World of Suzie Wong" in fourth round at Stanley is powerful. "Cry for Happy" in second at Gateway, looms nice. 'Great Imposter' in fourth at Fulton continues stout. "Gorgo" in second at the Penn is rated trim.

Estimates for This Week

Fulton (Shea) (1,635; $1-$1.50)—"Great Imposter" (U) (4th wk). Still stout at $8,000. Last week, $9,100.

Gateway (Associated) (2,100; $1-$1.50)—"Cry for Happy" (Col) (2d wk). Nice $7,000, being helped by "Underworld, U.S.A." (Col) showing Saturday (11) night. Last week, $8,000.

Nixon (Rubin) (1,760; $1.50-$2.75)—"Spartacus" (U) (11th wk-10 days). Roaring finish with $18,000. Winds up Saturday (18) as house returns to legit with opening of "Majority of One" on Monday (20). Last week, $8,000 for seven days.

Penn (WATC) (3,300; $1-$1.50)—"Gorgo" (M-G) (2d wk). Trim $9,000. Last week, $11,200.

Squirrel Hill (SW) (834; $1.25)—"Upstairs and Downstairs" (20th) (2d wk). Robust $3,700. Last week, $3,900.

Stanley (SW) (3,700; $1-$1.50)—"Suzie Wong" (Par) (4th wk). Still powerful at $11,000. Last week, $12,300.

Warner (SW) (1,516; $1.50-$2.75)—"Exodus" (UA) (2d wk). First week, tremendous $20,000.

B'way Biz Limping; 'Naked' Slight $22,000, 'Facts' Fancy 27G in 5th, '101 D's' Fat 18G, 'Sanctuary' 21G

Lent and nearness of both Federal and N. Y. state income tax deadlines are making for a rather dreary boxoffice picture at Broadway first-runs this round. Rain, sleet and snow on Wednesday (8) sloughed trade generally while rain on Monday (13) and yesterday (Tues.) was no help to business. There's only one important newcomer, "Go Naked in World," and it is only slight with $22,000 likely for first session at the Capitol.

"Facts of Life," one of few pictures to weather seasonal tendencies, looks like fancy $27,000 in current (5th) stanza, day-dating the Astor and arty Beekman. "101 Dalmations" still is lively with $18,000 likely in fifth round at the Palace.

"Cry For Happy" is heading for a solid $24,000 in second frame, day-dating the Forum and the arty Trans-Lux 52d Street. "Swiss Family Robinson" looks like good $8,000 in 12th session at the Embassy.

"Cimarron," with stageshow, is heading for a mild $90,000 in fourth-final week at the Music Hall. Easter stageshow with "Absent-Minded Professor" opens tomorrow (Thurs.). "Sanctuary" is lightweight $21,000 in third stanza at Paramount and arty Trans-Lux 85th Street.

"Breathless," in fifth round at the arty Fine Arts, and "Never On Sunday," in 21st session at the arty Plaza, both continue great. "Love and Frenchwoman" shapes sock in second round at the arty Paris.

Still leading the hard-ticket pictures is "Exodus," with a wham $47,000 or near likely in present (13th) stanza at the Warner. "Pepe" was good $19,000 or close for 11 performances in 12th week at the Criterion. "Ben-Hur" is rated sturdy $24,000 for 11 shows in 68th session at the State.

Estimates for This Week

Astor (City Inv.) (1,094; 75-$2)—"Facts of Life" (UA) (5th wk). Current stanza winding tomorrow (Thurs.) looks to land fancy $18,000 after $22,000 for fourth.

Capitol (Loew) (4,820; $1-$2.50)—"Go Naked in World" (M-G). The first week ending tomorrow (Thurs.) looks light $22,000 or near. In ahead, "Misfits" (UA) (5th wk), $23,000.

Criterion (Moss) (1,520; $1.50-$3.50)—"Pepe" (Col) (13th wk). The 12th session finished last night (Tues.) was good $19,000 for 11 shows after $16,000 for 11th week, which was only nine performances.

DeMille (Reade) (1,463; $1.50-$3.50)—"Spartacus" (U) (23d wk). This frame ending today (Wed.) is heading for good $17,000 after $18,500 for 22d week. Continues.

Embassy (Guild Eenterprises) (500; $1.25-$2) — "Swiss Family Robinson" (BV) (12th wk). This session ending tomorrow (Thurs.) looks like good $8,000 after $9,000 for 11th week. "Shadows" (BL) opens March 21.

Palace (RKO) (1,642; 90-$2.50)—"101 Dalmatians" (BV) (5th wk). Current round ending tomorrow (Thurs.) is heading for solid $18,000 after $23,000 for fourth week. "Great Impostor" (U) is due in on March 29.

Forum (Moss) (813; 90-$1.80)—"Cry for Happy" (Col) (2d wk). First holdover week winding tomorrow (Thurs.) looks like fancy $18,000 or near after $22,000 for opener. Continues until "Raisin in Sun" (Col) opens March 29.

Paramount (AB-PT) (3,665; $1-$2)—"Sanctuary" (20th) (4th wk). Third session ended Monday (13) was light $17,000 after $22,000 for second week. "All Hands on Deck" (20th) opens March 24.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75)—"Cimarron" (M-G) and stageshow (4th-final wk). This frame finishing today (Wed.) is heading for a mild $90,000 or near after $97,000, below hopes, for third. Easter stageshow and "Absent-Minded Professor" (BV) open tomorrow (Thurs.).

Rivoli (UAT) (1,545; $1.50-$3.50)—"Alamo" (UA) (21st wk). The 20th stanza ended last night (Tues.) was mild $13,000 or near after $14,000 for 19th week. "King and I" (20th) opens hard-ticket run March 23.

State (Loew) (1,900; $1.50-$3.50)—"Ben-Hur" (M-G) (68th wk). This round winding today (Wed.) looks to hit sturdy $24,000 for 11 shows after $25,500 in 67th week for same number of performances. Holds, natch!

Victoria (City Inv.) (1,003; 50-$2)—"Take Giant Step" (20th) (2d wk). This week winding tomorrow (Thurs.) is slipping to drab $8,000. First week, $11,000. "All in Night's Work" (Par) opens March 22. Current round would be lower excepting for addition of fight pix, starting last night (Tues.).

Warner (SW) (1,813; $1.50-$3.50)—"Exodus" (UA) (13th wk). This session finishing tomorrow (Thurs.) is heading for wow $47,000 after $48,000 for 12th week. Matinees continue a bit offish, hence, pic is not entirely sold out every day. Stays with applications now being made for dueats to the end of the year.

First-Run Arties

Baronet (Reade) (430; $1.25-$2)—"Modigliani" (Cont) (3d wk). Second round completed Monday (13) was nice $7,000 after $8,500 for opener.

Fine Arts (Davis) (468; 90-$1.80)—"Breathless" (Films Around World) (6th wk). Fifth stanza ended Monday (13) was smash $13,400 after $14,200 in fourth. Stays indef at this gait.

Beekman (R&B) (590; $1.20-$1.75)—"Facts of Life" (UA) (5th wk). This week winding tomorrow (Thurs.) is likely to hit big $9,000 after $10,000 in fourth. Holding.

Fifth Ave. Cinema (R&B) (250; $1.25-$1.80)—"Virgin Spring" (Janus) (m.o.) (5th wk). This frame ending tomorrow (Thurs.) is headed for nice $4,500 after $5,000 in fourth. Continues.

55th St. Playhouse (Moss) (253; $1.25-$2) — "Don Quixote" (M-G)

(Continued on page 11)

Snow Sloughs Toronto; 'Cry' Good 15G, 'Suzie' 10G, 'Impostor' 8G, 3d

Toronto, March 14.

With a midweek snowstorm denting trade and only two newcomers, trade is a bit spotty currently. "Cry for Happy" looms good at Imperial. "Shepherd of Kingdom Come" is off to a good start at three theatres. Holdovers are leading the city.

"Misfits" in fourth frame at Loew's looks hefty. "World of Suzie Wong" in sixth stanza at the Hollywood is hefty. "Spartacus" is rated big in 12th round at Uptown.

Estimates for This Week

Carlton (Rank) (2,318; $1-$1.50)—"Great Impostor" (U) (3d wk). Good $8,000. Last week, $10,000.

Danforth, Fairlawn, Humber (Rank) (1,330; 1,165; 1,203; $1-$1.50)—"Little Shepherd of Kingdom Come" (20th). Fine $15,000. Last week, "Circle of Deception" (20th), $17,000.

Eglinton (FP) (918; $1.50-$2.50)—"Windjammer" (NT) (12th wk). Fine $6,500. Last week, $6,000.

Hollywood (FP) (1,080; $1-$1.25)—"Suzie Wong" (Par) (6th wk). Still lusty at $10,000. Last week, $12,000.

Hyland (Rank) (1,357; $1-$1.50)—"Two-Way Stretch" (B-L) (11th wk.). Trim $4,500. Last week, $5,000.

Imperial (FP) (3,343; $1-$1.25)—"Cry for Happy" (Col). Good $15,000. Last week, "Can-Can" (20th), $10,000.

Loew's (Loew) (2,748; $1-$1.50)—"Misfits" (UA) (4th wk). Hefty $10,000. Last week, $12,000.

Tivoli (FP) (935; $1.50-$2.50)—"Alamo" (UA) (18th wk). Okay $5,500. Last week, same.

Towne (Taylor) (693; $1-$1.50)—"Never on Sunday" (Lope) (7th wk). Hefty $6,000. Last week, $6,500.

University (FP) (1,360; $1.50-$2.75) — "Ben-Hur" (M-G) (65th wk). Fine $7,000. Last week, $7,500.

Uptown (Loew) (1,304; $1.50-$2.75)—"Spartacus" (U) (12th wk). Big $8,500. Last week, $9,500.

'Pepe' Robust 20G, St. L.; 'Priest' 14G

St. Louis, March 14.

There's a surplus of holdovers here currently, with only one big newcomer. But it is a whopper. "Pepe" is heading for big takings opening round at Ambassador. Oldie combo of "Elephant Walk" and "Naked Jungle," is rated just okay at the St. Louis. "World of Suzie Wong" is solid in fifth Fox session.

"Hoodlum Priest" looms fine in second at State while "Village of Damned" is fair in second at Loew's Mid-City. "Spartacus" is rated fine in 12th stanza at Esquire.

Estimates for This Week

Ambassador (Arthur) (2,970; 60-90) — "Pepe" (Col). Big $20,000. Last week, "Giant" (WB) (reissue), $9,000.

Apollo Art (Grace) (700; 90-$1.25) —"Never On Sunday" (Lope) (6th wk). Good $2,000. Last week, $3,000, over estimate.

Esquire (Schuchart-Levin) (1,800; $1.25-$2.50)—"Spartacus" (U) (12th wk). Fine $8,000. Last week, same.

Fox (Arthur) (5,000; 60-90) — "Suzie Wong" (Par) (5th wk). Solid $14,000. Last week, $14,200.

Loew's Mid-City (Loew) (1,150; 60-90)—"Village of Damned" (M-G) (2d wk). Fair $6,500. Last week, $10,000.

State (Loew) (3,600; 60-90) — "Hoodlum Priest" (UA) (2d wk). Fine $14,000. Last week, $22,000.

Pageant (Arthur) (1,000; 60-90)— "Ben-Hur" (M-G) (12th wk). Mild $1,500. Last week, $2,000.

St. Louis (Arthur) (3,800; 60-90) — "Elephant Walk" (Par) and "Naked Jungle" (Par) (reissues). Okay $10,000. Last week, "Goliath and Dragon" (AI) and "Wild Ride" (Indie) (2d wk), $6,000.

Shady Oak (Arthur) (760; 60-90) —"Please Turn Over" (Col) (7th wk). Oke $1,300. Last week, $1,500.

Ed Wynn

Continued from page 1

he is a funny man. He and the rest of those fellows just stand there and tell jokes. Simply causing laughter doesn't make anyone a comedian."

The light comedians, like Cary Grant, David Niven, Jack Lemmon, cause plenty laughter, but they also do not figure on Wynn's scoreboard. "There's a rule in show business—the light comedian always gets the girl. The eccentric funnyman never does."

How did he rate people like Danny Kaye, Eddie Cantor and Al Jolson? "I'd say they were entertainers, great entertainers." What about Jack Benny? "I'd call him a reaction comedian," Wynn said. "He gets the laughs as Rochester cracks the jokes."

The current vogue for the humor or insult, as practiced by Jack E. Leonard and Don Rickles, left him unmoved. "They're both funny fellows," he admitted, "but that's not my style. Personally, I believe caustic humor is the easiest kind to write and do."

Wynn came back to his native city to receive an award from his alma mater, Central High School. "My name went up in lights in 1905," he said. "That was the year I would have been graduated if I hadn't quit after my freshman year."

N. Y. Capitol

Continued from page 2

vivid advantage that the Americana Hotel is just a short block away for the social appurtenances that go with all such powwows.

In the new concept of keying theatre operation to more realistic overheads, both Larry and Bob Tisch are (1) surveying for new theatre sites, to be built as part of huge apartment houses or hotels; (2), keeping them down to less wieldly 600-1,000 capacities, meaning curtailment of the big overheads; (3), automatically attracting a class trade with selective single-features; (4), utilizing the turnstile-cashier system, a la Trans-Lux, as a step in the overhead curtailment, applying the cost-control versus overhead technique of hotel operation to theatre operation.

'Impostor' Loud $15,000, Buff.; 'Gorgo' Fine 13G

Buffalo, March 14.

Some new product, most of which is strong, is helping to boost trade generally here this round. "Great Impostor" is standout with great takings at Lafayette. "Gorgo" is rated fancy at the Buffalo but "Underworld U.S.A." lasted only five days for sad returns at Paramount. "Cry For Happy" looks okay on opener at Century.

Estimates for This Week

Buffalo (Loew) (3,500; 75-$1) — "Gorgo" (M-G) and "Frontier Uprising" (Indie). Fancy $13,000. Last week, "Go Naked in World" (M-G) and "Prince of Silence" (Indie), $10,000.

Center (AB-PT) (2,000; 70-$1.25) —"Suzie Wong" (Par) (5th wk). Nice $11,000. Last week, $14,800.

Century (UATC) (2,700; 70-$1) —"Cry for Happy" (Col). Okay $10,000 or close. Last week, "Millionairess" (20th) and "Long Robe" (20th), $6,000.

Lafayette (Basil) (3,000; 70-$1) — "Great Impostor" (U) and "Between Time, Eternity" (U). Great $15,000 or close. Last week, "Swiss Family Robinson" (BV) (4th wk), $7,000.

Paramount (AB-PT) (3,000; 70-$1) — "Underworld U.S.A." (Col) and "Passport to China" (AI). Pulled after 5 days for soggy $6,000. Last week, "Portrait of Sinner" (AI) and "Last Rebel" (AI), $8,000.

Teck (Loew) (1,200; 70-$1.25) — "The Misfits" (UA) (m.o.) 2d wk). Soft $2,500. Last week, $2,900.

Cinema (Martina) (450; 70-$1) — "Carry On Nurse" (Gov) (19th wk). Hits a new longrun mark here this week. Good $2,500. Last week, $3,000.

Defense vs. Cameras

Continued from page 1

cameras, as they are intended to be placed, will not disturb the proceedings. Dr. Servatius argued, that the presence of the cameras would influence the witnesses because they would be concerned with impressing their audience. Moreover, witnesses would be compelled to retell whatever they have beforehand told their friends, notwithstanding if it was the truth or not, because they would know that their friends are watching and listening to them. Finally, Dr. Servatius based his objection on the assumption, that filmmaking is not honorable to the court. Mr. Hausner answered that he was not less concerned with the honor of the court than Dr. Servatius.

The court will announce its decision within a few days. It's forecast that the court will agree to the presence of cameras, though it will stipulate that in no way may they disturb the proceedings.

The court also will give its decision as to who may have cameras at the trial. The government has signed an agreement giving exclusive rights to Capital City Broadcasting Co. of New York. Competitors objected to this agreement though it assures equal rights to everybody who wants the tape. The biggest obstacle was presented by local cameramen, who represent foreign tele companies here. They have fought the agreement in court, claiming that it infringes on their right to work. But this obstacle was removed this week, when Capital City gave assurances, that it will employ as many of them as possible on its local technical staff.

MINNEAPOLIS

(Continued from page 8)

$1.25)—"Tunes of Glory" (Lope) (4th wk). Robust $3,500. Last week, $4,500.

State (Par) (2,200; $1-$1.25)— "Cry for Happy" (Col). Sock $12,000. Last week, "Suzie Wong" (Par) (5th wk), $7,500 at $1-$1.50 scale.

Suburban World (Mann) (800; $1.25)—"Make Mine Mink" (Cont). Boff $4,000, aided by favorable crix reviews. Last week, "Millionairess" (20th) (3d wk), $2,000 in five days.

Uptown (Field) (1,000; $1.25)— "I'm All Right, Jack" (Col) (2d run). Fair $2,500. Last week, "Swiss Family Robinson" (BV) (2d run), $2,800.

World (Mann) (400; 85-$1.50)— "Sanctuary" (20th) (2d wk). Okay $6,000 for nine days. Last week, $6,200.

'TUNES' FAIR $7,500, PROV.; 'BOYS' BIG 12G

Providence, March 14.

Newcomers are not so good this week but Loew's "Where Boys Are" in second looks big. "Suzie Wong" in fifth is still strong at Strand. On just fair list is Majestic's "Tunes of Glory." "The Millionairess" is only mild at Albee. "Alamo" is nice at Majestic in fifth round.

Estimates for This Week

Albee (RKO) (2,200; 65-90)— "Millionairess" (20th) and "Sniper's Ridge" (20th). Mild $6,000 or near. Last week, "Great Impostor" (U) (3d wk), $6,500.

Elmwood (Snyder) (724; $1.25-$1.75)—"Alamo" (UA) (5th wk). Nice $4,000.

Majestic (SW) (2,200; 65-90)— "Tunes of Glory" (Lope). Fair $7,500. Last week, "101 Dalmatians" (BV) (3d wk), $8,000.

State (Loew) (3,200; 65-90)— "Where Boys Are" (M-G) and "Price of Silence" (M-G) (2d wk). Big $12,000. Last week, $16,000.

Strand (National Realty) (2,200; $1.25-$1.50)—"Suzie Wong" (Par) (5th wk). Still strong $8,500. Fourth was $12,000.

CHICAGO

(Continued from page 9)

"Psycho" (Par) (reissue) (2d wk), $7,000.

Loop (Telem't) (606; 90-$1.80)— "Female and Flesh" (Falcon) and "Wicked Go to Hell" (Falcon). Nifty $8,000. Last week, "Nature's Paradise" (Falcon) (7th wk), $5,300.

McVickers (JL&S) (1,580; $1.49-$3.50)—"Spartacus" (U) (22d wk). Lusty $14,500. Last week, $14,000.

Monroe (Jovan) (1,000; 65-90)— "Fast and Sexy" (Col) and "As Sea Rages" (Col). Neat $4,500. Last week, "Hiroshima, Mon Amour" (Zenith) and "400 Blows" (Zenith), $5,000.

Oriental (Indie) (3,400; 90-$1.80) —"Cry for Happy" (Col). Happy $25,000 or a bit over. Last week, "Where Boys Are" (M-G) (4th wk), $20,000.

Roosevelt (B&K) (1,400; 90-$1.50) — "Great Impostor" (U). Smash $35,000 or near. Last week, "Alamo" (UA) (5th wk), $17,000.

State-Lake (B&K) (2,400; 90-$1.80) — "101 Dalmatians" (BV) (5th wk). Fast $16,000. Last week, $18,000.

Surf (H&E Balaban) (685; $1.85) —"Never on Sunday" (Lope) (m.o.) (6th wk). Potent $5,700. Last week, $6,000.

Todd (Todd) (1,089; $1.75-$3.50) —"Ben-Hur" (M-G) (64th wk). Hardy $18,300. Last week, $18,500.

United Artists (B&K) (1,700; 90-$1.80)—"Misfits" (UA) (6th wk). Neat $13,000. Last week, $14,000.

Woods (Essaness) (1,200; 90-$1.80)—"Sanctuary" (20th). Mild $21,000. Last week, "Suzie Wong" (Par) (11th wk), $13,000.

World (Teitel) (606; 90-$1.80)— "Entertainer" (Cont) (5th wk). Oke $3,800. Last week, $4,300.

BOSTON

(Continued from page 8)

wk). Good $5,000. Last week, $6,000.

Memorial (RKO) (3,000; 90-$1.49) —"Great Impostor" (U) and "Desert Attack" (20th) (4th wk). Fat $17,000. Last week, $19,000.

Metropolitan (NET) (4,357; 90-$1.25)—"Millionairess" (20th) and "Sniper Ridge" (20th). Dull $11,000 or less. Last week, "101 Dalmations" (BV) (4th wk-6 days), $10,000.

Orpheum (Loew) (2,900; 90-$1.49) —"Where Boys Are" (M-G) (2d wk). Strong $14,000. Last week, $19,000.

New Fenway (Indie) (1,350; $1.25-$1.50)—"And Quiet Flows Don" (Indie). Oke $4,000. Last week, "Letters From Windmill" (Indie) and "Gentleman in Room 6" (Indie), $3,400.

Paramount (NET) (2,357; 70-$1.25)—"Fever in Blood" (WB) and "Rio Bravo (Indie). Fair $9,500. Last week, "Circle of Deception" (20th) and "For Love of Mike" (20th), $8,000.

Pilgrim (ATC) (1,900; 75-$1.25)— "Giant" (WB) (reissue) (2d wk). Fine $7,000. Last week, $8,000.

Saxon (Sack) (1,100; $1.50-$3)— "Exodus" (UA) (12th wk). Stout $18,000 again. Last week, same.

State (Trans-Lux) (730; 75-$1.25) —"Naked in Night" (Indie) and "Age of Infidelity" (Indie). Okay $4,500. Last week, "Disgraced" (Indie) and "Fever Heat" (Indie) (2d wk), $3,400.

Philly Off But 'Impostor' Great 17G; 'Cry' $14,000, 'Alamo' Lusty 10G, 4th

Philadelphia, March 14.

First-run trade shapes sluggish in current stanza here, with biz slumping over the weekend. However, "Great Impostor" shapes great on initial stanza at the Midtown. "Cry For Happy" is rated not so hot on opener at the Randolph.

"The Alamo" looms trim in fourth round at Stanton while "Pepe" shapes okay in fourth at Stanley. "Exodus" still is fast in sixth at the Boyd. "Go Naked in World" is rated sad in second at Fox.

Estimates for This Week

Arcadia (S&S) (536; 99-$1.80)— "Suzie Wong" (Par) (12th wk). Trim $7,000. Last week, $8,500.

Boyd (SW) (1,563; $2-$2.75)— "Exodus" (UA) (6th wk). Fast $21,000. Last week, $24,500.

Fox (Milgram) (2,200; 99-$1.80)— "Go Naked in World" (M-G) (2d wk). Sad $8,000. Last week, $15,000.

Goldman (Goldman) (1,200; $2-$2.75)—"Spartacus" (U) (18th wk). Fair $8,000. Last week, $9,000.

Midtown (Goldman) (1,000; 99-$1.80) — "Great Impostor" (U). Smart $17,000. Last week, "Swiss Family Robinson" (BV) (6th wk), $10,000.

Randolph (Goldman) (2,500; 99-$1.80) — "Cry for Happy" (Col). NSH $14,000. Last week, "Misfits" (UA) (5th wk), $7,000.

Stanley (SW) (2,500; 99-$1.80)— "Pepe" (Col) (4th wk). Okay $13,000. Last week, $18,000.

Stanton (SW) (1,483; 99-$1.80)— "Alamo" (UA) (4th wk). Neat $10,000 or near. Last week, $11,000.

Trans-Lux (T-L) (500; 99-$1.80)— "Never on Sunday" (Lope) (16th wk). Big $5,500. Last week, $6,000.

Viking (Sley) (1,000; 99-$1.80)— "Where Boys Are" (M-G) (6th wk). Nice $6,000. Last week, $8,700.

World (R&B-Pathe) (440; 99-$1.80)—"Ballad of Soldier" (Kings) (4th wk). Good $3,600. Last week, $4,000.

'Cry' Rugged $12,000 In Denver; 'Alamo' Big 22G

Denver, March 14.

Biz currently is a bit spotty although one new entrant is big and a few holdovers are socko. "Cry For Happy" looms big at the Centre on initial stanza. Standout is "The Alamo" still great in second at Paramount. "Swiss Family Robinson" is nice in 12th week at the Towne. "Spartacus" is rated strong in eighth frame at the Aladdin. Many other extended-runs are not so hot.

Estimates for This Week

Aladdin (Fox) (900; $1.25-$2.50) —"Spartacus" (U) (8th wk). Strong $6,300. Last week, $7,200.

Centre (Fox) (1,270; $1-$1.45) — "Cry For Happy" Col). Big $12,000. Last week, "Great Impostor" (U) (3d wk), $9,000.

Denham (Indie) (800; $1.25-$2.50) —"Ben-Hur" (M-G) (48th wk). Steady $7,000. Last week, same.

Denver (Fox) (2,432; $1-$1.25)— "Gorgo" (M-G) and "Passport to China" (Col) (2d wk). Bad $6,000. Last week, $15,000.

Esquire (Fox) (600; $1) — "Millionairess" (20th) (3d wk). Oke $2,000. Last week, $2,400.

Orpheum (RKO) (2,690; $1-$1.25) —"Suzie Wong" (Par) (5th wk). Good $6,500. Last week, $9,000 in 6 days.

Paramount (Indie) (2,100; 90-$1.25) — "Alamo" (UA) (2d wk). Great $22,000 or close. Last week, $30,000.

Towne (Indie) (600; $1-$1.45) — "Swiss Family Robinson" (BV) (12th wk). Nice $4,500. Last week, $5,000.

BROADWAY

(Continued from page 9)

(8th wk). This round finishing tomorrow (Thurs.) is heading for hep $6,000 or near after $7,000 in seventh week. Stays.

Normandie (T-L) (592; $1.25-$1.80)—"Hand in Hand" (Col) (6th wk). Fifth session ended Sunday (12) was okay $5,500 after $6,600 for fourth. "All in Night's Work" (Par) is due in March 22.

Little Carnegie (L. Carnegie) (520; $1.25-$2)—"Tunes of Glory" (Lope) (13th wk). The 12th week completed Monday (13) was torrid $12,500 after $13,000 in 11th round.

Guild (Guild) (450; $1-$1.75) — "Two-Way Stretch" (BL) (8th wk). Seventh stanza ended Sunday (12) was sturdy $10,000 after $11,000 in sixth.

Murray Hill (R&B) (565; 95-$1.80)—"Ballad of Soldier" (Kings) (12th wk). The 11th session completed Monday (13) was nice $8,500 after $9,000 on 10th week.

Paris (Pathe Cinema) (568; 90-$1.80)—"Love and Frenchwoman" (Kings) (3d wk). Second frame ended Sunday (12) was sock $15,000 after $17,500 for first.

Plaza (Lopert) (525; $1.50-$2) — "Never On Sunday" (Lope) (22d wk). The 21st round ended Monday (13) was great $17,200 after $18,500 on 20th week.

68th St. Playhouse (Leo Brecher) (370; 90-$1.65) — "Millionairess" (20th) (5th wk). Present stanza winding tomorrow (Thurs.) is heading for fair $4,500 after $5,400 in fourth. "Days of Thrills and Laughter" (20th) comes in March 23.

Sutton (R&B) (561; 95-$1.80) — "League of Gentlemen" (Kings) (8th wk). Seventh week completed Monday (13) was fancy $10,000 after $11,000 for sixth round.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"Cry For Happy" (Col) (2d wk). Present session winding tomorrow (Thurs.) looks to get okay $6,000 after $9,000 for opener. Stays. "Raisin in Sun" (Col) due in March 29.

Trans-Lux 85th St. (T-L) (550; $1.25-$2)—"Sanctuary" (20th) (4th wk). Third week finished Monday (13) was fair $4,500 after $6,000 for second. "Great Imposter" (U) due in next, with date tentatively set for March 29.

World (Perfecto) (390; 90-$1.50) "Male and Female" (Mishkin) (4th wk). Present round ending tomorrow (Thurs.) is heading for big $12,000 after $14,000 for third week. Stays. Pic is having one of strongest engagements in recent weeks at this house.

LOS ANGELES

(Continued from page 8)

"Where Boys Are" (M-G) and "Man Without Star" (U) (reissue) (2d wk). Soft $3,500.

Hollywood Paramount (State) (1,468; $1-$2.40)—"Alamo" (UA) (2d wk). Lusty $22,000. Last week, $26,000.

Orpheum, Iris, El Rey, Loyola, Baldwin, Crest (Metropolitan-FWC-State) (2,213; 825; 861; 1,298; 1,800; 750 90-$1.50)—"Sundowners" (WB) (1st wk, Crest; 3d wk, others) and "Four Desperate Men" (Indie) (Orpheum, Iris) (3d wk), "Sunrise at Campobello" (WB) (El Rey, 3d wk; Crest, 1st wk), "Facts of Life" (UA) (Loyola, Baldwin) (3d wk). Busy $23,000 or over. Last week, Orpheum, Iris, El Rey, Loyola, Baldwin, $25,700; Crest, "Man With Green Carnation" (Breg) (2d wk) $2,000.

Four Star (UATC) (868; 90-$1.50)—"Hand in Hand" (Col) (4th wk). Fast $4,000. Last week, $5,300.

Beverly (State) (1,150; $1.49-$2.40)—"Grass Is Greener" (U) (5th wk). Fair $4,500. Last week, $6,000.

Music Hall (Ros) (720; $1.85-$2.40)—"Ballad of Soldier" (Kings) (6th wk). Hep $5,500. Last week, $6,100.

Warner Beverly (SW) (1,316; $1.50-$3.50)—"Pepe" (Col) (11th wk. Breezy $12,000. Last week, $13,000.

Chinese (FWC) (1,408; $2-$2.40) —"Suzie Wong" (Par) (13th wk). Hefty $10,000. Last week, $10,700.

Fine Arts (FWC) (631; $2-$2.40) —"Never On Sunday" (UA) (16th wk). Rosy $8,000. Last week, $9,000.

Warner Hollywood (Cinerama Inc.) (1,389; $1.20-$2.65)—"This Is Cinerama" (Cinerama) (reissue). Started 20th week Sunday (12) after fine $10,400 last week.

Pantages (RKO) (1,513; $1.80-$3.50)—"Spartacus" (U) (21st wk). Fair $12,200 in 5 days. Last week, $15,000.

Fox Wilshire (FWC) (1,990; $1.80-$3.50)—"Exodus" (UA) (12th wk). Solid $16,000. Last week, $19,100.

Egyptian (UATC) (1,392; $1.25-$3.50) — "Ben-Hur" (M-G) (68th wk). Plump $17,500. Last week, $18,500.

UNPRECEDENTED! 41 NOMINATIONS!

THE APARTMENT

A Mirisch Company-Billy Wilder Production

BEST PICTURE
BEST ACTOR — Jack Lemmon
BEST ACTRESS — Shirley MacLaine
BEST DIRECTOR — Billy Wilder
BEST SUPPORTING ACTOR — Jack Kruschen
BEST STORY AND SCREENPLAY — Billy Wilder and I. A. L. Diamond
BEST EDITING — Daniel Mandell
BEST CINEMATOGRAPHY (Black & White) Joseph Lashelle
BEST SOUND — Samuel Goldwyn Studio Sound Department. Gordon E. Sawyer, Sound Director.
BEST ART DIRECTION (Black & White) — Alex Trauner. Set: E. G. Boyle

THE ALAMO

A Batjac Production

BEST PICTURE
BEST SUPPORTING ACTOR — Chill Wills
BEST MOTION PICTURE SCORE — Dimitri Tiomkin
BEST SONG — "The Green Leaves of Summer," music by Dimitri Tiomkin, lyrics by Paul Francis Webster.
BEST SOUND — Samuel Goldwyn Studio Sound Department. Gordon E. Sawyer, Sound Director; and Todd-AO Sound Department, Fred Haynes, Sound Director.
BEST CINEMATOGRAPHY (Color) — William H. Clothier
BEST EDITING — Stuart Gilmore

THE MOST IN ACADEMY AWARD HISTORY!

Congratulations and Thanks

THRU UA

ELMER GANTRY

BEST PICTURE
BEST ACTOR — Burt Lancaster
BEST SUPPORTING ACTRESS — Shirley Jones
BEST SCREENPLAY — Richard Brooks
BEST MOTION PICTURE SCORE — Andre Previn, Associate Music Supervisor — Ken Darby

THE FACTS OF LIFE

A Panama-Frank Production

BEST STORY AND SCREENPLAY — Norman Panama and Melvin Frank
BEST SONG — Music and lyrics by Johnny Mercer
BEST CINEMATOGRAPHY (Black & White) — Charles B. Lang Jr.
BEST ART DIRECTION (Black & White) — J. M. Johnson and K. Reid. Set: R. Dowd.
BEST COSTUME DESIGN (Black & White) — Edith Head and Edward Stevenson

NEVER ON SUNDAY

BEST ACTRESS — Melina Mercouri
BEST DIRECTION — Jules Dassin
BEST STORY AND SCREENPLAY — Jules Dassin
BEST SONG — Music and lyrics by Manos Hadjidakis.
BEST COSTUME DESIGN (Black & White) — Deni Vachliotou.

INHERIT THE WIND

A Stanley Kramer Production

BEST ACTOR — Spencer Tracy
BEST SCREENPLAY — Nathan E. Douglas and Harold Jacob Smith
BEST FILM EDITING — Frederic Knudtson
BEST CINEMATOGRAPHY (Black & White) — Ernest Laszlo

EXODUS

An Otto Preminger Production

BEST SUPPORTING ACTOR — Sal Mineo
BEST MOTION PICTURE SCORE — Ernest Gold
BEST CINEMATOGRAPHY (Color) — Sam Leavitt

THE MAGNIFICENT SEVEN

A Mirisch-Alpha Production

BEST MOTION PICTURE SCORE — Elmer Bernstein

TUNES OF GLORY

BEST SCREENPLAY — James Kennaway

SEE NO EVIL, EXCEPT IN ADS

New York Sound Track

Director **Henry Levin** in N. Y. to huddle with Metro execs on **Joe Levine's** "Wonders of Aladdin." He goes back to Rome this week for editing and dubbing . . . **Henry Rosenberg** and **Dan Talbot** (New Yorker Theatre) have taken over the Charles Theatre, N. Y. lower eastside Spanish pix house. It'll hence play U. S. and foreign revivals . . . Their uptown showcase, incidentally, snared American preem of the Polish "Kanal," via **Jay Frankel**, commencing May 9. Understood Kingsley-International will handle national release . . . Diplomat-decked "Man from Embassy" (Pictures) depositing leatherette attache cases at Manhattan tradepress offices. Each case disgorged promo material on "Fabulous World of Jules Verne" and "Bimbo the Great," **Joe Levine** combo which Warner's is handling.

Helen Bower, for the past 15 years film critic for the Detroit Free Press, retired last week after 47 years as reporter and critic for the newspaper. She was honored at a luncheon, sponsored by the Variety Club of Detroit.

Michigan Kroll, formerly in charge of women's programs at CBS, more recently writing documentary films, quitting N. Y. Hospital this week following surgery . . . Authors Guild hosting cocktail party at Lotus Club on East 66th Street this (Wed.) afternoon, 4-6, for visiting book reviewers from all over U. S.

Helping traffic-weary showfolk get in and out of Manhattan and environs these days is a somewhat offbeat transportation operation known as The Air Taxi Company, the nation's largest air taxi service run by an ex-Navy flyer, **James Loeb**. With headquarters in Red Bank, N. J., company's main business is in the feeding of passengers to regularly scheduled airlines, but it also undertakes longer journeys around the country. Among its "I-have-to-get-there-in-a-hurry" patrons are **Spyros P. Skouras**, **John Daly**, **Toots Shor**, **Van Cliburn**, **Joe Mankiewicz**, **George Jessel** and **Miss Rheingold**.

Cy Harvey, Janus Films, expects to bring over director **Michelangelo Antonioni** and star **Monica Vietti** for opening of the Italian-made "L'Avventure" at the Beekman. Meanwhile, Janus' French import, "Bernadette of Lourdes," in dubbed version, will bypass the arties for a general release starting next month. **Daniele Ajoret**, who plays Bernadette, is doubling in brass by promoting the pic in course of her current tour this side as a member of the Comedie Francaise troupe.

Ever since the N. Y. Sunday Times magazine had a layout on "decor in the modern living," utilizing the **Mo Rothmans'** 5th Ave. apartment as a theme, their friends want to audition the new digs. Result is that the Columbia Pictures International prexy is throwing a big cocktailery for the "preview" and also a quasi-bon voyage, since he's taking off St. Patrick's Day on one of his periodic European o.o. quickie flights.

Aaron Copland will compose the score for the UA-Prometheus (**Jack Garfein-Carroll Baker**) release, "Something Wild," which was shot entirely in N. Y. . . . Importer **Ed Kingsley**, prexy has more pix first-run in N. Y. right now than some major distribs—"Love and the Frenchwoman," "League of Gentleman" and "Ballad of A Soldier." Exec called attention to this situation, plus fact that he'll soon also have "La Verite" on display, in a half-page ad in Sunday's (12) Times . . . **Yul Brynner** is scheduled to fly in from Europe for the March 23 benefit opening of "The King and I" in Grandeur 70 at the Rivoli.

"Go Naked in the World" at Capitol for three weeks, marking time till "One-Eyed Jacks". . . **Howard Hawks** in from Africa locationing of "Hatari". . . **Martin Davis** back at the Paramount homeoffice after Acapulco loafing.

Teresa Stratas, soprano born in Canada of Greek parentage and cast as an Indian (sic) in 20th's "The Canadians" starring **Robert Ryan**, sang the slave girl in "Turandot" at the Met Opera March 9.

Rep. James C. Corman (D-Calif.) urged U. S. House and Senate members last week, in a Congressional Record insertion, to watch the Academy Awards presentation on television on April 17, climaxing a "hallmark year" for the film industry. Congressman, whose district includes most studios, called U. S. motion pictures the "finest in the world" and said they are "America's best known export."

Pandro Berman formed Roxbury Productions as new banner to make two pix for Metro, initialer to be "Sweet Bird of Youth," **Richard Brooks** to direct . . . Berman cancelled plans for producing "Turning of the Wheels," **Stuart Cloete** novel of Africa which was to have been second film, due to trouble on Dark Continent . . . **Dean Jagger** inked for Metro's "Honeymoon Machine". . . **John Beck** bought film rights to "Weekend Father," novel by late **Dane Lussier**, for indie production . . . "Morouf," novel by **Benjamin Baland**, acquired by **Eugene Lourie**, who produced "Gorgo" last year, for co-production with Unidex of Paris in India and Rome this summer . . . **John Cassavetes** cast **Seymour Cassel**, his aide, for a top role in his upcoming Paramount release, "Too Late Blues," starring **Bobby Darin** and **Stella Stevens**.

Recently he was named a Commander of the Order of the British Empire, and now he's named, via the Italian consul in L. A., Commendatore of the Ordine Al Merito. And at the same time **Jack L. Warner** is relinquishing the theatrical production reins. The backslapping derives from his contributions to international understanding through motion pictures.

A first novel, as yet untitled and unfinished, by **Mrs. Elsie Mack** of London, Ont., has been accepted by Doubleday, and is being glommed by 20th-Fox. It's based on the New Testament story of the woman caught in adultery, whom Jesus protected from a miniature lynch mob, with the words, "Let him who is without sin cast the first stone."

Joseph T. Lissauer, gen. mgr. of Skirball Bros. theatres headquartered in Cleveland, is flaunting a letter from **Al Boudouris** of Theatre Operating Co. of Toledo hailing remodeled Pantheon in latter city as "asset" to Toledo and further proof that film biz is "one of finest to be in this world."

Bud Yorkin and **Norman Lear**, as Tandem Productions, have purchased "Girl in the Turquoise Bikini" for lensing next spring. Their first, "Come Blow Your Horn," current Broadway comedy, goes before the cameras this fall, with Paramount to release . . . **Maria Schell** and **G. W. Fischer** are costarred in a German version of "The Four-Poster," now shooting . . . **Larry Moss**, veep of B. S. Moss Enterprises, on a swing of circuit operations in the south . . . **Robert Mitchum** gets "Personality of the Year" honorarium from Maryland Theatre Owners Assn. . . . New Opera House Theatre in Morgan City, La., signed up with TOA . . . **Dick Gabe** elected prez of the Conference of Personal Managers, East, vice **Kal Ross** . . . U's "Great Impostor" day-dates at the RKO Palace and Trans-Lux 85th Street March 29.

Shirley Jones honored by her hometown, Smithton, Pa., as "honorary chief librarian"—yep, role she plays in "Music Man" picturization.

James Woolf set up shop on Warners' Burbank lot where he's producing "Devil in Bucks County." He's had the property for some time but there seemed to be some question as to who would be the actual producer. He's the Woolf of London . . . At Metro's Culver City, also from London, is playwright **John Mortimer**, who's scripting "I Thank a Fool."

Martin Poll (ex-Gold Medal Studios) to the Coast for talks at Paramount re "The Iron Men," which he'll produce . . . Even alleged mis-

(Continued on page 19)

FILM BIZ WOES MOSTLY COPY?

To an important extent, the increasingly articulate criticism of the trend toward adult-themed pix is not prompted by the films themselves so much as their ad campaigns. A large number of do-gooders, defenders of the public morals, taste-watchers, etc. never bother to go to the movies.

Because of this, it's extremely necessary at this time for filmmakers to make sure that their ad campaigns are not only lively and provocative, but honest and tasteful, a true presentation of the product at hand. Point was made in New York last Thursday (9) by Al Geto, industry ad man who, with Walter Blake, has just formed a new copy-art office known as The Freelancers.

Geto, who has served in the creative departments of the Monroe Greenthal Agency and Donahue & Coe, and recently completed a public relations stint with the Motion Picture Assn. of America, also puts it this way: "The poetry has gone out of advertising."

Tired Precedents

Today, he says, the man who designs a film's ad campaign faces an accumulation of problems, including the need to get away from the heritage of ad cliches which have been handed down from pic-to-pic ever since films went to feature length. Also, given a truly adult-themed pic (and, he points out, this need not only mean sex-themed), the ad man must come up with an approach which tells the facts, but still doesn't alienate.

The reasons for the over-use of sex in advertising is understandable, he continues, because sex does have a certain attraction. Too often, however, it has boomeranged, either because it was too blatant, or because it actually wasn't a key or representative element to the film being sold.

A classic "boomerang," he noted, was a film released several years ago which dealt with the life of one of the greatest painters of all time. The distrib was scared of it and decided to go all-out on the sex-sell. The boxoffice result was disaster. According to Geto, the distrib, by denigrating both the subject matter (the great painter) and the public, the distrib did even worse than was absolutely necessary, alienating that part of the public which resented the sex-sell as well as others who might have been interested in a serious film bio of the painter.

Why Clutter?

The film ad man, he says, sometimes gets caught in the middle, since he has not made the film and is only presented with a fait accompli with which to work. Taking note of the increasingly attractive, uncluttered and stylish art work being used by publishers of paperback books and manufacturers of record albums, Geto pointed out that these items are around in stores for months or even years, with a slower "payoff."

Motion picture ad men haven't yet displayed the consistent taste shown by these other products, but then the picture people have to get in and sell fast, because the product is gone within a short period of time. It's not always easy to create a vivid and tasteful image, he indicated, adding, however, that because of business and public relations pressures, it's vital that it be attempted.

Geto paid special praise to the stylish and offbeat ads now generally used to promote foreign product, at least in New York. But these pix, if they are hits, also get a slower playoff than the general run of domestic hits, and thus, perhaps, their distribs can afford this taste and style.

Geto's Freelancers group is offering to design basic campaigns on pix, including art and copy, as well as tv and radio spots and related promotional work. Group has offices in New York and Hollywood.

Soviets Shrewd Showmen?

Did They Guess Success of 'Cranes' and 'Ballad' In U.S.—Though Neither Rated High in Russia

The two most highly praised (by U.S. critics) of recent Soviet films —"The Cranes Are Flying" and "Ballad of A Soldier"—are not fit for "home consumption" from the Soviet point of view, according to an article entitled "Soviet Motion Picture Requirements" by Arkady Gaev. Gaev is a former Soviet journalist who now writes for the Institute for the Study of the USSR, made up of scholars who have left the Soviet Union.

Despite the fact that "Cranes" and "Soldier" were not overly well received at home, the Soviets chose to export them to the West because of their lack of revolutionary romanticism and Communist patriotism. However, just because they were free of political and ideological overtones, says Gaev, "these movies could not be considered by Soviet critics as art, which must be 'rich with bright events—the affairs of the remarkable Soviet people.'"

He adds that any film that even vaguely violates this rule requiring such "brightness" is accused of idealism, "a favorite whipping boy of Soviet critics at the present time."

Gaev suggests that the Soviet leaders were aware that the two films would be well received in the West, and thus approved their submission to international film festivals, "providing an excellent illustration of how pure art and a philosophical viewpoint censured at home are exploited abroad for political purposes."

METRO STRATEGY MEET

Terry Turner Handling TV Exploitation for 'Gorgo'

Meeting of Metro division branch and homeoffice execs at New York's Hotel Astor last week focused major attention on marketing plans for current and upcoming theatricals on the lineup, including the roadshowing of "King of Kings," the continuing "Ben-Hur" and "Cimarron," the reissue of "Gone With the Wind," and others.

At a separate homeoffice meeting presided over by sales veep Bob Mochrie, attention centered on releasing the King Brothers' production of "Gorgo," which has had only one date so far. Film is to get the saturation-booking treatment, territory-by-territory around the country. Starts off March 29 in 100 theatres in the N.Y. area, followed by 50 spots in Chicago March 31, and 50 around New England April 19. Terry Turner has been assigned by M-G to supervise the television and exploitation campaign.

Rembrandt of N.Y. To Do 'Tom-Jerry' Shorts Overseas

Bill Snyder's deal with Metro for production of new Tom & Jerry cartoons in Europe, closed more than six months ago, was confirmed by Robert Mochrie, sales veepee, to more than 75 delegates last week before winding two-day sales sesn at Astor Hotel.

During past several years Metro has been reissuing Tom-Jerrys in color and other shorts.

About five years ago Metro curtailed all shorts production when $30,000 minimum cost per subject was found prohibitive. Snyder, through his Rembrandt Films, has produced cartoons abroad for half Metro's tally sheets. He's been quietly making T & J's to build backlog for one a month release, starting May 3.

WRITERS GUILD SLATES SET; ELECT MAY 18

Hollywood, March 14.

New officer candidates and board members of the Writers Guild of America, East and West, to be voted upon at the annual meeting May 18, have been named.

Candidates for guild president are Mary McCall Jr. and Charles Schnee. Presidential candidates of the screen branch are James Webb and Edward Anhalt, winner automatically becoming vice president of the overall guild. Screen branch vice president candidates are Tom Blackburn and Allen Rivkin. Other screen branch candidates are Devery Freeman and George Slevin, secretary-treasurer slot.

Screen board member: Eric Ambler, Herbert Baker, Henry Ephron, John Gay, Gavin Lambert, John Lee Mahin, Ivan Moffat, Charles Schnee (cross filed) and Daniel Taradash.

Guild television and radio branch candidates are: Nate Monaster and Barry Trivers, president; Christopher Knopf and Maurice Tombragel, vice president; Sol Stein and Louis Pelletier, secretary-treasurer.

Board members: Nate Monaster, Barry Trivers, Robert Schiller, Ellis Marcus, Mary C. McCall Jr., Jerry Gottler, David Harmon and Robert Yale Libott.

Four holdover members from the screen branch are Richard Breen, Ernest Lehman, Isobel Lennart and Robert Pirosh.

Lawyer Fails to Show; Dismiss, With Prejudice, Greenes Vs. Atlanta

Atlanta, March 14.

Claim for $1,500,000 filed by William and Lavanda Ann Greene, operators of Glen Theatre, Decatur, Ga., in 1955 against Atlanta Enterprises Inc., et al, has been dismissed with prejudice by Federal District Judge William Boyd Sloan, following failure of plaintiff's attorney to appear for a pretrial conference. Defendants are major distribs, Wilby-Kincey, and other Atlanta and Decatur exhibs.

Another suit brought by same plaintiffs against the distribs, relating to the Palmetto Theatre in Palmetto, Ga., was tried before Judge Sloan in 1959 and resulted in a jury verdict for distribs.

Authors Production Co. Sets Two Exploiters

Hollywood, March 14.

Newly-formed Authors Production Co., headed by producer-director William Rowland and authors Paul I. Wellman and A. B. Guthrie Jr., will launch operations with pair of exploitation films.

Initialer will be "Color Blind," based on Guthrie's Pulitzer prize-winning newspaper story, dealing with problems of discrimination and miscegenation in a northern college, to roll March 20 at Hal Roach Studios.

Second, slated to go in June, is Wellman's biopic of Major Claude Eatherly, U.S. Air Force pilot who led the Hiroshima and Nagasaki atomic air raids and was recently in the news as harassed with a guilt complex. Both will be turned out sans release.

Rowland will handle producer-director reins, Wellman act as exec producer and Irma Berk associate producer. Vet George Moskov will act as production exec.

Minnelli on Oscarcast

Hollywood, March 14.

Vincente Minnelli, who directed last year's Academy Awards show, will repeat for upcoming 33d annual sweepstakes, held April 17 at Santa Monica Civic Aud.

Minelli was an Oscar winner as well for his helming of "Gigi," in 1958.

a **GALATEA** exclusivity

MUSSOLINI

Directed by Pasquale Prunas

● The first film based on documents contained in the secret archives of the Allied Forces and the Iron Curtain countries.

● The film which shows the true face — unknown until now — of the man who played such an important role in the history of the past 30 years.

● His private life, his family, his friends and his enemies, the immense tragedy which saw him kill the father of his grand children, the story of the woman who was his companion at the moment of his dramatic end, are told along a span of history reaching from the March on Rome, the intervention in Spain, the Anschluss, the pact with Hitler, to war, defeat, and death.

Foreign Sales: **GALATEA**—ROME, Via Ostriana 13—Tel. 81 30 82
Cables: Galatea—Rome

New York, c/o Donald Gillin
41 E. 42, New York 17
Tel. OXford 7-4262

Paris, c/o Societe LYRE
4, Rue Balzac
Tel. ELY-19-53

Italian Release: **UNIDIS**

Inside Stuff—Pictures

The Skeeters is a limited-membership (actually one is "tapped," like for a secret college fraternity) which revolves around the "21"-Toots Shor-Neal Lang (Plaza) set. Its "western delegate" is the ailing William Gargan. Film and tv star is learning to articulate through a soundbox following throat surgery and his upbeat communique to J. Walter Kennedy, secretary of the group (Kennedy, incidentally, is the Mayor of Stamford) was circulated to the "golden 50" membership who comprise The Skeeters:

"My ears have been burning and my pens are wearing out from trying to answer every well wisher and friend throughout the world. I'm going to go broke buying stamps! And, then, Sobol puts my home address in the paper and 'bingo' you'd think I'd just made a hit picture instead of cutting my throat. Speaking of losing my voice, while it has its drawbacks, to put it mildly, there are some humorous sides to it. I'm unable to smell so a couple of pals out here informed everybody 'no flowers—he can't smell—but booze is on his diet.' I figured I made about three cases on the operation!

"I'm trying to catch up with a lot of people whom I don't even know but have bombarded heaven (or hell) with masses, novenas, medals (I think I can go in business), prayers, jobs in real estate in Biloxi, Miss., insurance in Peru, public relations in Cuba (sick joke) and even a guy who had larngectomy and is in the trucking business offering me 10 bucks and a job. I have enough masses etc. stacked up. I just can't leave here until they get them said and brother that's going to take a long time.

"Trackwise, I'm a one-to-19 shot (as Man O'War was in 1917) to beat this rap. My trainer, Dr. Alvin Miller, says I'm a cinch. My agent tells me we can figure on a tv series with such titles as 'The Unspeakable'; 'Silent Knight'; 'The Quiet One'; 'The Silent Shamus.' I'll get the 'Lost Chord Club' to produce.

"But, best of all, my voice teacher, Dr. Harrington, says I've broken well, I'm training real good and in six months will be off and screaming. He's thinking of calling me 'Belching Willie' which as you no doubt know is the method by which I'm trying to talk. After five lessons I'm able to say such important things as 'Bourbon and water'—'Scotch and soda'—'Thank you'—'Make it a double'—'Let's eat' and 'Wait for Me'. . . remember?"

Just about the time a report came from Hollywood noting that producer-director George Stevens was interested in signing Swedish star Max von Sydow to play Jesus in "The Greatest Story Ever Told." VARIETY recieved a lengthy communication from Frank Talbot, "consultant to Russell Gary Heikkila," announcing that Heikkila was "no longer interested in Hollywood" and was taking a powder.

Talbot had been asked to make this announcement, he wrote, because of the "wide press coverage" about his client's playing the Jesus role in "Greatest Story." Heikkila is described as having left his pulpit in Chattanooga in 1957 to go to Hollywood "relative to playing" the Jesus role. He is further described as a minister, but the denomination is not mentioned.

Accompanying the Talbot letter is a leaflet promoting Heikkila's 1961 national speaking tour, describing him as "The Sir Laurence Olivier of the pulpit!" and a speaker "designed for today's Adventure-seeking, Thrill-craving audiences!" Among other topics on his agenda: "Stardom or Christ? What does Hollywood think of The Galilean?"

Picturegoing must be made something special—an "event." There's "a continuing need for new presentation techniques that lift theatre attendance to an event above the ordinary." This was the message given by Martin Davis, Paramount's ad-pub director, at a tradepress meeting this week. He said "Ten Commandments" set the standard for the current hard-ticket roadshow policy, and "Psycho" created a stir with the dictate of no admissions after the opening curtain.

The approach with Par's "One-Eyed Jacks" will be continuous performance at regular prices but with tickets available as much as seven days in advance—the sales not to exceed capacity. "Jacks" might well have gone hard-ticket, but the market currently is over-loaded with roadshows, said Davis.

Will the Motion Picture Assn. of America put its money where its mouth is on the censorship issue? MPAA, of course, has given its full support to Times Film in the latter's battle with the Chicago film licensing board before the U. S. Supreme Court. Some film industry observers feel, however, that the real test of the MPAA's declared policy to fight censorship "on all fronts" will come when and if the org decides to back censor battles involving films of slightly more pointed nature than the "Don Juan" opera pic, which figures in the Chicago case. Those industryites will believe MPAA's sincerity if, for example, it lends a hand to such a film as Zenith International's "Hiroshima, Mon Amour," which has raised the dander of censors from Atlanta to Evanston (Ill.).

Some 21 years ago, at the time David O. Selznick's filmization of Margaret Mitchell's "Gone With the Wind," was premiered in Atlanta, Jack Tarver was editor, advertising manager, mechanical superintendent, and circulation director of the Toombs County Democrat. He saw the picture and wrote a much-quoted review of it for his paper. Thursday (9) this review was reprinted in Atlanta Journal on the eve of the Civil War Centennial Anniversary return premiere of "GWTW." An explanatory note asks "Whatever became of Jack Tarver?" He's president of Atlanta Newspapers Inc., publishers of The Journal and the a.m. Constitution.

Shan Sayles, who operates Paris, Apollo and Vista Continental, Los Angeles art houses, exhibited 34 Russian features in last-named house during 1960. Because of demand, he hopes to increase number this year. A Russian Film Festival (two weeks) is set for Vista Continental. Old classics slated for four-day twin billing include "Battleship Potemkin," Eisenstein's effort voted all-time best in Brussel's 1958 Film Festival; "10 Days That Shook the World," "Ivan the Terrible" Parts 1 and 2, "Alexander Nevsky," "The Childhood of Maxim Gorky," "Peter the Great" Part 2, "Boris Godunov," an opera; and cartoon "Magic Horse."

When the Atlanta Public Library Board recently cited the ban against Lopert Films' "Tunes of Glory," it was the first time in many years that the board has overruled city's censor board headed by Mrs. Christine Gilliam. Mrs. Gilliam had originally banned "Tunes" because of the use the word "bastard" in the pic. She also banned Lopert's "Never on Sunday" because of the use of the word "whore," in addition to which she asked that one entire sequence be cut out. Lifting of the ban against "Tunes" followed an appeal by Lopert to the Public Library Board. As yet, board hasn't acted on a similar appeal re "Sunday."

Throughout the year VARIETY receives inquiries concerning the annual listing of grosses (domestic rentals) estimated for the pictures which have impact on the trade's economics. This year's roundup, it's now to be noted, inadvertently omitted "Room at the Top" (Romulus-Continental) which is hereby entered at $2,750,000. And somehow "African Queen" (Romulus-United Artists; 1952) got lost from the roster of all-time champs. This one garnered $4,100,000.

How do the names of independent production companies come to be? Well, in the case of Carl Foreman this is how. Foreman wanted to incorporate and went to his Coast attorney on the matter. Latter went through his files, found the papers set for an outfit that never materialized, so Foreman acquired the name of this company for his own—High Road Productions.

Downfall of Sin

Continued from page 5

stimulates aggressiveness and sexual fantasies by means of either symbolic or real visual representation . . ."

Anxiety

Among other things, the child can develop "overwhelming amounts of anxiety" and "lowered sensitivity to the value of human life and dignity and reinforcement of attitudes of self-centered indifference."

Tv programs, it said, frequently give only a blurred picture of what constitutes "goodness or badness," "masculinity or femininity" or "love and eroticism."

Furthermore, the report asserted, excessive crime and violence in pictures and tv programs exported abroad "represent a serious threat to the image of America." It quoted an unnamed article which put it this way: "The trune image of America is being dirtied by shoddy, garish exaggerration of its worst aspects."

Raps Codes

The Television Code of National Assn. of Broadcasters and the MPAA code authority both came under fire. While they set commendable standards, the report said, "the reality is different—many movies and tv shows clearly violate the standards set by the codes."

Among other things, the report called for greater research into the field of juve behavior as influenced by the media, and since they have a big public responsibility in this regard, the tv and picture industries should foot part of the bill.

Also, the report continued, the tv industry has a special responsibility "to insure reasonable safeguards against harm to children" since they actually "enter the homes."

"Therefore," the report said, "it would appear that the burden of proof regarding harmlessness of the entertainment product should be upon the producing industry rather than primarily upon the parents, educators or others concerned about the welfare of children."

Among recommendations was the establishment of a "National Commission on Television and Motion Pictures" with either government or private support. It also urged Federal Communications Commission to monitor programs and use "more diversified and flexible sanctions" against broadcasters in the fight to root out harmful programming.

At the same time, the industries were urged to correct the "considerable gap" between the codes and the amount of crime etc. actually being depicted.

Those taking part in the conference which shaped the report included WMCA execs, psychiatric researchers, law enforcement personnel, child specialists, and sociologists, and educators—some fairly prominent.

Rackmil Renewal

Continued from page 3

Hunter super-soapers ("Imitation," "Pillow Talk," etc.) and since evidenced in such major entries as "Grass Is Greener," "Midnight Lace" (Hunter's most recent), "Great Impostor" and, of course, the hard-ticketed "Spartacus." Rackmil, in the report, is expectedly high, in fact, on "Spartacus" as a major money-minter for several years to come, having already, according to U, pulled in more than $5,000,000 in domestic and foreign rentals.

In the same star-budget bracket as the aforesaid pix are such upcoming items as "Last Sunset," Rock Hudson-Kirk Douglas costarrer, and "Come September," with Hudson and Gina Lollobrigida.

Rackmil inked for his new seven-year hitch even though his pact had till April 30, 1963, to run. New contract sets the topper through Feb. 6, 1968, at a presidential Decca weekly paycheck of $817.31, and $2,403.84 for helming U—same salaries provided by his previous pact. Spicing the deal—and obviously in beaucoup gratitude—was the stock buy option, granting him purchase rights at $31.60 per share as against $33.25 a share on Feb. 7, date the new pact commenced.

Tonic Tone at Show-A-Rama; Much Stress on Good Personnel; Warning As to New Censoring

By JOHN W. QUINN

Kansas City, March 14.

The nearly 700 theatremen and other industryites who gathered at the Hotel Continental here last Tues.-Wed.-Thurs., manifested zeal, enthusiasm and penetrating interest as they studied industry betterment in the Heart of America United Theatre Owners' fourth annual "Show-A-Rama."

Feeling of confidence and a favorable outlook for the next few months of show biz as seen through their view-finder sessions, receptions, luncheons and exhibits. The tone was distinctly upbeat.

Exhibs were here from 21 states to make the convention most far-reaching geographically. Adjoining trade show overflowed the hotel's fourth floor.

Behind the enthusiasm of 1961 are several factors. One is the deepening fade of television rivalry. Another is a bullish outlook for good-films. Another is a new tend-to-business attitude that has emerged from recent hard period. If Show-A-Rama is any indication, American film theatres will be better run this year, fresh attention will be given to such basics as sharp personnel, inviting concessions, creative advertising more and more imaginative publicity.

To quote oat opera dialog, these boys mean business. This was easily evident from the interest shown in the keynote of M. L. Simons, the Gulf States exec from McComb, Miss., to the final words of Janet Leigh Thursday. Simons, in a word, exhorted to improved theatre operation with much emphasis on finding, keeping and directing capable personnel.

Glamour Helps

Hollywood helped with appearances of Maureen O'Hara, Vicki Trickett and Miss Leigh. Miss O'Hara lent the glamour touch to the opening luncheon. Miss Trickett was saluted as the most promising new face of 1961, and Miss Leigh was awarded a brand new UTO statuette as the "Star of the Year."

Miss Leigh followed the award at the Thursday closing luncheon to solidify the new outlook. It is unusual for her to speak her own words, she said, and especially in confronting 700 of "her employers" at one time. No industry voice is more important than that of the exhibs, for they are the ones who watch the store, who operate at the point of purchase. In our industry where the echelons are closely linked as they are, a reciprocal arrangement is called for in which producers, players and exhibs will do everything possible for the business that is good to all of us, she said.

The award itself is as precious as any she has received, and she will carry it with great pleasure to Hollywood, she told the assemblage.

Miss Trickett's appearance had added signficance in that she is a native of these parts and spent many of her school years here before her family recently moved "up river" to Omaha.

Awards also went to Robert Ballantyne, the Nebraska Scotsman who has spent 50 years in the industry, and to Arnold Gould for 25 years of service on the legislative front at Jefferson City, Mo. Ballantyne presently heads the Ballantyne Company, Omaha, but is still active in a career which has included exhibition, distribution and advertising as well as equipment. He was the subject of a This-Is-Your-Life tape produced for the occasion. Gould is city manager for Ourwood circuit in Jeff City.

Subjects into which speakers and forums delved included:

Promotions, guided by Paul Ricketts of Ness City, Kans.

Small town saturations, by Chris Gorder, Poplar, Mont.

Business-building exhib;

Advertising approach, by Larry Graburn, of Disney Co.

Distributor cooperation, by Jerry Pickman, Par v.p.;

Detailed ad-pub plans on nine releases.

Concessions.

Toll-tv, the anti view by Philip Harling, Stanley Warner exec.

Censorship, by Margaret Twyman MPAA rep;

New product, by Budd Rogers of Pathe-American, and Harry Thomas, MPI.

Exhibs got a special bang out of Ted Wielkopolsky, Pepsi's full time engineer and part time customer relations man. Leading off with, "If you think my name is long now, you should of heard it before I shortened it." He told them at the Thursday luncheon session that now is the time to give theatres a little warmth, personality and hospitaliy. The blush is going from tv and now is the time for showmen to rise to the challenge with new concentration, new effort and new business, he said.

Outgoing president W. L. Barritt of Wichita, stated that the 1962 Show-A-Rama would be held in Kansas City March 6-8. He turned the gavel over to Richard Orear, president of Commonwealth Theatres, the new president. Other officers are Fred Souttar, Fox Midwest exec, re-elected vice president; Glenn Dickinson, circuit chief, secretary; George Baker, drive-in exhib, treasurer.

Four new directors include Roy Hill, manager of the Fox Midwest Brookside Theatre, K. C.; Douglas Lightner, Commonwealth exec; Ed Harris, Neosho, Mo., Exhib and former president of the association; Henry Doering, Garnett, Kans., exhib.

Miss Twyman climaxed several days of public appearances in Kansas City on the industry's behalf with her talk on censorship. While relating experiences of the MPAA in the censorship battles, she told exhibs that whether the public is right or wrong in its assumed positions on censorship, the situation requires renewed alertness on the part of all segments of the industry. She suggested exhibs follow a plan of building a cushion of friendship in their various situations. She advised contacting of civic leaders and opinion-makers face to face, such as women's groups, educators, newspapers, and other public communicators, for the purpose of having the entry to interpret a proper point of view when censorship issues are raised.

An excellent vehicle for public entry is the new "little film," the 12-minute "Guns of Navarrone," showing how a motion picture is made. While this initially is a Highroad Production made for Columbia release, the MPAA is making the short generally available to exhibs as a means of gathering favorable community interest.

A sad note at the Thursday luncheon saw Ed Hartman taken ill and carried from the room. He died about 30 minutes later from what is believed to have been a heart attack, a possible recurrence of an earlier illness. He was a former president of the Motion Picture Assn., of Greater Kansas City.

NEW SLATE COMING UP

N. Y. Advertisers' Committee Seeking Leadership

Associated Motion Picture Advertisers, of New York, has set up a nominating committee, headed by Vincent Trotta, to offer a new panel of officers.

Bob Montgomery, president for the past three terms, has revealed he's no longer a candidate for reelection. Serving with Trotta are Gordon White, Ray Gallo, David Bader, Martin Starr and Blanche Livingston, with Ray Gallagher and Ted Arno as associates.

AMPA is more or less a fraternal organization, going back through many years, whose membership comprises the ad-pub fraternity of the film industry along with lay and trade press reps.

AMPA's luncheons frequently serve as a platform for industry execs to sound off, with their comments spotlighted by the trades.

JUDGMENT AT NUREMBERG

A STANLEY KRAMER PRODUCTION

February 1st,
1961

Mr. Max Ginsberg
New York Times
229 W. 43rd Street
New York, N.Y.

Dear Mr. Ginsberg:

The announcement of the world premiere of a motion picture before production of that picture has started is, obviously, an unprecedented event in the motion picture industry. Just as obviously, it is an announcement that cannot be left to the routine channels.

The global esteem and prestige of the New York Times and its International Edition made it our first and only choice to break the news that JUDGMENT AT NUREMBERG would be shown for the first time in the Congress Hall in Berlin on December 14th. In selecting these publications, we knew that a full page announcement of our intentions not only would reach a wide audience throughout the world but would carry our message to a readership that is discriminating and thoughtful.

Sincerely,
Stanley Kramer
Stanley Kramer

SEK/r

ROXLOM FILMS, INC. / UNIVERSAL CITY, CALIF. / CABLE: KRAMFILMS / PHONE: POplar 9-0500

Reduced from Times full-page size. Prepared and placed in The New York Times by Monroe Greenthal Co., Inc., New York.

PROBLEM FOR STANLEY KRAMER:

to gain quick trade recognition with an announcement of importance to a vital audience on two continents.

SOLUTION FOR STANLEY KRAMER:

advertise simultaneously in The New York Times and its International Edition for instant impact on both sides of the Atlantic . . . reaching more than 733,000 readers in America and Europe.

This important combination of the New York and International editions of The Times may be able to solve an important advertising problem for you, too.

THE NEW YORK TIMES

Champ Bout on TelePrompter

Continued from page 2

approximately $152,500 playing 13 situations in Los Angeles, Long Beach, Santa Monica area. Majority of situations reported sellouts, although three houses in downtown L. A., including Orpheum, Hillstreet, Warrens, came through only about two-thirds capacity. Pantages Fox Wilshire and Wiltern sold out early last week. Other sellouts were Moulin Rouge nitery, latter opening specially for event.

Santa Monica Civic Aud, Long Beach Municipal Aud; Warner at Huntington Park; Crown at Pasadena, Alex at Glendale and L. A. Shrine Aud didn't go clean. Latter, however, racked up lusty $15,000.

Chicago Looks Near 94G

Chicago, March 14.

Six-theatre gate for the bout here looked to top $94,000, all houses SRO or near. State-Lake, lone main stem situation carrying the fistics, counted $16,200 at $6 per.

Five nabe spots grossed $78,000 at $4 tariff.

Four of Five Okay

Detroit, March 14.

Despite heavy rain, bout drew near capacity in five Motor City theatres. Potential 12,369 seats were available, with four of the five houses selling out. Only dull b.o was at the 1,500-seat Shubert, where 500 payees showed.

Other houses were Michigan, Palms, Woods and Carmen. Total gross hit $52,595, out of possible $54,760.

100 Only Unsold

Denver, March 14.

Paramount Theatre reported virtual capacity for the bout.

With 2,432 seats, less than 100 were still unsold this evening.

$41,000 at $6 Top

Washington, March 14.

Three of the four D. C. theatres showing the closed-circuit bout were SRO at prices scaled to $6. All told, total of 9,000-plus seats were available. Only Loew's Palace, 2,300-seater, missed sellout.

Gross for the four spots was over $41,000.

$61,600 in San Francisco

San Francisco, March 14.

Title bout grossed $61,600 in five Frisco firstruns, plus nearly $100,000 in five big civic auditoriums at Sacramento, San Jose, Oakland, Richmond and Stockton.

In Frisco, 2,859-seat Golden Gate, 2,646-seat Paramount, 2,656-seat Warfield, and 403-seat Telenews sold out for total take of $43,600. Additionally, 4,651-seat Fox sold nearly 4,000 tickets. All houses scaled from $4.30 to $6.50.

In outlying Bay Cities, 6,000-seat Oakland Auditorium, 4,500-seat Sacramento Auditorium, and 3,300-seat San Jose Auditorium sold out at slightly lower scale.

Unreserved House Falters

Boston, March 14.

Three Boston theatres carried Patterson-Johansson fight with two selling out and third with better than three-quarter house. Keith Memorial sold out at $6 reserved for 2,900. Pilgrim scaled at $5.50 and $4.50 reserved with the balcony unreserved filled its 1,700 seats. Orpheum only unreserved house at $6 straight admission had 2,500 fight fans present.

Reception perfect in all three houses. Orpheum sold out for previous fights.

Milwaukee Beats Weather

Milwaukee, March 14.

Riverside and Warner Theatres were both SRO, despite admixture of snow, sleet and rain. Former seats 2,500, latter 2,400, and both houses were priced at $4.

Late spurt at the boxoffice assured capacity, with Riverside reporting standees as well.

Okay In Twin Burgs

Minneapolis, March 14.

Bout drew 10,700 Twin Cities fistic fans for a $40,477 gross. Minneapolis Orpheum and St. Paul Orpheum, only theatres showing fight, tallied $12,000 and $8,000 respectively.

Other Minny location, 8,002-seat Armory, reported $20,477 take from 5,900 attendees.

675 of 2,100 Unsold

Pittsburgh, March 14.

Stanley and Penn theatres, town's two big houses (3,700 and 3,300 seats respectively), were virtual sellouts for the bout, each doing about $16,000 gross.

Only 675 seats in the 2,100-seat Gateway were unsold, for a $7,000 take.

Near Capacity For K. C.

Kansas City, March 14.

Near capacity audiences viewed the fight in the 2,500-seat downtown Music Hall. Ditto in the 2,043-seat Uptown Theatre, both houses priced at $5.

It marked first TelePrompter installation for the Uptown.

'Practically Sold Out'

Seattle, March 14.

Seattle Ice Arena, with 36,500 capacity for the fight, reported "practically" sold out.

Albee, Cincy Turnout

Cincinnati, March 14.

Albee Theatre, 3,100-seater, sold estimated 2,500 tickets for bout at $4.50 and $5.

It was lone house showing fight here.

Standees Pay $4

Philadelphia, March 14.

Fight telecast was a powerful draw locally and grossed well over $50,000 in five Stanley-Warner Theatres, Logan, 69th St., Broadway, Kent and Stanley at Camden. Houses have total capacity of more than 10,000 all sold out by fight time, two of them, Logan and 69th several weeks in advance.

Standees ran from 150 to 250 at all five houses at $4.

Howard Hawks Finds Scripts Weary, Only Characters Now Fresh

Director Howard Hawks said in New York he's "sick" of the tired old stories he's finding in pictures of late. Stopping off in Manhattan Monday (13) from Tanganyika en route to the Coast, he stated the "only thing new today are characters."

In reading a script, as he puts it, "everytime a scene comes up, well, I've seen it before. I'm seeing the same story over and over again."

Hawks completed several months of locationing "Hatari" in East Africa and now has six weeks or more of interiors to do in Hollywood. John Wayne starrer, for Paramount, is going to cost $5,000,000 or more in negative, reported Hawks, and this figure, said a Par source privately, is "conservative."

Hawks pulled a switch from the routine in conducting a press interview, for he followed up his commentary on his picture with a screening of some of the footage. This served to ram across his point about "characters," the people in "Hatari" (which means danger) being a mixed-origin group whose common interest is the capture of wild animals in Africa. The producer calls it "dangerous and funny" and the approximately 20 minutes of film shown indicates just that. There's a trace of a story line but the main concern seems to be the roping of a wild beast, particularly a king-sized rhinoceros, and the manner in which this activity brings his characters together.

Hawks said he's got an hour and three-quarters of film (in color) edited and figures to "end up with two and a half to three hours of picture." No marketing plans set but it might open in a couple of spots next August.

Judy Recital Hypo to Film

Dallas, March 14.

Recent Judy Garland click in recital made on her Dallas audience is being felt on the local Film Row with the booking of "A Star Is Born" in which she co-stars with James Mason.

Will open on Thursday (16) at the Wilshire Theatre.

Student Hour Rates

Albany, March 14.

A bill amending last year's minimum wage law of $1 an hour throughout the State, to authorize the minimum wage board to recommend regulations for "employment at any time of students under special certificates issued by the Industrial Commissioner, in a motion picture theatre at such wages lower than the minimum established by the minimum wage act, as shall be prescribed" has been introduced by Senator E. Ogden Bush, Delaware County Republican.

The Assembly Rules Committee is sponsoring a companion measure.

It would take effect immediately.

'Porgy and Bess' Best in Europe

Samuel Goldwyn's "Porgy and Bess" has proved itself a trail-blazer abroad, being the producer's biggest revenue-maker overseas and a strong cultural product by far outdistancing the state exposure in terms of American goodwill. The claim was made last week at a press conference by Leon Netter, Goldwyn's global sales chief, back in New York following two weeks in Europe.

Consistent with Goldwyn policy, Netter declined to reveal gross figures but underlined runs averaging 21 weeks in Munich, Berlin, Hamburg, Stockholm, Copenhagen and Amsterdam. He said, too, there's a widening use of 70m equipment, both permanent and portable, because of the "Porgy" success. He said the roadshow, advanced price engagements picked up a good part of the "lost audience."

"Porgy" has yet to open in France, Italy and England, will preem in the capitals of each of these countries next fall. Producer Goldwyn will attend all three within a framework of a three-month swing at that time.

("Porgy" has done only so-so in U.S. It has been withdrawn from the south where it became a victim of the paradox that Negroes there could often not attend an all-Negro folk opera film.—Ed.)

UNDERWATER BALLYHOO

Hollywood, March 14.

Producer-director Irwin Allen has prepared film clips from major underwater sequences of his "Voyage to the Bottom of the Sea" for promotionary use by 20th-Fox's New York ad dept.

The pic, starring Walter Pidgeon, Joan Fontaine, Barbara Eden and Peter Lorre, winds this week and is skeddded for July 4 national release.

Slow Waltz Makes a Ho-Hum Bout; Why Only Single-Position Shooting?

By JACK PITMAN

The Miami Convention Hall fistics between Patterson and Johansson Monday (13) night again fine-pointed Shakespeare's maxim, make with the action. The TelePromter crew could hardly miss covering all the points, it was that slow.

As a show, the drama was all prolog and first act, starting with the camera convoy almost pore-close as both fighters threaded ringward. Then the round one knockdowns. Then the long, slow waltz.

The bigscreen picture, as seen in the Guild Theatre, N.Y., a small house, was sharp and reasonably steady. The vidtape playback of round six was a fine plus, for the tyro as well as the vet observer of the sport.

Chris Schenkel's ringside mikemanship was minimal, but even that little superfluous. He didn't seem primed with anything but the obvious, even silly, comment when he did come in over the ring action. His usefulness was chiefly in calling the "mouse" under Patterson's eye, or the cut in Johansson's eyebrow. At the fourth or fifth round, when he noted both boys were tiring, it was gilding the all-too evident—even, surely, for homescreen viewers on community antenna feed.

At the Guild, by the way, fire violations were more apparent than either fighter's Sunday punch. SRO and with smoking permitted, folding chairs clutered the aisles, and a score or so standees roamed the back of the house.

One other point: Are technical and/or economic reasons against an alternate camera for another perspective of the action. Seems to this observer two cameras would double the action—especially when the fighters aren't throwing much.

A record total of 1,200 prints of the Monday night's (13) Patterson-Johansson title bout were being rushed yesterday (Tues.) by United Artists from New York labs to the company's 33 exchanges throughout the U.S. and Canada.

This is 300 more prints than U.A. sent out on the last Patterson-Johansson bout in 1960. U.A. acquired film rights to the fight from the TelePrompter Corp.

'WE'RE LIKE CANADIANS'

Novins: Telemeter Wants To Build Slowly, Solidly

Under overall heading, "World Show Business Eyes Etobicoke: Everything Is Coming Up Quarters," Toronto Star devoted a page and a half recently to reports on Telemeter's first year in the Toronto suburb.

Included was a N.Y. interview by Bob Blackburn with Louis A. Novins, president of International Telemeter (a division of Paramount Pictures, who declared "We at Paramount are like you Canadians. We like to build slowly and solidly."

1961 a Banner Year, Sez Hyman, Still On Orderly Release Kick

Like the weatherman in a rut, the latest on orderly release from Edward L. Hyman is again promissory for exhibition. Forecast from the American Broadcasting-Paramount Theatres viceprez is that '61 will be the industry's best year in six, but especially notable for surcease of exhibition's socalled "orphan periods"—the second (April-June) and fourth (September-yearend) traditionally offish quarters.

His cheery report is generally vague in the "how come?" department. Hyman doesn't mention economics, or a changed attitude about conventional playoff seasons on the part of film companies. He does note, however, that orderly distribution is a two-way street, and cautions that exhibition will have to pull its share of the load.

Usually stand-pat fourth quarter in distribution no longer obtains, according to Hyman. And prospects for the upcoming second quarter indicate to him that, too, will henceforth no longer be orphaned.

Shift Toronto Managers

Toronto, March 14.

Shakeup of Toronto house managers of Famous Players (Canadian) sees Michael King transferred from the Imperial, Canada's largest theatre (3,343-seater) to head the Tivoli, where "Exodus" shortly replaces "The Alamo."

From homeoffice, Bert Brown has been appointed manager of the Imperial. Managers of the University are Michael Behan; the Eglinton, Blake Cameron.

PASTERNAK: PICTURES' RAPPORT IS FOGGED

Hollywood, March 14.

There's only one kind of film censorship that can prevail and that's by the people themselves, Metro producer Joe Pasternak contends in sizing up situation. "I've advocated this for 10 years and it's nothing new."

Pasternak holds nobody can stop anyone from producing sex pix and he's horrified at attacks on the industry by Playboy Magazine and Reader's Digest.

"Public relations by the industry is bad," he commented, "because we (the industry) should have had a stronger rapport with the public to let them know we have no part of the films being attacked."

PRAUGHT EXPERIMENTS

Trying Imports and Classics at Nabe Situations

Detroit, March 14.

United Detroit Theatre chain will experiment with art and classic releases in two of its nabe houses, according to prexy Woodrow R. Praught. The eastside Vogue and the westside Varsity will show such product Tuesdays through Thursdays, with standard second runs occupying the screen the rest of the time.

Praught said: "We feel it is time to diversify the type of entertainment the neighborhoods are receiving. Audiences have become more interested in cultural films."

The first bill at the Vogue will be two Alec Guinness pix, "The Swan" and "The Scapegoat." The Varsity will begin the new policy with "My Seven Little Sins," and a W. C. Fields trio of short subjects.

Harling Seeks Half-Million-$ Fund For Last-Trench Fight Vs. Toll

Hat is being passed again for money to combat pay television. In a broadly-targeted mailing going out shortly, Philip Harling's Joint Committee Against Toll TV is asking $500,000 to back up a gloves-off "ultimate battle" posed by the upcoming Hartford Zenith-Phonevision test. Most of that share doubtless will have to come from exhibition itself, being most severely affected, but sizable contributions are expected from unions, women's clubs, individuals, etc., as in past fund-raising experience.

Hartford test, stipulated to run for three years, was greenlighted recently by the Federal Communications Commission, and ultimately is expected to involve 50,000 home subscribers.

Harling calls the Hartford challenge the gravest yet to exhibition. At a press conference in Manhattan he was severely critical of the FCC okay, primarily for the agency's "disregard" of anti-toll testimony. He disputed FCC's assertion that the Hartford trial would be "in the public interest," claiming that was prior judgment. "How can you say it's in the public interest until the test is completed?" Harling asked. *(FCC seemingly meant it would be in "public interest" to find out.—Ed.)*

Exhibition's (via the Joint Committee) first salvo in the Hartford battle is considered almost certain to come on or before March 31—the deadline for an appeal to the FCC from its decision. A companion court action may also be taken, asserting FCC errors in granting approval to Zenith. But regardless whether it gains a stay of the test from the FCC or in the courts, the Joint Committee is pledged to take its fight, applying all pressure possible, to Congress in quest of firm anti-toll legislation. It's worth noting that previous efforts met early quietus.

Previous Congress had something like 22 anti-toll measures that never got out of committee. This time there are two bills — authored by Democratic Reps. Emanuel Celler of N.Y. and Cleveland Bailey of W. Va.—that in effect would disallow the right to charge for any homescreen telecast. That, of course, is to the heart of the issue for theatre-owners fearful that paysee will drive them out of business in view of its necessarily heavy reliance on firstrun features. It becomes the more frightful now because of Phonevision's "avowed intent" (in FCC testimony) to use firstruns for at least 90% of the Hartford fare.

AN IMPORTANT ANNOUNCEMENT

from

NATIONAL SCREEN SERVICE

Under the terms of a "Consent Decree" which was filed with the U.S. District Court on March 29, 1957, ALL POSTER RENTERS were free to negotiate with the various motion picture distributors for non-exclusive licenses to manufacture and distribute accessories for their motion pictures in the same manner as we do. At the same time, National Screen Service pledged itself to continue to serve Poster Renters with our accessories for ONE YEAR from the date of the decree.

While the business climate permitted, we voluntarily continued to serve them...long after the expiration of our one year pledge. However, with a continued decline in income due to theatre closings and other industry conditions, we can no longer afford the luxury of this practice.

Consequently, on February 15, 1961, we directed a letter to Poster Renters, advising them that, effective May 16, 1961, we shall discontinue making our accessories available to them...thus giving them ninety days in which to make other plans. From that date forward, National Screen Service will make the accessories they manufacture available DIRECTLY TO EXHIBITORS *ONLY!*

It should be obvious that our continuing to make our accessories available to competing Poster Renters for approximately three years after the expiration of our one year pledge, constituted a costly sacrifice to us.

Burton E. Robbins

President

Einfeld on Film Risks

When you go into business with a multimillion dollar product, as each film release is, you're automatically in big business, according to 20th-Fox veep Charles Einfeld. "For each motion picture, we invest as much or more than they do in the manufacture of many a product like corn flakes."

With this statement, Einfeld Thursday (9) launched discussion of 20th's "total merchandising plan" concept being used to promote "The Trapp Family." Presentation was made before group of exhibs repping the biggest east coast circuits.

Recent test dates of "Trapp" in the Wisconsin-Michigan area proved, said the veep, that this kind of concentrated push can pay off. With Gil Golden on the midwest scene, 20th launched film with particular emphasis on "family" angle, underlying message being that people are always asking for family pix, now here's one for newspapers, editorial writers, civic groups, etc., to back to the hilt. They did, for fine b.o. results, Einfeld reported.

RKO Sub-Deals No Out for Bogeaus, Rules L.A. Judge

Hollywood, March 14.

L. A. Superior Court Judge Alfred Gitelson has upheld RKO General Inc. in its action against Benedict Bogeaus, prexy of Waverly Films, for delivery of two pix on a distribution agreement made before its exchange system was abandoned.

During four-week trial, Bogeaus claimed he didn't have to turn over "From The Earth To The Moon" or "Enchanted Island" because RKO General closed its foreign offices and arranged distribution through others, namely Rank Film Distributors and Loew's International.

Judge Gitelson's verdict stated RKO General was not guilty of acting in bad faith, that producer was required to deliver brace of pix, and had breached its agreement by not doing so.

E. V. Klein NT&T Prez; Cantor Jockeys Deals

Los Angeles, March 14.

Eugene V. Klein, vicechairman of the board, succeeds B. Gerald Cantor as prexy of National Theatres & Television Inc. Cantor, who has been doubling as board chairman and prexy, will now devote his time exclusively to carrying out corporation's diversification and expansion program, as chairman.

Klein, elected to circuit's board Feb. 17, 1959 and vice-chairman since June 9, 1960, swings over to new post from present duties as chairman and prexy of Pyramid Savings & Loan Assn., Sun Valley, and chairman of San Fernando Bank, Pacoima.

OFFSETTING BEN KERN

New Trib Critic Panned 'Hoodlum Priest'—Cite Other Views

Minneapolis, March 14.

Piqued at new Minneapolis Tribune film critic Ben Kern's caustic review of "Hoodlum Priest" (UA), Minnesota Amusement Co. is displaying copies of favorable reviews of the pic by Bill Diehl, critic for the rival St. Paul Dispatch, as well as rave notices from Time and Newsweek in front of its Lyric Theatre here. Exhibitor also used grabbers from the raves and noted that "98 percent of audience says it's excellent" in ads running in the Minneapolis papers.

Despite Kern's panning and miserable weather break with two hefty blizzards in three days, "Hoodlum Priest" did boffo business opening week and is currently playing a second round at the Lyric.

Femme Heads Exhib Group

Houston, March 14.

Rubye Gibson, owner of the Navaway, has been elected prez of the Greater United Houston Assn. She succeeded John Price, owner of the King Center Drive-In Theatre who held the post for the past two years.

Other officers elected were Willie Ratcliff, owner of the Epsom Drive-In, veepee, and Al Zarzana, co-owner of the Al-Ray Theatres Co., was elected secretary-treasurer.

General Drive-In Hits Greater N.Y. Via Alleys

General Drive-In Corp., Boston-based theatre chain which recently diversified into bowling alley operations, this week entered the N.Y. City bowling market with the purchase of the 48-lane Bellrose Bowling Centre in Bellrose, Queens.

General Drive-In has under way a $10,000,000 building program for 15 bowling centres. The company currently operates 26 drive-ins and 24 conventional theatres.

Catholic Critics

Continued from page 5

moral in impact than Hitchcock's 'North by Northwest.' 'Suddenly, Last Summer' takes moral deviation seriously, if not precisely in theological terms; Hitchcock's thriller is most casual about moral implications." Priest elsewhere had complained that "Northwest" presented Eva Marie Saint living with a foreign spy in order to do her job as an American FBI agent, her harlotry being dismissed as of no consequence.

In portraying "characters with dulled moral sensibilities" Gardiner fears certain films further "dull the sensibilities of the picture viewers" in a careless age.

Moral Dimension

The Catholic point of view as here enunciated asserts that complete critical evaluation must include a moral dimension. Carrying this thesis into the area of sex it is argued that love is a legitimate emotion, and a fit dramatic subject, but "lust is an emotion that cannot be allowed as a means to pleasure."

Father Gardiner's literary credits include a book, "Norms for the Novel," from which he excerpts. This other specialty of his illustrates the latterday scope of Catholic criticism. He offered a reasoned discussion of "*The innate immorality of bad art.*" Included are provocative side-comments on "cheap, garish and sentimental" religious statues. A representation of the Sacred Heart or the Blessed Virgin may be, he admits, "shriekingly bad art." Continuing: "It is worse than bad art; it is a fake and basically a lie, for it insinuates that Christ and His mother were vapid, simpering, repelling sanctimonious figures." As a sample of the new candor among Catholic critics, and Jesuit theologians, this latter statement seems certain to provoke discussion. These critics do not flinch from self-criticism!

What Legion of Decency reviewers, and critics writing for the church press in America are looking for are the "obvious" things distasteful to Catholic teaching: [illegible] of divorce, suicide, birth control, cheapening of sex into a commodity, excessive violence, etc. More subtle considerations lie beyond. Must a religious film mean only a spectacle, a stop-off at the [illegible] on the way to the last-reel conversion?

Co-author Getlein dwells in some detail on the subterfuges of "adaptation" which, he feels, create a "fundamental hypocrisy" in screenplay-writing. He blames the late Cecil B. DeMille for setting the original example of developing a "libidinous increment out of the sanitary facilities." He is less bothered that the early giant, D. W. Griffith, perpetuated that classic of power-charged hatrioteering, "The Birth of a Nation" though he chides "South Pacific" for preaching racial tolerance than killing off the white lieutenant to duck the [illegible] of his taking a Polynesian bride.

Skouras' Boarders

Continued from page 3

learned elsewhere, was the insistence of new board member Gould, at last Wednesday's (8) meeting, that the talks be terminated immediately. The new board members want to thoroughly study present fiscal relationship between 20th and NTA. Latter has been distributing blocks of 20th films to tv and has 20th as one of its largest creditors.

Company's production activities also are due to get a careful going over. The Loeb-Rhoades-Treves feeling seems to be that 20th production policy has hardly kept up with the times. While most other companies have operated on the fewer-but-better pix principle, 20th has been turning out more pix, but not necessarily better ones.

In light of this, it is also significant that just 10 days before last week's board meeting, Skoures and his studio chiefs met at the home-office to outline a "new" production policy that entails the elimination of so-called "in-between" (in terms of budget, cast and story values) pix, in favor of so-called "blockbusters," supplemented by a few low-budget items.

(Commented one spokesman for the brokerage house group: "Even the term 'blockbuster' is 20 years out of date. If they insist on using such terms, why don't they at least call them something like 'rocket-blasts'.")

Immediate effect of the new production policy will be to cut down the number of 20th releases from the estimated 51 which went out last year to about 40 this year, which includes two "A" films a month, plus the Lippert schedule of low budgeters and outside acquisitions. This year's release schedule also includes about four or five "in-betweeners," made last year but which haven't gone into release as yet.

20th execs feel that a sizeable portion of their recent and current production problems are the results of "acts of God" over which management had no control. They point to the death last July of production chief Buddy Adler, and production stoppage with the actors and writers strikes in the spring. They also point to the current illness of Elizabeth Taylor, which has added to the problems of "Cleopatra."

Management critics, however, say that "acts of God" had nothing to do with the decisions to make pictures which subsequently turned out to be unprofitable or with "Cleopatra" problems other than those involving Miss Taylor's health.

Tom S. Mills, now retired, pioneer, San Antonio projectionist, was presented with a gold life membership card by the IATSE local. Started in 1907 at the Wonderland showing one reelers.

More Arrests of Louisville Negroes; Earlier 'Progress' Seen Cancelled

Louisville, March 14.

Arrests of 26 Negro youths on Saturday (11) marked renewed demonstrations in the downtown area aimed at segregated film houses. Youths, mostly students, were taken by police from moving picket lines and revolving queries at four houses on Fourth Street in the nearly two-hour demonstrations.

Police, agumented by a large number of private merchantile police, allowed the demonstrations to continue as long as sidewalks were not blocked and white patrons were able to purchase tickets. Arrests came when some of approximately 100 demonstrators blocked sidewalks. Adult Negro leaders, who accompanied the group, called off the demonstrations about 4 o'clock Saturday (11). Traffic became so badly congested on Fourth Street (where most first-runs are located), that police cut off traffic for a time in a one-block area.

Frank Stanley Jr., Negro member of a steering committee directing the antisegregation movement, challenged Mayor Hoblitzell to a public debate. Hoblitzell declined to comment on the challenge. Anent the latest downtown demonstration, the Mayor said: "If the adults want to do a thing, they should do it themselves and not send children to do the job. To me that's terrible. I don't see it, sir." Hoblitzell said it would be Monday (13) before he could determine when his emergency committee could meet again because "several members are out of town over the weekend."

Arrests were the first in Negro demonstrations in Louisville since February, when 77 were arrested on three occasions in one week in demonstrations against segregated theatres and eating facilities. Theatre demonstrations climaxed a long day of activity by the young Negroes. The group gathered early in the morning in a Negro chapel, and some 140 students staged a singing, hand-clapping march through the downtown area between 11 a.m. and noon, then returned to the chapel where they were assigned groups to begin the theatre demonstrations at 2 p.m. The four houses involved—Mary Anderson, Ohio, United Artists and Kentucky—remained open during the demonstrations. The Ohio hung a "sold out" sign in its box office, but continued to sell tickets to white patrons inside.

Mayor Hoblitzell formed an integration committee Feb. 24 after the first series of Negro demonstrations. Several meetings were held, and demonstrations and threats of economic boycott were called off by Negro leaders, but demonstrations were resumed. Negroes said they were not satisfied with the progress reported toward integration. Controversy will probably be given a public airing.

Downtown businessmen and theatre operators express themselves as disappointed that adult urging of the Negro demonstrators muddied up negotiations which seemed to be moving toward orderly peaceful integration. Insistence on the part of the Negroes for immediate and total integration, without giving the Mayor's committee, made up of leaders and men of good will in the community a reasonable opportunity to work out an integration pattern satisfactory to both the Negro and white races, has bogged down much of the progress already made.

Dalmation Pup Boom

San Antonio, March 14.

Tie-in promotion for Disney's "101 Dalmatians" here includes a coloring contest for the under-13 set, winner to receive a registered Dalmatian pup.

San Antonio News and H.E.B. Food Stores are cooperating with the Josephine Theatre, where the full-length cartoon is current.

'Sodom' to Rank; Levine's Next Pic In Hollywood

Joe Levine has awarded the largest slice of the "Sodom and Gomorrah" distribution to J. Arthur Rank. Should be official this week or next. Pathe already has rights for Belgium and France, but deal for North America is still open. Geography allocated to Rank isn't clarified, but includes at least the rest of Europe and South America.

Back in Manhattan briefly from the pic's Rome shooting, Levine foresees at least another eight weeks of lensing on the biblical pic, with the negative cost hitting $3,000,000 or more. Uncertain yet is whether "Sodom" will be put out late this year or in '62.

At a two hour and 20-minute running time, might it be hard-ticketed? Possible, but not likely.

His next one will be done in Hollywood, a Marion Hargrove yarn, "Boys Night Out." Two more to be shot on the Coast are projected after that. "Boys," of course, will mark his first made-in-Hollywood venture.

Eugene Wang Asks 30G; Sez Metro Took Powder

Los Angeles, March 14.

Producer Eugene Wang has filed suit against Metro in Superior Court seeking $30,000 in damages for breach of contract. Attorneys for Wang stated producer entered into a deal with film company for 40 weeks at $1,000 a week, but after 10 weeks, Metro repudiated the pact.

An amended pleading of plaintiff's position will be filed by today (7), it was stated by Grossman of Pacht, Ross, Warne & Bernhard, representing Wang. Loeb & Loeb is representing the film company.

New York Sound Track

Continued from page 13

fortune becomes an "item" in the hands of film pressagents. As a f'rinstance, bally on the "Misfits" is hitting a snag on certain commercial tie-ins—i.e., where sizes (shoes, clothing, etc.) are concerned. For them that push such wares, go talk up misfits.

Ralph Hetzel, exec veep of the Motion Picture Assn. of America and Motion Picture Export Assn., back from his second tour of new African republics. He's expected to make a report to the MPEA board later this month . . . MPAA will host a reception Friday (17) for the directors of the Federation of Motion Picture Councils at the Barbizon-Plaza . . . **Frank Capra** has set an April 20 starting date for his "Pocketful of Miracles" in Hollywood. Second unit will work here.

Christian Herald has presented the magazine's highest merit award to **Louis de Rochemont's** Lutheran-financed pic, "Question 7". . . A circular sent out by Vizcaya Productions of Miami, seeking to interest distribs in a new feature, "Eternal Summer," notes that "alternate scenes for Code Seal available as indicated by MPAA."

Exhib order for the MPAA-TOA Academy Awards promotional kits as of Monday (13) were said to be well ahead of orders received by the same last year . . . Continental Distributing's "Saturday Night and Sunday Morning" will open at the Baronet . . . Medallion Pictures, which heretofore has concentrated on tv distribution, is branching out to service theatres with the acquisition of **John R. Hugh's** Florida-made feature, "Lisette," starring **John Agar.**

Harriett Parsons pitching for acquisition of **Lillian Rogers Parks'** tome, "My 30 Years Backstairs at the White House," for indie production . . . **Alan Ladd** will star in Columbia Pictures' "The Tiger Among Us." **William Bloom** production . . . **Bryan Foy** drew "The Marines Have Landed" as one of first projects on new return-to-Warner Bros. production slate . . . **Robert Ling**, entertainer, film bows in Universal's "Flower Drum Song" . . . **Sam Spiegel** will produce "Three Kinds of Love" in England for Columbia release . . . **Richard Burton** stars in **F. Scott Fitzgerald's** "The Rich Boy," directed by Sidney Lumet . . . **Buddy Hackett** and **Mickey Rooney** paired for Columbia's, "Everything Ducky," produced by **Red Doff** . . . **Bernie Smith** will produce and **Henry Hathaway** direct one or more of six sequences in Metro's Cinerama production, "How the West Was Won". . . **Sidney Poitier** into Col's "The Interns."

U's Two Outside Pix

Continuing its prowl for small outside pictures to augment its personal big-picture-only production program, Universal has acquired two outside productions.

It has obtained U.S. and Canadian distribution rights to "Wings of Chance," described as an outdoor adventure drama in Eastman color. Film, made under the Tiger Production banner, was produced by Larry Matanski, directed by Edward Dew, written by Patrick Whyte. Leads are Jim Brown and Frances Rafferty.

At the same time, U has picked up worldwide release rights to "Ole Rex," a "boy-dog devotion" story produced, directed and written by Robert Hinkle. It's also in Eastman color.

Blacklistees and Writers Guild

Poll Membership As to Action—Fear Secret Deals With Boycotted Authors Clip Guild's Share of Fees

Hollywood, March 14.

The 1,200-odd active members of Writers Guild of America, West, shortly will receive a mail ballot to determine what action, if any, should be taken concerning the antitrust suit instigated by 12 Hollywoodites who charge they are blacklisted by major studios.

The mail ballot will provide members with two alternatives:

1—Should guild file an intervening action because the blacklist entails undercutting the Guild's contract and working rules?

2—Should the Guild refrain from any action?

If active membership choose an intervenor course, this would be tantamount to a request by WGAW for the expediting of a decision in the multi-million dollar action filed in Washington, D.C., by the eight writers and four actors who claim they are "blacklisted" for having used the Fifth Amendment in connection with Congressional probes of Communism in Hollywood.

Guild, which has determined not to file amicus curiae (friend of the court) in the suit, is mainly concerned with a possible weakening of its standards by secret deals caused by the possible blacklist. Such deals deprive the Guild of its 1% cut of each deal negotiated by a member.

Under consideration in New York is whether the eastern branch of the Guild will participate in the balloting.

URIE KANE FACES FED INCOME TAX SENTENCE

Albuquerque, March 14.

Urie A. Kane, Las Cruces, N. M., ozoner operator, has been ordered to appear in Federal Court here on March 18 for sentencing, after he pleaded guilty to attempting to evade $33,335.72 in federal income taxes.

Kane pleaded guilty last week to a count charging him with filing a tax return for 1954 showing his income of $5.968 and a tax due of $1.341, when his income was actually $36,350, with a tax due of $12.693.

U. S. Judge Waldo H. Rogers is on the bench in the case.

CLAIM NOT A 'FIRST'

'Dolce Vita' Not Pioneer Subtitled Hard-Ducat Film

Story in last week's VARIETY termed "Dolce Vita" the first subtitled import to get the hardticket treatment (at the Henry Miller legit house, N. Y., starting April 19) erratumed, as some tradesters quickly tsk-tsked. Claim overlooks at least two forerunners, both, like "Dolce," from Italy: the 1954 "Golden Coach" and the 1958 opera pic, "Tosca." "Coach" and "Tosca" both played New York's Normandie Theatre, though neither was a notable success.

A number of British imports, of course, have gotten the hardticket treatment. None of these, however, has required subtitles.

G. M. JOSEPHS HANDLING 'DOLCE' & 'ROCO' PIX

George M. Josephs has been appointed veep in charge of sales of Astor Pictures. His first assignment will be the U.S. launching of "Dolce Vita" and "Rocco and His Brothers."

Josephs was previously with Columbia Pictures as a homeoffice sales exec. Prior to his resignation he was director of domestic sales of "Porgy and Bess."

'Insider' Amusement Trading

Washington, March 14.

Latest Securities & Exchange Commission report spotlights another big stock acquisition in Allied Artists by Albert Zugsmith. Report, covering insider stock deals during period of Jan. 11-Feb. 10, listed him as having gained 1,300 more common shares for a grand total of 175,800. Other Allied transactions included a 500-share acquisition by Roger Hurlock, giving him a total of 21,000, and sale of 200 shares by Herman Rifkin, who still holds 14,061.

In other show business deals (all in common stock, unless designated otherwise):

ABC-Paramount Pictures, Inc.—Edward L. Hyman got rid of 1,000, leaving him with 5,120.

Cinerama Inc.—Nicolas Reisini, beneficially through Robin International, acquired 200 shares, boosting total listed under Robin International to 244,050. Reisini holds 350,000 directly.

Columbia Pictures—Irving Briskin exercised option to acquire his first block of 8,288 shares. Under a stock purchase plan, Bernard Birnbaum bought 312 shares, Arthur Levy 312, Mo Rothman 624, and Hervey S. Shaw 199.

Decca Records—Milton R. Rackmil, as a co-trustee, bought 300 for a total of 180,000 capital shares held by the trusteeship.

Desilu Productions—Milton A. Rudin bought 170, lifting his holding to 300 shares.

Filmways Inc.—Milton R. Dubin bought 1,000 shares for a total of 2,617.

Loew's Theatres—Arthur M. Tolchin acquired 2,000, boosting his holdings to 5,500.

National Theatres & Tv—Eugene V. Klein sold 29,700, holding onto 22,623 shares. (He's new president.)

Trans-Lux Corp. — Richard Brandt sold 500, leaving him with 12,452.

Warner Bros.—Serge Semenenko, through a trust, sold 1,000. He holds 1,800 directly.

COMMENT ON OSCAR CALLED POORLY TIMED

New York.

Editor, VARIETY:

The timing of your article in the March 8 issue on Ingmar Bergman's "The Virgin Spring" and the Academy Award competition for foreign films is indeed unfortunate, coming as it does before the actual voting has taken place. That the present system of nominations could be improved is almost universally acknowledged, but this should not have any bearing on the voting among the present films nominated. Your article is almost an invitation to vote against one particular picture in order to prove a point.

Our own position is clear. On several occasions we have written the Academy directly, pointing out the shortcomings in their system of nominating foreign films for the Academy Award. As a matter of fact, several previous Ingmar Bergman films were among the chief victims of the Academy's rules for nominations.

Ingmar Bergman is considered the greatest director at work in the world today, and his films have received public recognition through awards in all parts of the world. It is an anomaly that the United States, where Bergman is more popular than in any other country, is one of the few places that has never honored him with any award. It would be a shame to deprive one of his most impressive films of an Academy Award because of a controversy concerning Academy regulations.

Many fine films are in competition for this year's foreign film award. Let the members of the Academy base their votes on the merits of the five films nominated. We sincerely hope that the desire to change the regulations in time for next year's competition will not influence this year's voting.

Cyrus I. Harvey, Jr.
(Janus Films)

'WELL, THAT'S NICE!'

Howard Hawks, While On Location, Set With Columbia Pictures

Howard Hawks has a six-picture deal with Columbia, the latter announced, and it's all news to Hawks. However, the producer-director said there's no irregularity involved.

He was in Africa shooting "Hatari" for Paramount several months, having left the states with understanding that Col, Par and 20th-For were chatting with his agent, Charles K. Feldman. He knew he had the agreement with Col when he read it in the papers.

Précision

A French word that means the same thing in English: quality or state of being precise; accuracy; definiteness. It's a precise description of an Air France pilot. Exacting. Accurate. Definite. An alert mind guiding skilled hands to precise action. Everyone expects it. Everyone who's ever flown Air France finds it. They find something else, too. The same quality of precision in everything. Food that is prepared in the great French tradition. Service that is accurate, and attentive to every detail. Atmosphere that is friendly, enjoyable, and authentically French. Precisely what you want...precisely what you get...*every time!*

AIR FRANCE JET

World's Largest Airline/Public Relations Personnel Ready To Serve you In New York, Chicago, Los Angeles, Montreal, Mexico City

QQ TITLES
Serving the MP and TV Industries Since 1915
• ALWAYS READY TO SERVE YOU •
247 West 46th Street, New York
Circle 7-2126

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center • Ci 6-4600
WALT DISNEY'S
"THE ABSENT-MINDED PROFESSOR"
FRED MacMURRAY • NANCY OLSON
KEENAN WYNN • TOMMY KIRK
and THE MUSIC HALL'S GREAT EASTER STAGE SHOW

Unique Award at San Remo Film Fest Goes to Productions Scoring at B.O.

San Remo, March 7.

A unique prize, which differs from other film awards in that it kudos pix because of their boxoffice success, is to be awarded March 25 at San Remo, the Italo Riviera resort. The "Premio Milirdo" will give due recognition to the pictures, which in Italian release made more than 1,000,000,000 Lire ($1,500,000) in the 1950-year it will be for imports only. stricted to Italo-mades while next 1961 it will be for imports only.

Token kudos consisting of diplomas and gold (gambling) chips will be handed out at the Gala ceremonies at the San Remo Casino to producers, directors and stars involved in the making the films which are eligible for the award this year. Many of the stars involved in making these pix are American, and several are expected to accept invites to attend. Among those paged are Gina Lollobrigida (eligible via three pix), Ava Gardner (for "The Naked Maja"), Audrey Hepburn, Mel Ferrer, Henry Fonda ("War and Peace"). Eight producers will receive the award in its first installment: Giuseppe Amato, Dino DeLaurentiis, Renato Gualino, Fabio Jegher, Goffredo Lombardo, Maleno Malenotti, Carlo Ponti, Angelo Rizzoli.

Winners are responsible for the 19 films which topped the $1,500,000 mark in the 10-year period (out of 1,401 films produced in that time). Eight of the directors are Italian, two are French; 10 stars are Italian, eight are foreign.

Further trade-only awards to be made at the San Remo event this year will consist of four Silver Trophies to go the two Italian and two foreign distribution companies whose product has this season totaled the highest grosses up to March 15.

2 Major German Cos. in Foldos

Munich, March 7.

Munich's Union Release had to petition for bankruptcy and Atlantic, another important distribution firm, threw in the sponge on the same day. The court put off decision in both instances, holding that in the absence of any assets, there would be no point in official bankruptcy procedures.

In the case of Union, the minimum of liabilities is estimated at $500,000. These consist mainly of returns on the 33 pictures currently on release which were cashed in by Union but not forwarded to the producing companies. Some of the latter, finding themselves out of funds as high as 250,000 marks, might now be in for trouble. They could salvage future earnings on their films by switching them pronto to other distribution outfits. But since Union all along had no other assets than their pix currently in release, the producers' chances of retrieving money due to them for past runs are slim.

Atlantic's situation is still more obscure. The court is reported to have recommended settlement out of court. But in this case there is at least hope for Atlantic's creditors and they may not be as badly off as those producers for Union.

Both companies had been in financial straights before this. But in flush times, bank and industry credits got them going again. The fact that this time the customary rescue operations hardly reached the discussion stage, brought the crisis.

Edinburgh Fest Exec On Russia Talent Trek

Edinburgh, March 7.

The Earl of Harewood, cousin of Britain's Queen Elizabeth, and artistic director of the Edinburgh Festival Society, is planing to Russia for 10-day looksee at talent there. He is reportedly seeking artistes for the 1962 Edinburgh International Festival.

Lord Harewood will set up a precedent by his visit, thus being the first member of Britain's Royal Family to set foot on Russian soil since the Communist Revolution of 1917.

Walton Pix Studios In London Bring $742,000

London, March 14.

Walton Studios have been sold for $742,000 to Spinaker Ltd., a property development company associated with Park Investments Ltd. The studio buildings are to be razed, but no decision has yet been made as to what will be done with the site. The studios were closed down a few weeks ago by Mrs. Hannah Weinstein Fisher, the tv producer who made the "Robin Hood" series.

A petition has been filed against her company, Walton Studios Ltd., by two members of a tele union, Malcolm Stewart and Cyril Collick, claiming that the company is unable to pay its debts, and calling for the appointment of a liquidator. The case is down for hearing this month.

Rome Theatres Would Shutter To Protest Tax

Rome, March 14.

Film houses and legit theatres throughout the province of Lazio, which includes Rome and surroundings, will shut down for five days unless the government promises relief from a proposed additional admission tax law which is currently up for approval. Bill would add a five to 25 Lire surcharge to every ticket, in addition to existing heavy taxes, winter relief funds, etc.

Shutdown would include a Saturday and one Sunday to further stress the point. It may spread to all of Italy if a recommendation from local exhibitors is accepted in other regions. Both AGIS (exhibs) and ANICA (producers and distribs) have sent official protest cables to Prime Minister Fanfani and Minister for Entertainment Folchi.

Last-minute word here has it that the proposed shutdown will be nationwide. It is slated to start Wednesday (15) unless the government gives industry assurances that the tax move will not go through.

Belly Dancer Socko In Hong Kong Nitery

Hong Kong, March 7.

Nightclubs in this city which depend almost exclusively on imported talent, are amazed at the latest click, who is an Egyptian bellydancer. Billed as "Princess Amina," the dancer is the wife of the Hon. Tony Moynihan.

Currently at the Princess Garden, the Princess is wowing crowds nightly. Born of a Malayan father and an Egyptian mother, she is due to open in New York this fall. The much-traveled terpster has danced in nightclubs and theatres in 28 different countries.

Ferretis Denies Any Dual Mex Censorship

Mexico City, March 7.

Recent charges made by film producers and distributors that films applying for exhibition permits face "double censorship jeopardy" were denied by Jorge Ferretis, head of the Film Bureau. Ferretis said the Bureau has "full and absolute control over the review of films and their classification." Also, that no other agency can go over its head and rescind any decision it has made.

Beefs were motivated by several recent incidents where Octavio Peredo, head of the Office of Public Entertainments, either turned thumbs down on a film or insisted on cuts before permitting exhibition. Ferretis claimed that the Office of Public Entertainments is not exercising a second supervision of films exhibited in the metropolitan area. Very infrequently, where a specific film may tend to "create agitation or provoke public disorder," the Office has the "right" to intervene, Ferretis explained.

Signoret to Hand Out Best Actor Oscar

Paris, March 14.

Simone Signoret has agreed to present the Best Actor award at the Oscar ceremonies in Santa Monica, Calif., April 17, after an invite from the Academy of Motion Picture Arts and Sciences. Miss Signoret won the Oscar for top femme acting last year for her role in "Room at the Top" (Cont).

Miss Signoret now begins a French film, "Famous Loves" after winding "The Hard Knocks." It is the former pic that could possibly prevent her from attending the Oscar festivities.

Venice Film Fest Starts on Aug. 20

Venice, March 14.

This year's Venice Film Fest will run from Aug. 20 to Sept. 3, several days earlier than in previous years. Date is expected to be announced shortly despite voiced objections from city hotel owners who as in previous stanzas have complained to the Ministry of Tourism that the earlier dates conflict with heaviest tourist influx of the year. Also that a later start would help "extend" the season for visitors.

Also revealed are names of the five-man selection committee which will choose 14 competing feature pix for this festival "in collaboration with competent organizations in each country." This year's selectors, in addition to Venice Fest topper Domenico Meccoli, are Carlo Bo, Luigi Chiarini, Piero Gadda Conti, Mario Verdone, Gino Visentini; Enzo Cagnato (secretary). All except Bo, who is a university professor with past contacts with the film world (and who served on last year's committee), are film critics. Gino Visentini is the current prexy of Italy's Film Critics Assn.

Venice regulations recently were approved by the International Film Producers Federation (FIPPF) at its last meeting in Zurich. Fest director Meccoli expects to leave soon for the U. S. to contact Yank officials and companies concerning U. S. participation in the 1961 fest. Trip, which will include visits to New York, Washington and the Coast, probably will coincide with Academy Awards.

ITALO CENSOR BANS HIT FILMS, TV SHOW

Rome, March 14.

The Milan row surrounding the banning of "L'Arialda," is not the only censorship incident in a particularly active month for the moralists. Posters for at least nine films have been seized in the last two weeks under a new law which allows such action on the spot. Also in Rome, the Mexican-made "Adam and Eve" disappeared after its one-day firstrun bow at the Galleria Theatre with house announcing the seizure of this film without giving details.

Titanus pic, "Dolce Inganni" (Sweet Deception), which was banned throughout Italy last November 26, has now been okayed for release, after reportedly about 1,000 feet of film were cut out.

Another presumed case of censorship, though no official word has explained the situation, involves a tele play, a staging of Friedrich Hebel's "Judith," which was substituted by RAI-TV, the Italo telenet, on the day it was to have been done. No official reasons were given for the sudden move. Play's staging is reported to have cost some $48,000. Money would be total loss unless RAI chooses to run a recording of the performance.

New Censorship Hassle in Milan Over Legiter; Court Bans 'L'Arialda' After Rome Run of 50 Performances

Rome, March 14.

The nth censorship hassle has broken out in Milan, once the most liberal center of Italian thought, but more recently the site of innumerable controversies involving the censorship of (previously approved) films, legit plays and publications.

Current battle involves "L'Arialda," legit play by Giovanni Testori, which has just been banned by Milan court after running for 50 unmolested performances in Rome. It was yanked after its Milan preem, and the published version, published by Feltrinelli of Milan, now also has been seized. Seizure and ban apply to all of Italy, though effected in Milan.

To be sure, "Arialda" led a troubled existence before its Rome opening last fall, and for some time was banned in toto by the government censor. After protests and cuts, it was allowed to open in the Eternal City in a version directed by Luchino Visconti and starring Paolo Stoppa and Rina Morelli. Censor holdup apparently helped its b.o. potential, and play had healthy Rome run.

Latest facet to the dispute sees author Giovanni Testori and publisher Feltrinelli (the same man who holds western rights to Boris Pasternak's "Doctor Zhivago") filing a countersuit with magistrate Carmelo Spagnuolo (who originally banned the play) against members of the government censorship commission in Rome which okayed its public staging, charging them with "complicity" in the propagation of the claimed obscenity.

Interesting wrinkle of the countersuit says that as no play may be staged without previous approval of the censor group, and as this group approved the play in its revised and abridged form, it must also be tried together with Testori and Feltrinelli on the same charges of public obscenity.

Additional incidents concerning the controversial play are protests by various dramatists and authors groups, and a threat of a sympathy strike by Italo stage groups. Also there is a charge reported lodged in Rome against director Visconti for an allegedly insulting gesture he made in between curtain calls after the Rome preem of play in answer to publicly voiced disapproval of "Arialda" by some members of audience.

In addition, producer Carlo Ponti, who at one time had an option on screen rights to work, now is said to have dropped this in view of the hassle which would make shooting of pic in this country difficult if not impossible.

French Control UFA Distrib Setup in Paris

Paris, March 14.

French interests now have control of the UFA distrib setup here which also invests in the pix it handles. The West German share is now a minor one. It was taken over by M. Jacquin, who owns over 100 film theatres in North Africa.

The original setup, when there was a predominant German handling, was called UFA-Sofradis. It is now monickered UFA-Comacico.

Aussie's Legit Season Looms Big This Fall

Sydney, March 7.

Boxoffice prospects for legit shows this fall are exceptionally bright as key producers line up productions and talent from overseas. Racy tempo is expected to hit a new high here right through the winter term here, in Melbourne, Brisbane, Adelaide, Perth and throughout the Dominion of New Zealand.

Little Theatre managements are presently gearing production schedules to jump aboard the prosperous legit boxoffice train in company with their big brother producers, with several outfits renting disused warehouses for renovating into intimate theatres.

London West End producers are moving into this territory this month, with James Laurie taking over the major ex-cinema, Palais, St. Kilda, Melbourne, for a production of "World of Suzie Wong," starring Jacqui Chan. Show will move later to Sydney for a run. Understanding here in legit circles is that should "Suzie" click Down Under, other leading British producers will move in and probably make a deal with cinema managements for house takeovers covering a limited term.

Many Shows Opening

Legit marquees presently are displaying a very powerful lineup of shows attractions under the respective managements of J. C. Williamson Ltd., Garnet Carroll, Tivoli Theatres Ltd., Elizabethan Trust and the incoming James Laurie organization. Shows current here and pulling excellent business include "My Fair Lady" (third year of Aussie run), "West Side Story," "Irma La Douce," "Taste of Honey" and "Double Dealer."

In Melbourne, legit shows are prosperous presently and new records are expected to be set throughout the winter term. Shows listed include "Bye Bye Birdie," "Constant Wife," "World of Suzie Wong," "Strike a New Note" and "Hollywood Bandbox."

The Little Theatres are pulling very strong biz despite big theatre opposition. For example, a burlesque of "East Lynne" at the Bowl Music Hall has been running for 10 months, and the Union Repertory Co. will revive "The Mystery of the Hansom Cab," following a good run with "Importance of Being Earnest."

Rival Passion Play

Waal, March 14.

This little village high in the Allgau Alps of West Germany is planning to present a summerlong "Passion Play" similar to the Oberammergau production which is done every 10 years. Passion Play performances will be resumed here after a pause of five years, starting May 7 and running until late in October.

A 41-year-old village painter and sculptor, Otto Kobel, will direct the series and play the part of Christ. He has revised the text which was formerly based on the same sources as the Oberammergau play.

An innovation this year is that the part of Mary will be played by a married woman, Kobel's wife, although in the past the role has always been done by a single woman.

About 180 of the village's 1,200 residents are appearing in the cast.

Mex Nat'l Circuit Becomes 4 Chains

Mexico City, March 7.

The National Theatre Operating Co., official entity operating the 329 houses recently acquired, is breaking these cinemas up into four circuits. Project is master-minded by Quirino Ordaz Rocha, head of the company. His belief is that new setup will speed up exhibition of national product released by Peliculas Nacionales.

Rocha and producer associates of Peliculas Nacionales now are of the opinion that within the next three to four months, the distribution picture will normalize to the benefit of national product.

Hollywood product will not be seriously affected by the current favoring of national films, Rocha said, because the present stockpile of American films awaiting release is not as great as that of Peliculas Nacionales.

Mexican houses, divided into three main classifications — first-run, moveover and second-run houses, will now have a third category as well. This will expedite exploitation within the Republic and give quicker and increased returns to producers within the national market, Rocha said.

German Pix Inventor, Claiming New 3-D Process, May Sell to U.S. Majors

Paris, March 14.

Dieter Fritko, West German film producer and distributor working out of Munich, is here huddling with major Yank film company reps of Warners and 20th-Fox on a new 3-D picture process which uses no specs. He is representing inventor Karl Schenk. It is called Plastoscope and is patented.

Fritko says the process took about 10 years to set up and is now about right except that some final perfecting can be done by the company which takes over as was done with CinemaScope. Owners would like to sell it outright for $500,000 or would work out a guarantee-percentage agreement.

Main aspect of the tri-dimensional affair is in the screen. It is shot with either two cameras or one with two lenses. A split horizontal image is put on the film and it is straightened out for the screen by a simple mirror system on the projector. As far as installations go, it comprises mainly a new screen for the theatre. A celluloid curtain-type affair is also needed in front of the screen which then can be removed for regular pix.

The cinema does not need any changing excepting a certain relationship which must be set up between the seats and screen. This can be done via the screen installation.

The main principle of this new system seems to be polarization since the transparent curtain before the screen is polaroid and the screen itself is polarized. Any film process can be utilized in this 3-D setup. Though best results come from shooting in this system, previous pix could be reprinted for depth effect.

Fritko has a 600-meter test film utilizing this new 3-D method. VARIETY recently announced 20th-Fox's interest in a French 3-D process sans glasses. Now comes this new German entry. It looks like 3-D may get another whirl.

Broadway Church Drama Part of Spring Fest In Old San Juan, P.R.

By AL DINHOFER

San Juan, P.R., March 14.

Program for the fourth annual Puerto Rican Theatre Festival (April 20-May 28) has been disclosed by Francisco Arrivi, director of the theatre department of the institute of Puerto Rican culture.

Four evening performances plus a Sunday matinee will offer five plays and one ballet at the Tapia Theatre in Old San Juan. Subscription for the six-show series will be $10. Maximum per single admission will be $2. Performances will be in Spanish. Productions will be coordinated by the U. of Puerto Rico, the Puerto Rican Ateneo (a cultural center) and the San Juan Ballet.

The series will be composed of:

"Maria Soledad." by Francisco Arrivi, will play April 20-23 directed by Piri Fernandez de Lewis.

"La Vuelta al Hogar" ("The Return Home"), by the late Salvador Brau, April 27-30. Directed by Nilda Gonzalez.

"La Carreta" ("The Cart"), by Rene Marques, May 4-7. The prize-winning play has already been produced in South America and New York. No director has been chosen.

"Sol 13, Interior," by Luis Rafael Sanchez. Three one-act plays directed by Victoria Espinosa.

"El Milagro" ("The Miracle"), by Manuel Mendez Ballester, May 18-21. Directed by Leopoldo Santiago Lavandero. (Was presented by the Broadway Chapel Players, New York, after Sunday Vespers of the Congregational Church, Broadway at 56th St., Dec. 5 through Feb. 5.)

"Ballets de San Juan," May 25-28. Directed by Ana Garcia and Gilda Navarra.

'Spartacus' In Glasgow

Glasgow, March 7.

Universal's "Spartacus," top grosser in overseas engagements, had gala preem here at the city-center Gaumont, with local galaxy of VIPs. Pic is in for a season. Opposition includes "Ben-Hur" (M-G) at the nearby Regal, showcase of the ABC loop.

'Ben-Hur' Clicks In Paris Despite Jinx

Paris, March 14.

"Ben-Hur" (M-G) is the first pic in 22 years which has played the immense Gaumont-Palace with advance sales seats that have worked. Metro was warned against it by local filmites but in its fifth month it develops that 55% of the sales have been reserved seats.

Film already has played to more than 500,000 patrons at a $2.50 top, and is expected to run through the summer. This may set a precedent for hard-ducat films here. "Alamo" (UA) did smash biz on a regular basis.

Mex Show Folk Seek U.S. Dates

Mexico City, March 7.

Mexican entertainers are plugging hard for American engagements in diversified areas. However, the southwest is especially favored with Los Angeles personal appearances the main goal of local performers. It's not only the coin involved, generally on far higher rates than those received here, but the desire to build up their names in the U. S. that is motivating entertainers.

Also, big Mexican and/or Spanish speaking colonies in Los Angeles, Chicago, various Texas cities, New York, etc. have performers eager to develop regular tours each year lasting anywhere from a few weeks to months.

Los Angeles, with approximately 1,000,000 Mexicans, is logical key city, with former personal appearances chalking up good receipts in theatres and clubs.

Some of favorites who have already received contract offers include Lola Beltran, Miguel Aceves Mejia, Paco Michel, Angel Infante, Amalia Mendoza billed as "La Tariacuri," the Castro Brothers (formerly billed as The Panchitos) and Maria Victoria.

MEXICO'S NOMINATION TO 'BEST FOREIGN' PIC

Hollywood, March 14.

Mexico gets its first nomination for a "best foreign film" this year in list of five nominations for this Academy branch. All others of the four remaining countries repped have had prior nominations. Nominations, balloted by a special committee headed by Robert M. W. Vogel, include following:

"Kapo," Vides-Zebrafilm-Cineriz (Italy); "Le Verite," Han Productions (France); "Macario," Clasa Films Mundiales, S.A. (Mexico); "The Ninth Circle," Jadran Film Productions (Yugoslavia); "The Virgin Spring," A. B. Svensk Filmindustri (Sweden).

Foreign films will be screened for Academy members along with all other nominated pix at Academy Award Theatre starting March 4.

'Exodus' for Cannes

Otto Preminger's "Exodus" was picked this week to open the Cannes Film Fest May 3, showing as an out-of-competition invitee.

Bid came yesterday (Tues.) from Favre Le Bret, secretary-general of the festival, after a one-day visit to Manhattan to view the picture at the Warner Theatre.

Levy Signs For Pix Dates Pre Filming 'Polo'

Paris, March 14.

Raoul Levy has probably created a new precedent here for expensive pictures by eliminating the distributor for his forthcoming "Marco Polo" and signing a deal with the Gaumont theatrical chain which guarantees him something like 1,000,000 spectators at its first-run and subsequent-run houses around France. This gives Levy a $1,500,000 guarantee on his estimated $3,000,000 "Polo" budget. Levy has also signed with Sammy Siritzky who takes the pic for extended first-runs in Paris.

Levy points out that normally the distrib in France can give guarantees or not, and finding an exhib is always a problem. Some pix go right out but others may languish because of limited cinemas available for the number of films around.

He also opines that this gives an added fillip to the work of the director and actors who know exactly when and where their pic will come out. The film is due to roll next October and opens at the huge Gaumont-Palace here around Christmas time of 1962. It also allows setting up the different publicity campaigns for the varying sections of France which call for different approaches.

The Gaumont rep says that it has confidence in the product which led to this deal. It has already been done for specialized art pix by Siritzky for payoff results with Ingmar Bergman and Michaelangelo Antonini pix. Levy says this type of operation speeds up film amortization and naturally also helps in raising the working budget. Columbia Pictures' participation will get it for other territories. Closeups and medium shots may be done for an English version, too. Alain Delon stars as the intrepid traveler.

'Ben-Hur' German B.O. Hit

Berlin, March 7.

Like everywhere else, Metro's "Ben-Hur" is registering longruns in this country. Pic is currently playing in 11 German cities and on March 1 had hit the following weeks:

Munich, 19 weeks; Duesseldorf, 16 weeks; Stuttgart, 14; Cologne, 12; Hanover, 11; Dortmund, 11; Hamburg, 10; Nuremberg, 10; Essen, 10; Kassel, 9; and Berlin, sixth.

West Berlin Cinema Owners Plan Token Strike to Protest High Tax

Berlin, March 7.

West Berlin's cinema owners got together here last week to decide what to do next over their protests against the overly high amusement tax. It was decided to go on a one-day protest strike April 10, which means the city's cinemas will remain closed that day. On the night of April 10, local exhibs will stage a mass protest meeting at Zoo Palast.

Another problem was discussed. The so-called "market stoppage" on films that have been declared "artistically outstanding" by the West German pic classification board. This designation which is used to foster the good films means tax relief and is therefore highly appreciated by both exhibs and distribs alike.

In West Berlin, cultural authorities have long used a policy by which every film that has been given such a distinction can be seen by people from Soviet-controlled territories on a 1:1 (one East Mark-one West Mark) basis. Otherwise one West Mark corresponds to about 4.50 East Marks.

As well meaning as this measure is intended, it has negative results: Exhibs, of course, give preference to those pix as latter's 1:1 advantage attracts the East Berliners and, consequently, biz is better. The situation now is such that pix of this type register often get considerably longer runs at preem houses even if the reviews are not so good.

The exhibs keep these films as long as possible as the 1:1 admission lures the East people. This means that the second-run houses have to wait often longer than expected for fresh product. A local exhib explained the worrisome situation via his own experience. There are still 88 pix on his 1960-61 contract list which he still has to play but which, however, are not deliverable at this hour. Local exhibs plan discussing this problem with distribs before April 5.

Mex Producer Clouted By Minor Film Actor

Mexico City, March 7.

Producer Edwin S. Gottlieb, producer of the "La Soldadera" coproduction, was floored by a right cross haymaker aimed at his jaw by Emilio "El Indio" Fernandez. The one punch fight took place in home of Lonka Becker, actor's agent. Fernandez apparently resorted to fisticuffs to "avenge" an alleged disparaging remark made by Gottlieb regarding Maria Felix, Mexico's top film star.

Fernandez shouted to his hostess and guests to remove the producer or he'd "kill" him. But in the cold dawn of the following day both belligerents had cooled off.

Co-Prod. Drive In Mex Growing

Mexico City, March 7.

While Mexican officials refuse to comment on build up of a coproduction drive, with this gimmick apparently to be used to pull the local industry out of current difficulties, inside sources reveal that under-cover negotiations have quietly begun in various areas.

Concrete outcome of one new bid for coproductions is the York Productions Ltd. plan to do a picture here drawing heavily on Mexican elements. Jorge Stahl Jr. will handle cameras and a bevy of Mexican starlets including bi-lingual Ofelia Montesco and Rosa de Castilla have been contracted. Titled "Malinche and the Englishman," the pic will be shot on location in Tehuantepec, in English and Spanish.

York, which has set up a subsidiary here, acquired British distribution rights to "La Cucaracha" and "Flor de Mayo" about six months ago. Kenneth Shipman, firm executive, said the initial picture is the first of a series to be made in Mexico, and is the first joint Mexican-British effort. Financing, however, for picture will come from the English firm which dubs its effort a "coproduction" by virtue of strong reliance on Mexican technical and acting elements.

Shipman said the results of the exhibition of two Mexican pictures acquired have been very satisfactory, and the firm plans to acquire further Mexican product. He revealed it has paid Cimex "considerable advances" for exhibition of Mexican product and expressed the hope that Mexico will absorb some York product on a reciprocal basis.

UPDATED LIT. CLASSICS FRENCH FILM FARE

Paris, March 14.

Updating literary classics for film purposes seems to be becoming more popular here. Two seasons ago, Roger Vadim's modern retelling of an 18th Century classic, "Les Liaisons Dangereuses," turned out to be the top grosser of the year. Its gamey tale had the pic forbidden an export visa which it now may get. Vadim is planning also to place the Marquis De Sade's "Justine," and Robert and Raymond Hakim will put Alexandre Dumas' "Camille," based on the book about the consumptive heroine, not the play, into the film production.

Vadim will call his "Vice and Virtue" and display how Nazism destroyed the virtue of a young French girl during the last war. "Camille," to be directed by Marcel Carne, will have the ex-courtesan a starlet preyed on by various film types.

Balzac, too, has been brought up to date with "The Girl With the Golden Eyes," directed by G. Albicocco, about a girl who destroys her lovers in a climb to the top. Claude Chabrol is prepping a modern "Ophelia."

Robert Bresson's "The Trial of Jeanne D'Arc" will concentrate on the spiritual aspects of the case to make it timeless. It is pointed out that the big grossing Italo film, "The Sweet Life," of Federico Fellini, was mainly "Sodom and Gomorrah" or "The Fall of Babylon," or both, in modern dress.

Concerned Over Cuban Coin Freeze, Mex Plans Drastic Counter Move

Mexico City, March 14.

Concerned over the loss of the Cuban market, with the Fidel Castro Ruz freeze of boxoffice receipts lying up an estimated $600,000 brought in by this market, Peliculas Mexicanas has named a three-man committee to fly to Cuba in an attempt to reach a solution.

Octavio Gomez Castro and Ignacio Pendas, manager and assistant manager of Peliculas Mexicanas de Cuba, who flew in to confer with top distributor brass and officials here, admitted they were unable to get anywhere with the Castro regime.

If the committee fails in obtaining an accord with the Cuban government, then producers here may cut off all further shipments of Mexican pictures to Cuba. Producers Oscar Brooks and Jesus Grovas in association with Juan Bandera Molina, head of Pel-Mex, will attempt to arrive at "a reasonable solution" with Cuban authorities. They will ask for an unfreezing of dollars owed for showing of Mexican product in past months.

Mexican producers are reluctant to initiate a drastic curtailment of shipments to Cuba. But as they cannot even recuperate the costs of copies, general feeling now is that no alternative will remain if Cubans fail to see the light.

Selznick Awards In Berlin

Berlin, March 7.

David O. Selznick's 11th Golden and Silver Laurels will be handed out here June 29 via a special ceremony during the forthcoming Berlin International Film Fest (June 22-July 4). This marks the second time that the local film junket has provided the background for the Selznick prize ceremony. The first was 1954.

The Selznick Golden and Silver Laurels go to film which contribute most to understanding between foreign nations. American films are excluded from this contest.

Inside Stuff—International

Footnote to VARIETY's recent roundup on Canadian features: Sidney Furie, young Torontonian whose indie "Dangerous Age" and "Cool Sound From Hell" couldn't get Canadian distribution but did well in Britain will have a pair of films he's directed for United Artists shown together in U. S.: "Dr. Blood's Coffin" and "Snake Woman," both made in Britain. Former, in color, is already doing well at London's Cinephonic Theatre and on Associated-British circuit, per Gerald Pratley from London in Toronto Star (8). Furie has also directed "Three on a Spree" (updated "Brewster's Millions") for Edward Small and "During One Night" for Gala Films. He's now prepping a color musical at Associated-British studios, in which Cliff Richards and Robert Morley will apnear—working on next sound stage to Stanley Kubrick (directing "Lolita").

Vittoria de Sica, preparing a new film: "6pm—Last Judgment," is following the "Cameo" technique of "80 Days" (UA) and "Pepe" (Columbia) having engaged for bit parts such names as Silvana Mangano, Vittorio Gassman, Alberto Sordi, Toto, Anita Ekberg, Jeanne Moreau, Fernandel, Simone Signoret and so on. There will be 131 great names and shooting is to start very soon. A bit is ostensibly to be played by Don Jaime de Mora y Aragon, Spanish brother-in-law of Belgium's King.

Sellout success of "Madame Butterfly," staged by Honolulu Symphony Society, indicates opera may be presented more in Hawaii. Three-performance were mounted at a cost of $20,000 on a "skin-and-bone" budget, indicating "some profit."

"Unequivocally, MISSION ACCOMPLISHED!"

EMBASSY PICTURES CORP.

JUdson 2-4358

TIME AND LIFE BUILDING
ROCKEFELLER CENTER
NEW YORK 20, NEW YORK

CABLE ADDRESS: EMBAPIC NEW YORK

February 23, 1961

Variety
154 West 46th Street
New York 36, New York

Dear Variety,

MISSION ACCOMPLISHED!

No other phrase could more succinctly describe the impact or the sensational results of the February 8th issue of VARIETY.

We had a story to tell and we told it. If the success in the telling can be measured in hundreds of telephone calls, letters, telegrams and cablegrams, then we were a tremendous success. Starting with noon on February 8th, we began to be inundated with congratulatory and business messages from the domestic market. In a short time, similar messages were coming in from all over the world. "Time" magazine picked up the story in their February 24th edition.

I have long been a staunch advocate of the urgent need of telling our story to our customers before they can tell our story to their own customers --- the public. Call it hard sell, soft sell or readers' service. Call it whatever you will, the motion picture industry throughout the world knows today what Embassy has available for all of 1961 and part of 1962. That's what we set out to do and I say, unequivocally, MISSION ACCOMPLISHED!

Thanks to all the folks at VARIETY for making our section in the February 8th issue the success that it was and is.

Sincerely,

EMBASSY PICTURES CORP.

Joe

Joseph E. Levine
President

h

Phoney or For Real, Paar-Sullivan TV Feuding Fizzles Into Trivia With Debate Conkout, Personal Vendetta

By BOB CHANDLER

What could have proven to be the phonest feud of the year dribbled off into a fizzle of trivia this week when the "great debate" set to come off Monday night (13) between Ed Sullivan and Jack Paar failed to materialize because of a disagreement over format. Debate or not, however, both stars managed to grab off reams of Page One copy in what was by far the best publicized scramble since Paar walked off his own show over a year ago.

But what started out merely as a space-grabbing, name-calling scramble turned into a nasty personal vendetta Monday night. Paar, appearing as a "guest" on his own show launched a 50-minute harrangue against the columnist in which he:

Called Sullivan "a liar," among other things, and challenged him to sue him for libel for that statement.

Charged Sullivan uses his syndicated column "to beat people over the head" to appear on his show.

Asked MCA to release him from his pact with the agency because it had aided with Sullivan on the few hassle.

Otherwise used the NBC-TV facilities in a frightening display of verbalistics that ranged from slander to paranoia.

Sullivan yesterday (Tues.) called Paar's stint a "shocking indulgence in personalities" and attempted to close the book on the incident with the statement that "this controversy, as Paar's behavior proved last night, is clearly a misuse and abuse of the airwaves and has become objectionable to the public. Consequently, I will have nothing more to say on the subject."

He was joined by CBS-TV, which gave him its "full support," and which said it shares his opinion "that to continue the controversy would not be in the public interest."

Paar and Sullivan traded charges that the other "welched" on Monday afternoon when they couldn't agree on "groundrules" at a meeting attended by the principals, by Bennett Cerf, who was to moderate the debate, and Jim Stabile, NBC v.p. who repped the network in the discussions. The final collapse followed a weekend hassle over whether Paar's vociferous audience would be permitted into the studio

(Continued on page 52)

Paar's Record Rating

Publicity attending the Jack Paar-Ed Sullivan debate paid off in rating points for Paar, although the debate itself never came off. The overnight Arbitron for Monday (13) found the Paar show hit its highest rating ever, a 22.2 average with a 66% share of audience. In N.Y., where the feud got plenty of Page One streamers, the share went to 80%.

Paar show was even the highest rated show for all of Monday night, topping Danny Thomas' 21.1, which had topped the rest of the evening. Paar's previous high came on March 7, 1960, date of his return to his NBC show following his walkout and get-away-from-it-all trip to Hong Kong, when he hit a 66% share.

'WCBS-TV Views Press' On Again

That on-again, off-again "WCBS-TV Views the Press" is on again, with Charles Collingwood set to front the CBS-TV N. Y. flagship's weekly appraisal, scheduled to start April 23. "WCBS-TV Views the Press" will emerge as a Sunday 3:45-4 p.m. quarter-hour under the joint aegis of producer Ned Cramer and commentator-writer Collingwood.

The new edition will be under full control and supervision of the station itself, not CBS News as in previous proposals. Cramer is assistant director of public affairs at the station and consequently, acting as v.p.-general manager Frank Shakespeare's deputy, will call all the shots. Coincidentally, Cramer was the director of "CBS Views the Press" back in the late '40's when the late Don Hollenbeck fronted the show on CBS Radio.

WCBS-TV had rejected only last summer a proposal that it join with other CBS o&o stations to air a local "Views the Press." Reasons were twofold: it didn't like the two pilots prepared by CBS News and produced by Blaine Littell (since named a CBS correspondent and stationed in the Congo), and felt that since it was sticking its neck out it should have control over the editorial content of the program.

Idea then apparently was dropped, but not for long. CBS top management wanted the program, and what finally happened was that the high command told Shakespeare they'd take him up on his terms—the station could run the show. Shakespeare thereupon assigned Cramer and signed Collingwood for the stanza. Other o&o's haven't moved into the idea, with the exception of WBBM-TV in Chicago, which last summer launched its own locally-controlled version.

CBS 'Defenders' Gets Ciggie Coin

CBS-TV has inked its first hunk of sponsorship for "The Defenders," the Herb Brodkin-Reginald Rose hour slated for the Thursday 9-10 period next fall. Sponsor is R. J. Reynolds, which is picking up an alternate-week half-hour, or a quarter of the tab.

On the face of it, the deal might appear to be a renewal of its time period by R. J. Reynolds, since the sponsor currently has a third of "Gunslinger" in the same Thursday night period, and earlier in the season also had a quarter of "The Witness." But it isn't quite so, since Reynolds has cancelled "Gunslinger" and is exiting the time come April 3.

Instead, it is picking up half sponsorship on "To Tell the Truth" and will ride with that from April 3 through the summer and into the fall, when it then reverts to Thursday nights and "The Defenders." Ciggiemaker is moving into the "Truth" spot vacated by Helene Curtis, which cancelled its half a few weeks back.

As for "Gunslinger," it's left virtually sponsorless, except for a few shortterm participations, and won't be back next fall. As of now, it will run 13 new episodes and 13 repeats, and not necessarily in that order. In fact, last Thursday (9), it used a repeat of the premiere show, aired only a month before, because of difficulties in meeting production schedules.

RCA's Stockholders' Meet Set for May 2

RCA's annual stockholders meeting is set for N.Y. the morning of Tuesday, May 2. Business facing the meeting will be the election of five directors and a proposed amendment of the bylaws to permit annual election of all 16 or 17 directors.

Also, RCA seeks a change in its bylaws to protect officers, directors and employees against "certain litigation expenses." Proxy statement only lists one applicable suit now against the company, that is the long-running and involved suit (for $150,000,000) against all the broadcasting companies (including NBC) involving the use of certain music rights on the air.

Some Squeamish But Senate Group Okays Ed Murrow

Washington, March 14.

Edward R. Murrow today (Tues.) cleared with ease the hurdles mounted by some Senatorial peevishness about some of his tv documentaries and won quick approval of the Senate Foreign Relations Committee as director of the U. S. Information Agency.

The nomination now goes to the full Senate where mild gripes may be voiced but no all-out anti-confirmation drive is expected. Murrow showed top form in responding to senators of conservative ilk who peppered him with loaded queries about two of his most controversial documentary jobs while at CBS-TV, "Crisis of Plenty" and "Harvest of Shame."

The objectors generally voiced concern that Murrow would underplay the rosier aspects of America, and, in the interests of objectivity, stress the seamy side.

Sen. Bourke Hickenlooper (R-Iowa), who did not like "Crisis" because it purportedly pictured Iowa farmers as "peons," led the inquisition. He was joined by Sen. Frank Lausche (D-Ohio), who raised the "Harvest" hassle. Sen. Alexander Wylie (R-Wis.) and Sen. Homer Capehart (R-Ind.).

Capehart questioned whether Murrow would use the same realistic techniques in shaping our overseas propaganda product as he did with the CBS documentary films. "I would hire you as a salesman, but, gosh, I certainly would want you to be more positive," Capehart told the nominee. He was referring to hiring Murrow as a salesman for his phonograph business.

All the senators, including those who expressed doubts, praised the forthcoming U. S. propaganda chieftain. Sen. Hubert Humphrey (D-Minn.) best summarized the commendations by saying: "The New Frontier is taking on a very effective New Frontiersman." Senate majority leader Mike Mansfield (D-Mont.) and other liberals defended Murrow's tv documentary work.

Answering the critical questioning, Murrow insisted he would see

(Continued on page 53)

WHO CARES?

Paar-Sullivan may be hot stuff for the hot-stove league in Lindy's and Colbee's but west of the Barberry Room and east of the Chambord it's pretty much of a local joke. So, the pros and cons aside, why the networks should endow their facilities for what is essentially a private squabble—and an uncouth one at that, with childish name-calling and personal invective—is the major issue. Talent is important to the big business of salesmanship and merchandising which are the end result of the showmanship components, but this talent-booking hassle has become a case of the tail wagging the dog.

TV, which has been so concerned of late with its public "image," certainly exposed its naivete this past week, principally on the corporate level. Actors' squabbles may be part and parcel of the traditional scene but big business should have asserted itself. Instead, publicly held networks not only exposed their facilities to private war but even permitted corporate legal staffers to get into the act.

Who "welshed," who is "afraid"—who cares? Show-wise as the tv public may be, whether it's for the AFTRA $320 minimum or some fancy $5,000 and $7,000 fee is an economic barometer that must startle many a prosaic family man who'd settle for either. Or less. And not to mention such li'l problems that are going on all over the world from the Congo to Castroville, from the UN to the Kremlin, and points north, east, south and west. The Kennedy-Nixon "great debate" on tv was still more important than what talent agencies can wangle for either the Sullivan or the Paar shows.

NBC to Bell Telephone: 'Sorry, Wrong Number'; Dinah Still Dangling

Two major series of specials on the tv books for next season are in a transitional flux and at this point nobody quite knows where either will wind up, if at all. One is the Bell Telephone series; the other concerns Dinah Shore.

Bell put in an order with NBC-TV for 16 hour programs next season, 10 to 11 p.m., either Wednesday or Friday night. But NBC notified the client that it would accept the order for 16 only on condition that other sponsors would bring in specials for the remaining 36 weeks. With the bottom dropping out of the "specials" market, NBC is taking no chances on inviting 16 weeks of sponsorship and left holding the bag the remainder of the year. (Similarly, neither ABC nor CBS want the Bell business on that basis.)

That's where Dinah comes into the picture. Having called it quits with Chevrolet on her weekly Sunday night series, she is now being peddled for a series of specials next season. If her packager, Henry Jaffe, could persuade some sponsor to buy 15 or 20 Dinah specials, to alternate with the Bell Telephone series, it would expedite matters considerably and enable NBC to kill two birds with one stone.

But so far nobody's buying Miss Shore.

N. W. Ayer, agency on the Bell Telephone account, meanwhile is trying to push the plot along with a pitch to Sealtest to alternate Bob Newhart with the Bell specials.

ABC Putting Together Sponsor Pieces on Grid

Sinclair Oil will probably be back with ABC-TV and the web's one-year-old American Football League sked in the fall. Bankroller owned a quarter of the pro grid in '60. Carling Brewery may duplicate.

But Schick, as commonly known now, will not be back, having committed itself to total print for awhile. Renault dealers, on a regional basis, dropped out before last season ended due to the overall auto falloff. Colgate, another AFL sponsor, wants to renew for an eighth sponsorship, but ABC-TV will defer acceptance in favor of a fourth bankroller.

'CBS Reports' To Roam the Globe

"CBS Reports," which for the most part has stuck to the U.S. for its key stories, is beginning to go far afield in the international news market for several upcoming stanzas. Coincidentally with this will come a wider use of CBS correspondents abroad by "Reports" exec producer Fred W. Friendly.

When Blair Clark, the new v.p.-general manager of CBS News, flies to Paris Friday (17) for a two-day meeting with all his key European correspondents plus a flying visit to each bureau, Friendly may accompany him. If he doesn't, he nevertheless has al-

(Continued on page 53)

NBC Slates 40 News Specials

NBC-TV will produce 40 one-hour news and information documentaries next season in prime time. Stanzas, by NBC News, will preempt regular entertainment programs and, more than likely, will further reduce the number of entertainment specials to be done in '61-'62.

The 40 stanzas are in addition to "White Paper" and other current prime time news programs being done by NBC. In one sense, the new leg of pubaffairs stuff will replace "The Nation's Future," the current Saturday night debate skein by Irv Gitlin's staff, which next semester will probably move to a Sunday afternoon slotting.

Woodle's NAB Post

Washington, March 14.

National Assn. of Broadcasters has appointed Hamilton W. Woodle, a broadcasting veteran of 31 years, as a field representative for the Assn.

Woodle started in broadcasting as a staff member of WBER in Buffalo where he later worked for WBR, WKBW and WBEN before moving to WOLF in Syracuse.

L&M's $11,000,000 ABC-TV Billings Go Up in Smoke as Agency Burns

The fast shifting ABC-TV fall schedule has just shuffled itself out of at least $11,000,000 in annual Liggett & Myers billings, mainly via the move of three hour shows out of their 9:30 p.m. berths.

Via McCann-Erickson agency, the cig firm is pulling out of its participations in "Adventures in Paradise," "Asphalt Jungle" (slated as a spring entry), "Untouchables" and the alternate buy of the Sunday night half-hour, "The Rebel."

L&M had another reason besides the ABC shuffling. An Italian-American group, headed by Alfred Santangelo, singled out the cig house (as the major "Untouchables" sponsor) for boycott due to alleged misrepresentation of Italians. Stanza is the single most important L&M show at ABC.

McCann is also pulling $3,000,000 bankroll out of the "Ozzie & Harriet" comedy series, which it has alternate weeks for client Coca-Cola.

C. Terence Clyne, McCann program topper, said yesterday the L&M cancellations were offered because ABC had seen fit to preempt the hour shows in favor of client Procter & Gamble. Web is moving "Untouchables" back to 10 p.m. from its 9:30 Thursday night slot. "Asphalt" will preem in the Sunday 9:30 p.m. berth in April, but may be moved out in the fall, counter to L&M original understanding. Also after L&M made its deal for "Asphalt," ABC prez Ollie Treyz began mulling a shift of "Paradise" out of its 9:30 time to Sunday (in a possible shift to "Asphalt's" slot).

The shift of "Untouchables" is to make way for a P&G show, as yet undesignated, in the 9:30 Thursday time.

"The Rebel" is being knocked out of its Sunday 9 time, possibly to be moved up to 7 p.m., with the 9 p.m. berth going to a competing cig firm, Brown & Williamson show via Ted Bates agency.

Calling the shuffle "the worse kicking around ever of a major network client," Clyne said the funds would be moved to either NBC or CBS or split between both. He said the agency was now looking at several possibilities on the two webs, and he felt certain that the coin would be wrapped up by April.

Shift of the Coke coin out of "Ozzie & Harriet" follows ABC's shuffle of the situationer out of the 8:30 p.m. Wednesday time to 7:30 Friday nights. Show also is being dropped by Kodak.

WHAT KIND OF SEASON WAS IT?

Low On the Nielsen Poll

The following 10 shows are at the bottom of the heap among commercial entries on the three tv networks in the new Feb. 11) report (naturally, all are slated for axing):

One Happy Family (NBC)	7.9
Make That Spare (ABC)	8.0
Peter Loves Mary (NBC)	9.4
Take A Good Look (ABC)	9.9
Mattie's Funday Funnies (ABC)	10.6
Hong Kong (ABC)	10.7
Happy (NBC)	10.9
Jackpot Bowling (NBC)	10.9
This Is Your Life (NBC)	11.1
Shirley Temple (NBC)	11.1

Jackie Cooper's Freak Sneak

Rebuffed by Madison Ave., He Puts Pilot on Station, Gets Overwhelming Response

Unable to get a solid response from Madison Ave. which thought it too unconventional, a half-hour pilot called "Charlie Angelo AFC" was sneak-previewed by its producer last week to see what the people thought. Producer Jackie Cooper, who doesn't appear in this one, offered to buy a half-hour of prime time on KFMB-TV, in San Diego, to air the pilot and get audience response.

Station's management thought it was such a good idea that they refused to take money from Cooper. KFMB put the program on Friday (10) at 8 p.m. and before it was rolled, Cooper said a few words. "I told them," he recalled later, "that they are always the final judges of a program—but that's only once it's been on the air. If they don't like it they won't watch it, and then it will go off the air after 13 or 26 weeks. You may be the only ones anywhere to see this program, and we would like your reaction."

Cooper asked them to call. Six special Powers models were hired to handle a bank of special phones. On every station break that night, the station gave the viewers a running tally of returns. By the end of the night, a first count revealed 4,173 "yesses" and 524 "no's," according to Cooper.

Station is preparing a final tally still. Cooper said that the telephone company has a way of measuring the number of phone calls that don't get through, and the boards were plugged up. Phone company, he said, indicated that the number that didn't get through was about twice those that did, so that at least 15,000 people wanted to express their vote.

KFMB decided to replay "Angelo" again at 11:45 p.m. on Friday because of the demand. A feature film was preempted. Apart from its own share of the publicity

(Continued on page 42)

Lorillard Shares 'Price Is Right'

P. Lorillard has been given the nod as the alternate sponsor (with Lever Bros.) for NBC-TV's "The Price Is Right" next season. Show moves into the Monday night 8.30 period.

Additional Lorillard coin is also being siphoned into NBC via its minute participation buys in the new "Cain's 100" hour series.

CBS also picks up a hefty chunk of Lorillard coin next season. Cigaret outfit has put in a bid for half-sponsorship of the Ed Sullivan show, which it is seeking to share with Colgate. Eastman Kodak is pulling out to buy Walt Disney on NBC-TV. However, CBS is holding off on any commitments.

In addition Lorillard continues with "Hennesey" on CBS and will retain a hold on the CBS Wed. 7:30 to 8:30 time with the successor show to "Aquanauts."

Lorillard agency is Lennen & Newell.

BBC Posting Betting Odds

London, March 14.

BBC is to come into line with commercial tv by screening the betting odds before televising horse-races. In 1958 it made a concession by showing the odds after the race. The new method will start next Tuesday (21) which is the start of the Flat season.

The news will be welcome to those who play the horses. But anti-gamblers are already kicking up a fuss. The Rev. Gordon Moody, secretary of the Churches' Council on Gambling, said: "It is a pity; it is bound to increase gambling."

Ollie Treyz Has Got Himself A Thurs. Dilemma

It's conceded that one of the most enviable time slots on tap next season in all prime nighttime on tv will be the Thursday 9:30 to 10 period on ABC-TV—the half-hour between "My Three Sons" and "Untouchables." Whoever gets it will be latching on to a jim-dandy rating, by virtue of the time's for and aft status.

Yet here's the strange predicament in which ABC prexy Ollie Treyz finds himself: Practically every packager and agency in the business has been besieging him with requests for the time, some of them even offering some potentially bright properties. But Treyz has more or less committed the time to Procter & Gamble (in return for P & G keeping "Rifleman" at ABC and not switching it over to CBS). On the other hand, the shows P & G has been offering up for the time slot have not been acceptable to ABC.

In the face of some $22,000,000 in P & G billings being siphoned into the ABC coffers, the question arises whether Treyz will remain firm in his refusal to accept a show unless it's one he wants.

35-Country Radio-TV Spread on Title Bout

Fremantle International, which is handling overseas radio-tv distribution of the Patterson-Johansson bout, reports a 40% increase over sales of the June, '60 fight.

Fight was broadcast and/or telecast on six continents. It was broadcast directly from ringside in five languages: Spanish, Portuguese, English, Swedish and French. BBC sent their own announcer, Eamon Andrews.

One-half sponsorship of the fight, both radio and tv, in Latin America was sold to Gillette. The other half of the bout was picked up by Goodyear in Brazil and Venezuela; by a local ciggie concern in Panama; and by the Montezuma Beer Co. in Mexico. Total count of countries in which the fight was either seen or heard was 35.

THE CBS PAYOFF ON A 'GAMBLE'

By GEORGE ROSEN

The networks have just received the newest (last two weeks of February) Nielsen report on program-audience measurement. The results are indicative of what has happened in the three network tv competition this season and who-did-what-to-whom. Since the seasonal audience decline starts to set in after the final February tallies, to all intents and purposes the '60-'61 returns are now posted.

What, to paraphrase the newscasters, kind of a season has it been? Not a particularly fruitful or an exciting one. It was a season that witnessed 44 new 60-minute and half-hour commercial shows premiere on the three webs, but with at least 30 of them slated for axing by the end of the season or already dropped.

It was a season when the smart money was betting CBS would be clobbered by the onrushing ABC programmatic ventures, yet oddly enough, ABC was held in average-audience check as the Columbia boys came out on top—in fact strengthening their position vis a vis a year ago. Yet, to compound the contradictions of '60-'61, it was a season that saw NBC, for all its commercial program blunders (with by far the majority of the axed shows waving the NBC banner) nonetheless heighten its public image and partially nullify its "entertainment losses" through the simple expedient of becoming the No. 1 network in news and making sure everybody knew about it. The three B's (two Bobs and a Brinkley) pulled off the stunt of the year.

It was a season that saw ABC, for all its failure to advance its cause in the national Nielsen picture, continuing to whip up Madison Ave. and Wall St. enthusiasm and in general clinch its "bigtime network" status as it rested its case on a "gee whiz" record of successes in the 24-market Nielsen studies—reflecting ABC's eminent status in the big cities where all three networks are competing with one another but revealing the web's behind-the-eight-ball status in being locked out of important two-station markets because of lack of facilities.

But when all the plusses and minuses are equated, it's the CBS story for '60-'61 that perhaps generates the most interest, for in essence it represents the payoff on a Bill Paley-Frank Stanton gamble. When, about 18 months ago, CBS underwent one of the biggest departmental overhaulings in network history with the departure of Hubbell Robinson, Harry Ommerle and Bill Dozier as the east-west program braintrust, the top command threw the dice and decided to go with the "in-the-house" team of Oscar Katz, Mike Dann and Guy della Cioppa. The '60-'61 season would be the test of the trio's strategy as they faced three major hurdles: (1) ABC going like a house on fire; (2) concern over the Washington "climate"; (3) an unwillingness to surfeit the network with an overabundance of action

(Continued on page 38)

$12,000,000 TV Billings Riding On Gen. Mills' 'Buy Me Buy My Bride'; Client Dangles a Daytime Dowry

By ART WOODSTONE

Some $12,000,000 in estimated billings will probably go next season to the television network which provides the nicest home for the one nighttime program (by itself worth no more than $5,000,000 in time and talent) that essentially none of them loves. "Father of the Bride" is the key, and General Mills the sponsor who has to decide to what network it owes its allegiance and all that money.

Until Wednesday last week, while "considering" General Mills offer of "Bride," neither CBS-TV nor NBC-TV demonstrated any identifiable exultancy at the prospect of taking the gift. Also ABC-TV seemed less than ecstatic. But by the next day, Thursday (8), at least NBC-TV and CBS-TV had changed their minds — because "Bride" had suddenly, if not forever, been attached to a dowry of considerably more than its own worth in daytime billings.

Change in temper reportedly occurred when General Mills let it be known that it was "disappointed" (or so it later was described) with its treatment by ABC-TV. Sponsor currently owns and controls a so-called "action strip" from 5:30 to 6 p.m. on ABC-TV, but that network has decided that it would rather return 5:30 to its affiliated stations for a half-hour of local programming. Consequently, it offered to move the General Mills strip down to a 5 p.m. starting time (thereby having to shorten Dick Clark's "Bandstand" by a half-hour) but it met General Mills resistance. (The network plans to put five days of "The Texan" reruns at 5 if the Mills walk.)

It was when this came to light that the gears began to go at CBS-TV and NBC-TV. Neither network presently seems able to make room for such a strip on its own schedule but apparently banking on a high level of sponsorship "dissappointment" with ABC both hope to attract the General Mills daytime money, knowing that this attraction seems to depend on who beds "Bride" as well—and where.

Some, if not all, the "action strip" coin could be diverted into regular NBC-TV or CBS-TV daytime programming. Moreover, Genarel Mills, or so the wish goes, could bring its many other weekend or daytime kid programs to one centralized network source, if only to benefit from the heavier discounts on time charges to the advertisers who put all their eggs in one network basket.

Besides the ABC strip, General

(Continued on page 50)

Prost(v)ies Protest

Paris, March 14.

Five Gallic prosties filed a suit last week against the French national tv system on the grounds that the tv box had invaded their privacy.

Suit was based on the Feb. 24 exposure of a documentary film concerning prostitution as a social problem. Plaintiffs charged that the stanza offered them the "disagreeable surprise of recognizing themselves and being recognized by their families and friends."

The quintet of night ladies seek unspecified sums in damage for having been filmed without their authorization.

For A Change, TV Sets Some Fresh Summer Entries

Although it's far from the "test-tube" ideal, CBS-TV's summer schedule this year will boast an unusually large number of fresh shows, both brandnew stanzas and older properties with fresh episodes.

In the brandnew category will go "Way Out," a new Talent Associates mystery package (which has also briefly been titled "Haunted" and "Ghosts") slated to replace Jackie Gleason on Fridays at 9:30 starting in April. First two shows will be Roald Dahl stories, and TA is testing Dahl as well as a possibility to host the show. L&M will sponsor at least through June.

Also brandnew is "High Time," the new Wayne & Shuster comedy series about a pair of Borscht Belt social directors, slated to replace Jack Benny for the summer. Cece Barker and Seymour Berns are producing this one. Another new and fresh entry is a one-hour "Sports" spectacular series in the Thursday 7:30 to 8:30 period, modeled after "Sunday Sports Spectacular" and starting the end of April, with Schlitz picking up part of the tab. And a fourth brandnew segment will be "Fractured Flickers," humorous once-overs of silent films, going into the Monday at 10 period as the "Hennessey" replacement.

In the latter category—new episodes of old shows—are "Brenner" the Herb Brodkin series of a couple of years ago, with 13 never-exposed stanzas slated to replace "June Allyson" Mondays at 10:30. In the same genre is "Person to Person," with several weeks' worth of taped interviews by Charles Collingwood that were never shown because of the program's sudden-death lopoff earlier this season. "P to P" goes into its original Friday 10:30 post, replacing "Eyewitness to History."

Gillette to Solo On ABC Sat. Fites

Next October, Gillette is going to become complete sponsor of ABC-TV'S Saturday night professional fight cards. Consolidated Cigar has bought half of the fight lineup for the summer—until Gillette falls sole heir.

Consolidated biz is filling in for longtime co-sponsor Miles Labs, which is giving up the Saturday-at-10 p.m. fight coverage on ABC-TV. Reason for the pullout of Miles is said due mainly to a new product conflict with co-sponsor Gillette. Miles has an after-shave it wants to push, which would put it into direct competition with the razor house's own product in that area.

Whether Gillette seeks to hold the full show indefinitely is not clear, considering there is always the possibility that the onetime fight-crazy bankroller will again attempt to sell off part of the pugilistics somewhere along in the new season.

Nielsen's New Top 15

(Feb. 11 Report)

Gunsmoke (CBS)	40.1
Wagon Train (NBC)	36.2
Have Gun, Will Travel (CBS)	31.0
DuPont Show of Month (CBS)	30.5
Candid Camera (CBS)	30.2
Rawhide (CBS)	30.1
Andy Griffith (CBS)	30.0
Dennis the Menace (CBS)	29.1
Ed Sullivan (CBS)	28.4
Untouchables (ABC)	28.2
Jack Benny (CBS)	28.0
Danny Thomas (CBS)	27.9
Real McCoys (ABC)	27.1
Price Is Right (NBC)	27.0
Flintstones (ABC)	26.3

Mex Censors Slap Fine on NBC In Crackdown on U.S. Telepix

Mexico City, March 14.

The National Broadcasting Co. has had a $2,000 fine slapped against it by the Film Bureau for alleged telecasting of filmed material which had not first received a greenlight from the Mexican censors.

Jorge Ferretis, who is imposing a stiffer censorship policy, embracing filmed and videotyped episodics, short subjects and feature length pictures shown over homescreens, said that there will be a crackdown on loose interpretation of Mexican laws. From now on all elements, national or foreign, supplying or exploiting film over local channels must obey the Mexican Film Law to the letter.

The law calls for official approval of scripts before cameras start to roll. Generally it was believed that this referred only to features. But Ferretis in the clampdown last week said tnat homescreen film entertainment also comes under jurisdiction of the Film Bureau.

Titles of offending NBC filmed episodics were not released, but it appears that some westerns with a lot of accent on gunplay and fisticuffs brought on the official Ferretis displeasure.

Coincident with the stiff fine slapped on NBC, Ferretis issued a circular to all tv producing firms here that from now on it is mandatory to send in scripts of all filmed material, including videotapes. And the interpretation of "films" is "all that which is susceptible of being reproduced on a screen, independent of methods used for reproduction of sound or its processing."

Censor scissors will also snip at "objectionable" scenes in feature length films shown for homescreens, and in episodics now completed and awaiting release, because these have "far too many scenes considered injurious to minds of the young."

Current censorship drive is allegedly outcome of "hundreds" of plaints received from parents scor-

(Continued on page 46)

Filmaster Syndie Wings Spread Out

Filmaster, Inc., has entered the syndication biz in a sales style all of its own. Under the sales direction of v.p. Jake Keever, outfit will have six top sales execs, concentrating on regional and national spot biz.

Among those appointed for these top sales posts are Jacques Liebenguth, formerly director of syndication sales for California National Productions, and James M. Strain, former western sales manager, CNP; Andrew Jaeger, formerly eastern regional sales manager for Ziv-UA. At Filmaster, Jaeger will handle the northeast, Liebenguth, middle eastern states, and strain the west.

Sales v.p. Keever says the smaller markets will be served via the phones and mail. Whole concept of Filmaster's selling is to cut sales distribution costs and put the money saved in production values, according to Keever. First syndicated show of Filmaster to be marketed with that concept in mind is its initial entry, the Rod Cameron starrer, "Beachcomber," slated for airing in the fall. Filmaster and TV Stations, Inc., have signed separate deals covering 71 markets. Filmaster, in each of its deals, has reserved the right to sell the show to a national or regional sponsor by Aug. 15. TV Stations, Inc., according to Keever, had recommended the series to its member stations after a screening.

Stan Yentes will head the sale service division handling smaller markets.

Filmaster will have a half-hour football series done in conjunction with the National Football League. At this stage, it plans to have two entertainment properties a year for the syndication market. Outfit was said to have about 13 projects as possibilities, including "Our Town." Currently, Filmaster is producing "Death Valley Days" for Pacific Borax.

Wolper-Sterling's Trio

Wolper - Sterling Productions next month will have three hour-long documentaries in national release within a one-week period.

"The Legend of Valentino," sponsored by Peter Pan Foundations, "Biography of a Rookie," sponsored in a multi-market spread by F. & M. Schaefer Brewing, and "The Race for Space," sponsored in some 50 markets by Tidewater Oil Co., have all been scheduled for telecasting between April 10-17.

'Hound's' Around The Vidpix Globe; Big Latino Fave

"Huckleberry Hound," distributed by Screen Gems, has been sold in 25 countries and promises to be one of the most widely circulated shows in foreign distribution. SG's current bestseller abroad is "Rin Tin Tin."

Animated series, produced by Hanna-Barbera, has been dubbed in five different languages: French, German, Spanish, Portuguese, and Japanese. "Hound" started playing in Latin America a year and a half ago. That was the first time, according to SG, that regional dialects were deliberately used in the Spanish dubbing of the tv series, done for the purpose of emphasizing the varied characterizations of the cartoon personalities. In Latino market, series now is playing in Argentina, Brazil, Colombia, Dominican Republic, Mexico, Peru, Puerto Rico and Venezuela.

Other sales include England, Belgium, Finland, Spain, Germany, Australia, New Zealand, Japan, Thailand, Hong Kong, and the Philippines.

In many of these countries, "Quick Draw McGraw," which in the U. S. started in the fall of '59, a year after "Hound," has also begun telecasting in native tongues. "Flintstones," latest out of H-B's shop, already playing in English-speaking countries, is being readied for the international rounds.

Ziv & Brod Reunite

Ziv-UA and Broderick Crawford who teamed up for a jackpot syndication winner in "Highway Patrol" and then had a falling out over some money matters are back together again.

Crawford is the star of a new Ziv-UA series, which, according to reports, is being prepped for presentation shortly.

Jencks' Official Seal of Health On H'wood Vidpix Biz

Hollywood, March 14.

At the close of 1961 there will be close to 3,000 telefilms produced in Hollywood, the number comprising more than 100 different series, Richard W. Jencks, prexy of the Alliance of Television Film Producers, noted yesterday (Mon.) in a talk before the Industrial Division of the Hollywood Chamber of Commerce.

Close to 90% of all evening programming on tv networks are films produced here, he added. Jencks also gave his observations on the possibility of the FCC controlling programming, foreign competition threatening domestic tv production, American telefilm producers deriving income from abroad, runaway production as a threat to Hollywood tv production, survival of the small tv producer, important economic developments in the tv programming field, the outlook for pay teevee, and reappraisal of rating systems by Gov. Collins.

Summing up, Jencks asserted the health of the tv film industry here is okay. To keep it good, he added, it must be given opportunity to develop foreign markets now closed to American programs; union leadership and, above all, willingness to adapt business and creative practices to changing conditions.

LEN APPLESON UPPED

Len Appleson has been promoted to director of "live" action films at HFH Productions, specializing in animated as well as live action tv commercials and commercial films.

Appelson previously had been chief editor for the company. Recently, he finished an assignment as editor of John Cassavetes production of "Shadows."

'Pinocchio' Tees Off Videocraft's New Approach to Vidkid Entries

A new approach to children's programming—though actually it's the oldest of all kiddie forms—has been undertaken by Videocraft Productions, a firm heretofore confined to production of commercials and industrial pix. The approach is the creation of series based on fairy tales and other traditional kidstories.

First show out of the Videocraft hopper is "The New Adventures of Pinocchio," series of 130 five-minute segments filmed in a new process called "Anamagic," utilizing animated puppets. Next up will be an animated series of five-minute segments, "Tales of the Wizard of Oz," employing the original Frank Baum characters. Both shows are syndication entries: "Pinocchio" is already sold in over 20 markets, with Videocraft handling its own sales.

Approach taken by Videocraft has as its premise the viewpoint that there must be another way to program kidfare on a station level than via the current "Popeye"—"Three Stooges"—"Bozo" type of programming. These, Videocraft feels, have proven highly vulnerable to criticism as overly violent and as basically unhealthy fare for kids. Feeling is reflected by some stations which simply won't touch the "Popeye" type of show but have indicated strong interest in "Pinocchio" and "Wizard."

Production of the latter parallels in several respects the impact made several years ago on kiddie shows by "Lassie." Until then, the only kidfare produced for tv was straight action-adventure in the form of westerns and jungle series. Whereas these had struck a responsive chord with the moppets in terms of violent action, "Lassie" took the approach of striking an emotional response. Ditto, on a syndicated and station programming level, the new "Pinocchio" and "Wizard" segs, first capsule strips to be fashioned out of traditional fairy tale-type material.

Indicative of the station reaction is some markets in which "Pinocchio" is already sold—WGN-TV, Chicago (for colorcasting); WAGA-TV, Atlanta; KRLD-TV, Dallas; KPRC-TV, Houston, KIRO-TV, Seattle; WIIC, Pittsburgh; KRON-TV, San Francisco; KLZ-TV, Denver and CKLW, Detroit, among others. Those are pretty good markets for a company which is brandnew to syndication, with a sales force that numbers only five men—it must mean there's something in the product itself.

Videocraft has been in business for some nine years—it's owned by Jules Bass, ex-Gardner agency; Art Rankin, formerly with ABC, and Larry Roemer—and has been in the commercial and industrial field for all that time. During the course of the years, the partners came up with the Anamagic process, in which stringless puppets are manipulated manually in a frame-by-frame still-motion technique. Company used the puppet process for some commercials, but wanted to expand it for use in a series.

Logical choice was "Pinocchio," since story itself is about a puppet. Videocraft used its own financing,

(Continued on page 46)

'. . . Sometimes the Knife Slips'

Chicago, March 14.

There's more than a little infighting between the two stations that dominate the commercial taping business here. With WBBM-TV now virtually out of it, and WBKB never really in it, the VTR blurb melon is being cut by WGN-TV and WNBQ, and sometimes the knife slips.

WNBQ is now crying "foul" over its competitor's alleged theft of the Hamm's Beer biz which supposedly had been verbally promised to the NBC station by Campbell-Mithun. The commercials were to have been used in the Minneapolis, Baltimore and Chicago baseball telecasts, which Hamm's will be sponsoring. WGN, which carries the ball games in Chi, ended up with the contract, causing WNBQ's VTR Sales unit to charge them with strongarm tactics.

But, as the indie station explains it, there's a clause in the IBEW contract which states that any taped commercial has to be made by the station if it's going to be shown exclusively on the station. Ergo, C-M really had no choice.

Hamm's is getting a sort of bonus from having tossed the business to WGN. Last year it had wanted WGN's ace sportscaster, Jack Brickhouse, to do the blurbs but the station wouldn't allow it because they were taped at WBBM-TV. This year, as long as the account's in the house, Brickhouse has permission and will do them.

TV Stations, Inc., Adding Agency Service to 105-Outlet Syndie Setup

TV Stations, Inc., which now has about 105 member-owner stations, has branched out to service advertising agencies, as well as member stations. Heading up the new division, called the advertising agency service division, is v.p. Norman Livingston.

The advertising division was said to operate along these lines: If an advertising agency has a client who wants to buy a syndicated property in a number of markets, the agency can call on TV Stations, Inc., to screen possible syndie shows, cite the availabilities of the shows in particular markets, and negotiate with the distributor. For the service, TV Stations, Inc., would command a fee. TV Stations, Inc., would not be a party to the contract though. Contracting parties would be the distributor and the agency and/or clients.

The agency, once buying the show, would use the normal channels of placement, it was explained.

TV Stations, Inc., headed by Herb Jacobs, has grown considerably in its seven-year history. It now has member-owning stations in 26 of the top 50 markets. Outfit has no member stations in N. Y., Los Angeles, or Chicago. Membership in the organization, which specializes in representing member stations in film negotiations, is by invitaton only. It has only one member station in each participating market, most of which are small or medium-sized markets.

It was on the basis of its seven years of experience in negotiating for filmed and vidtaped shows for station members that it decided to add its advertising agency service. TV Stations, Inc., states that it negotiates each market separately and denies any "forcing" of product on member stations or bulk buying for many member-station markets.

One of the ways TV Stations, Inc., services member station owners is through bulletins on upcom-

(Continued on page 46)

'Jungle Jim' Releases

New package of 50-post-'48 action pix from Columbia Pictures being marketed by Screen Gems consist of 16 pix from the "Jungle Jim" series. All of the pix have short running times, less than 74 minutes, and are considered ideally suitable for early pix shows and late, late slots.

Johnny Weissmuller stars in the "Jungle Jib" pix. Other titles include: "State Penitentary," Warner Baxter; "Forbidden Island," Jon Hall; "Phantom Stagecoach," William Bishop; "Fury at Gunsight Pass," David Brian; "Uranium Boom," Dennis Morgan; "Smuggler's Gold," "Problem Girls," and "Valley of the Head Hunters."

'Leonardo' Is Hot Off the Air, Too (Product Tie-Ins)

The networks, sponsors and agencies aren't the only ones who can work up a fever over the ratings, says Treadwell Covington, producer of the cartoon show, "King Leonardo." He says a top Nielsen is a tip-off to manufacturers of all kinds as the lead-in to a licensing and merchandising program.

Since its start in October on NBC-TV, "King Leonardo" has pulled a good rating in the Saturday morning slot. Attesting to its success, says Covington, is its alliance with 11 manufacturers and a variety of about 80 tie-in products.

Still more tie-ins are expected at toy shows now running in three places in New York, the Toy Building and the New Yorker and Sheraton-Atlantic hotels. "Leonardo's" merchandising rep, Licensing Corp. of America, figure that before the show is over more than 100 ties have been completed, according to LCA veepee Leon Newman.

"Leonardo" is Covington's initial effort in the cartoon field. In spite of the Saturday morning slotting, he feels that juves alone will comprise a large enough aud to grab off as high a daytime rating as he'd like. To lure adult viewers, while hanging onto the kids, he's inserting situations and dialog that are on a fairly sophisticated level

(Continued on page 46)

'UNDERWATER' HITS 70-MARKET STRIDE

National Telefilm Associates' "Assignment Underwater" has racked up additional sales, bringing its market total to 70.

Most recent deals include KTVW, Seattle; KTVR, Denver; KPIX, San Francisco; WTHI, Terre Haute; KLAS, Las Vegas; KEZI, Eugene; KIMA, Yakima; WTVW, Evansville; WBZ, Boston; WLAC, Nashville; WATE, Knoxville; and WLA-A, Atlanta.

Sponsorship deals range from Coca-Cola, Pacific Tel & Tel., P. Lorillard, Dodge Dealers, P & G Crisco, and General Tire.

SG's New Sales On Col. Post-'48s

Screen Gems, under its "interested market" policy, has racked up another eight markets in the sale of post-'48 Columbia Pictures. The eight markets, coupled with the five CBS o&o deals, brings the total market count now to 13.

The new sales weren't confined to the 210 post-'48 Columbias being sold to tv. They included an action package of 50 pix, fresh to the tv market, and pre-'48, Universal Pictures, for which SG has distribution rights, and pre-'48 Columbias.

New sales include: WTIC, Hartford, which bought telecasting rights to 365 pix, composed of 210 post-'48 Columbias, 50 action pix, also post-'48 Columbias, and the remainder Universal product; WHBF, Rock Island-Davenport, 325 pix, composed of 210 post-'48 Columbias and the balance Universals; WOOD, Grand Rapids, 210 post-'48 Columbias and the balance Universals.

Also Newhouse stations in Syra-

(Continued on page 46)

TV FEATURES 'NEW FRONTIERS'

'Waterfront' Okay for '63 Release

Academy Award winner "On the Waterfront" has been made available to tv and Screen Gems is including the Columbia release in its post-'48 pix catalog.

Rights for the tv release were cleared and CBS o&o's and other stations will have the Marlon Brando starrer on a delayed telecasting basis for airing in '63.

As to initial ratings on Columbia post-'48's, WCBS-TV, N. Y., since Jan. 28 has been slotting the post-'48's for its Saturday night "Late Show." Rundown finds the pix dominating the time period in N. Y., as well as on KNXT, Los Angeles, the other CBS-TV o&o, which has adopted the same Saturday night pattern. On both stations, Trendex ratings were taken.

WCBS-TV rating rundown follows: Jan. 28, "All the King's Men," 23.9 rating, 76.6 share; Feb. 18, "Phfft!", 18.1 rating, 59.8 share; Feb. 25, "Death of a Salesman," 22.5 rating, 72.5 share; and March 4, "Kiss the Blood Off My Hands," a Universal pic which was part of the deal, 17.5 rating and 64.3 share.

KNXT, Los Angeles, "All the Kings Men," 24.2 rating, 62.1 share; "Phfft!", 17.7, 67.6 share; and "Salesman," 26.7, 70.2 share.

'Taft Schreiber Case' Gets a Rerun

Only This Time MCA Exec, Insead of Walkout, Gives Panto Performance

Los Angeles, March 14.

MCA and FCC will go to the mat in U. S. district court for a determination of a burning issue that road-blocked last week's rerun of the commission's inquiry into standards and practices of Hollywood's telepic producers. Talent agency's lawyers contend that the federal agency has no right to force public disclosure of the company's confidential information; that it would be damaging to its own business and be an aid and comfort to competitors. The hearing examiner, James D. Cunningham, has ruled to the contrary and moved for a contempt citation. Request for a private hearing was denied.

Hearing was concluded yesterday (Mon.) with nothing of a new or startling nature.

Constant refusal of MCA veepee and Revue prexy Taft Schreiber to testify, going back to the first hearing last October, triggered last week's hearing and resulted in more of the same. This time Schreiber didn't walk out but took the stand. He might as well have been a thousand miles away. When FCC counsel, Ashbrook Bryant, plied him with questions, he merely stared at him without moving his lips. It was a half-hour of immobile pantomime that finally brought the order from Cunningham for a district court trial. Should Schreiber continue to refuse to testify and be found guilty of contempt (a misdemeanor) he would be liable to a fine of not more than $1,000 and not more

(Continued on page 46)

TV Industries Slaps $3,500,000 Damage Suit Against RKO General

Television Industries has filed a $3,500,000 damage suit against RKO General in N.Y. Supreme Court, charging RKO General with abrogations of various contracts. Suit, brought in the name of C&C Films and C&C International Films, all now under the overall Television Industries umbrella, sought an injunction and an accounting as well.

Complaint charges that RKO in violation of agreements made various deals with third parties, thereby competing unfairly and reducing the value of pix rights held by Television Industries. Plaintiff, under a '55 contract, had secured negative rights to the RKO Radio Pictures library.

It was charged that under a March, '58 agreement and a March, '59 agreement, C&C granted RKO rights in the U.S. and Canada to 18 pix, for which RKO agreed to pay 7½% of gross and render quarterly statements. Suit alleged defendant made "improper deductions" in its gross reports.

It was also charged that RKO, granted foreign distribution rights for specific periods, improperly withheld certain monies from the plaintiff.

ABC: It's Tough in Buff

Indicative of the trouble ABC-TV might have in clearing the late night slot next season for reruns of hour vidfilm series is illustrated by the Buffalo market.

WKBW, Buffalo, ABC-TV affil, recently bought 490 pix from Screen Gems, including 260 post-'48 Columbias. Reported plan of the station, in light of the tall coin laid out and the number of pix, is to slot the features in its late night pix slot—the time period sought by the web.

Oldest Customer Scrams KDKA-TV In Pix Dumping

Pittsburgh, March 14.

KDKA-TV lost its oldest customer on Thursday (9) when Thoroughfare Markets took its "Startime Theatre" to WTAE due to the change in programming on Westinghouse stations. The grocery firm has had the Friday night spot from 11:15 p.m. since 1952 when the station's call letters was WDTV.

Charles Llewellyn, account supervisor of the Ketchum, McLeod & Grove agency, told the VARIETY rep that: "While we feel that Westinghouse is making a very courageous move, we do not feel we can gamble our sponsor's money that they are right. The Friday night movie has been a very important part of Thoroughfare's advertising program and we do not feel a change is advisable."

This will be the major loss for the station since no other sponsor has a feature film program to itself. During the past two years all the 11:15 movies have been converted to participating spots. Thoroughfare was allowed to keep its show because of its high quality and due to the fact that it was the only show that was able to give Jack Paar any competition in rating While Paar was ahead most of the time there never was more than a point or two separating them in ARB ratings while on some nights WIIC, which carries Paar here, had a 10 to 15 point bulge.

Now that both WIIC and KDKA-TV have eschewed the 11:15 feature film, WTAE is still bullish about the value of movies and has no intention of changing to any other programming. It has $4,000,000 worth of film and has about half that in the library all the time. Reser said that his station beat Paar on special movies such as the Clark Gable series right after the star's death and expect do as well with their new Thoroughfare show.

Kay Neuman, one of Pitt's top tv personalities, who does the commercials on the show, will stay when the program moves over to WTAE on April 7.

OUTLOOK TAKES ON A ROSY HUE

By MURRAY HOROWITZ

Features on tv are crossing a new frontier, the landscape of which is marked by updated product, bigger outlays for "A" product, and for the first time networking, as well as syndication.

Major studio post '48 pix travelers along the new frontier will include Metro, as well as 20th-Fox, Warner Bros., United Artists, Columbia, and perhaps one or two other Hollywood studios before the current year is out.

For the first time—with the NBC-TV, 20th-Fox deal—national advertising and promotion on a regular basis will be open to telecasting of Hollywood pix. The rating pull of a Marilyn Monroe, Danny Kaye, Ethel Merman (among stars in the NBC-TV deal), et al., is anyone's guess. One thing is for sure, though, the Saturday night NBC-TV slot need not suffer because a "Have Gun Will Travel"-type national ad, promo campaign can't be had. All it requires is money and effort. Networking opens the potential use of national media.

As soon as the studios reached an agreement with the Hollywood talent guilds, the door was opened for the post-'48 vaultees. Within a year, most of the major studios either succumbed to the tv dollar, or planned to do so. New pact with the Hollywood talent guilds, which provided for pensions and other peripheral benefits, did not set up a residual payment formula on pix sold to tv. Establishment of a formula was held in abeyance for post-'60 pix, the year marking the period of the new pact.

That there are some tall dollars in those post-'48 pix is considered one of the reasons for the healthy state of many motion picture company stocks on Wall Street. There are many other reasons, of course, but a Metro, for example, has earned "Ben-Hur" revenues with its pre-'48 library. To date, the tally is about $65,000,000 for Metro on its 725 pre-'48 vaultees.

Post-'48 pix to tv stations are earning more dollars. How much more varies according to the pix, packages and studio. A package of fresh, "A" post-'48 pix could earn from $150,000 to $200,000 per pic to the distributor in gross revenues. That compares to a high of about $100,000 per pic for similar pre-'48 "A" feature. Above figures represent the high scale, dependent on getting total market penetration in distribution as well as good prices.

After a reluctant start, more and more stations are inking for the post-'48's in deals with National Telefilm Associates, Screen Gems and Seven Arts Associated. Many stations are utilizing the post-'48's to dress up their vaultee libraries, and in many instances, playing off the post-'48's to buoy ratings.

Updating of pix again lowers the time span dividing tv telecasting and theatrical showings. The time span could be lowered even further, if the ante tv offers is hiked. How much commercially-supported tv can ultimately offer always has been a subject of debate.

NBC-TV, 20th-Fox deal offers many intriguing possibilities. If the Saturday night showcase clicks, the other networks aren't likely to stand by and ignore the potential programming in Hollywood pix of recent vintage. Some competitive biddings on a network level could jack up the price of pix considerably. It's understood that 20th-Fox in its first batch of 30 for the upcoming season secured about $180,000 per pic as an average. Of course, there's the syindication potential following the network run.

Whatever shortterm pitfalls the features-to-tv biz has suffered, the outlook for the new frontier tomorrow is favorable.

Flamingo's Foreign Pix Getting A Big Play From 'TV Art Houses'

Post-'48 Pace Slower

Feature selling in syndication is hitting better strides, but the pace of market penetration appears slower than the early heyday when the Hollywood vaults were first opened to tv.

A major feature syndicator exec estimated that in the past it would take about four years to get virtual blanket distribution of pix packages in the U.S. Same degree of penetration now is estimated at from six to eight years. What's slowing down the pace—at least at this stage—is attributable to large dollar commitments already plunked down by station owners for features.

Flamingo Films prexy Ira Gottlieb has been promoting foreign feature pix for tv since 1957, encountering a full share of indifference and a few censorial lumps along the way, and is currently getting a lot of satisfaction—and revenue—out of the 120 markets sewed up for all or part of the syndie firm's 135 overseas titles.

The dubbed pix (except British), representing some of the finest foreign titles to play the U. S. art circuit in recent years, is scoring some remarkable rating successes around the country, which is the reason Gottlieb is not complacently cooling his heels, but rather storming station management with promotion brochures based on the trials and triumphs.

The Hartford story in the feature film numbers game is one Gottlieb particularly likes. "Miracle in Marcalino," a picture that did so-so in the arties, pulled a 42 on WTIC in the Connecticut city. Gottlieb believes it's the highest ever scored by any tele show there. But the show was in a late night slot, and the station received so many requests from adults for a repeat at an hour when kids could watch that it preempted primetime CBS programming for a rerun—Monday, 7 to 9 p.m.

Other rating stories have been strictly adult. A Bridget Bardot item, "Striptease Girl," was going strong at 1 a.m. on WNBC-TV, New York, with a 25 rating. It was sponsored all the way by cosmetic maker Coty. The French sextoosie was a stimulant to Coty sales, and the company wanted to repeat the show in Chicago and Los Angeles, but stations there were afraid to play it.

Same time, Gottlieb says that while WNBC-TV's new local level censors barred "Nights of Cabiria" at the last minute, show has since played Pittsburgh, the Los Angeles NBC o&o and other metropolitan outlets. The New York station's rix on the Italian picture that got Giulietta Masina best actress awards and an Oscar for best foreign picture of the year—and the International Catholic Award yet, is a puzzlement to Gottlieb and others in the industry. It's the story of a prostie, but done with taste and imagination.

In the light of several other censorship problems, Gottlieb has eliminated all the features with a

(Continued on page 48)

NBC Int'l Forms A Canada Subsid; Import & Export

In another effort to spread its wings, NBC's International division is starting a subsidiary operation in Canada, according to information coming from the Dominion. Subsid—yet unnamed—will peddle NBC film and tape product north of the border, thereby filling the void that's being made with the conclusion of Fremantle's Canadiah distribution arrangement with the web.

But also—and possibly as important—the NBC subsidiary, which already has a nucleus of two new Canadian key staffers, will undoubtedly explore the availability of certain tv product made there for U. S. and world distribution. Canada has quotas on how much American or other foreign tv programming can be imported, so that if NBC can work out ways to help Canada export, it might serve as an all-round reciprocal stimulus.

NBC International, headed by Al Stern, has never been directly or "fully" involved in a Canadian operation. Fremantle of Canada has had the distrib contract with the web for a couple of years, and NBC has apparently never gotten involved, as it has elsewhere in the world, in the multi-staged process of "broadcast management," which means anything from fee-paid program advice to contracts to supply technical aid to foreign outlets. This latter area of operation, also opens up for NBC with the establishment of a fulltime company there.

Richard King and James Inch, recently hired by the network, will man the new subsidiary.

'Open End' Pitt Reprieve

Pittsburgh, March 14.

"Open End," which was to be dropped by educational tv station WQED because NTA had asked for a $400 fee each week, got a last minute reprieve and will continue here under the quasi-sponsorship of the Joseph Horne department store.

The store will pay the fee as a public service and three announcements of a non-commercial basis will be given Horne's in recognition of their picking up the tab. The only change is that the show now moves from Monday to Wednesday nights at 8:30.

Trans-Lux Gets 'World'

Trans-Lux Television has acquired distribution rights to "It's a Wonderful World," produced by Carl Dudley, whose credits include Cinerama's "South Seas Adventure."

First 13 episodes of the travelog half-hour series are scheduled for release next month. Host-narrator is John Cameron Swayze.

'Play of Week' Restored To Balto WBAL-TV Nite Sked as Critics Beef

Baltimore, March 14.

"Play of the Week" series, purchased here by WBAL-TV and first presented by station in prime evening time, throughout the week, then dropped, and later slipped into Sunday afternoon lineup is back again in nighttime schedule "by popular demand."

Series, which premiered here one year ago with "Medea," was juggled into evening slots for only a few months before it was decided that returns did not warrant locations. It disappeared for a short time then reappeared in the Sunday afternoon spot.

Local critics noted the change and decried situation but nothing came of it until announcement by John Frankenfield, program director, that station has received hundreds of letters from viewers over past few months, asking for a nighttime showing of series.

Series makes switch Saturday (18) at 9:30 p.m. with repeat of "The Closing Door," which met with good mail and phone response when first shown last spring, according to Frankenfield.

Understanding is that series will be aired regularly at 9:30 p.m., Saturdays for "months to come" and time will vary only occasionally when network specials take priority. In this case, starting time will be delayed a half-hour.

there is nothing harder to stop than a trend

Network television-watching is up . . . to the tune-in of 1,190,000 more homes.

Being a communications art, very much in the public eye, television is bound to attract constant critical fire.

Certainly the targets are most inviting: less entertainment—or more "good" entertainment? What *is* the public interest? Equal time for whom, what and when? Etc.

Most recently, it's being said that all such questions are academic anyway, since television has reached its audience peak and is, indeed, starting down the other side.

Well sir, *that* one we can nail. And *our* critical authority is none other than Joe Viewer. By the mere act of turning on (or off) his set, by the mere turning of the dials, his is the last word.

Today's dial-counting figures say he likes us more than ever. He's watching evening network programs now in 27,906,000 homes per average minute.* That's an upward trend of 1,190,000 over his 1960 liking.

We would think that this isn't because he's suddenly found himself with more time on his hands these evenings. But because these evenings in television are becoming more and more rewarding for him.

Obviously, we're pleased. The more so (and understandably) because the figures go on to say that *ABC's increase comes to 73% of the total increase.*

The reasons for this are as valid as they are various: *The Untouchables. My Three Sons. The Flintstones. 77 Sunset Strip.* Or, in the public service spectrum: *Winston Churchill: The Valiant Years, ABC-TV Close-Up!, Expedition.* Or, in the sports arena: *Saturday Night Fights, College Basketball, All Star Golf, Championship Bowling.*

This trend is one we intend to extend. Coming-soon evidence of our intent includes: *The Bing Crosby Show, 33rd Annual Academy Award Presentation, The Corrupters, Bus Stop, Top Cat* (new animated series by the producers of *The Flintstones*), *Calvin and the Colonel.*

A closing thought (for the dial-counting advertiser): nothing is harder to stop than a trend. Nothing more profitable to go with.

ABC Television Network

*Source: National Nielsen TV Report, 2 weeks ending Feb. 19, 1961 vs. similar period in 1960. Average audience, Sunday 6:30-11 PM, Mon. through Sat., 7:30-11 PM.

THERE'S NOTHING HARDER TO STOP THAN A ONE-WAY TREND

AVERAGE PRIME TIME RATING

ONE WAY — October 1960 — 13.3

ONE WAY — November 1960 — 14.9

ONE WAY — December 1960 — 15.6

ONE WAY — Jan.-Feb. 1961 — 17.3

And according to Arbitron's latest report, it is very clear that the television traffic trend continues to point ONE WAY—to Channel 7

Jan.-Feb. 1961

Network Station X	18.5
WABC-TV	**17.3**
Network Station Z	14.6

(Arbitron: 7:00 to 11 PM, Monday - Saturday; 6:30 to 11 PM, Sunday)

CHANNEL 7

WABC-TV CHANNEL 7

Flagship Station ABC Television Network

THE MOST ENJOYABLE TREND IN TOWN

EVERYBODY ON CARTOON KICK

Wall St. Reacts to Purex Profile

What effect does tv advertising have on a sponsor's position on the stock market? There still doesn't seem to be a totally definitive answer, but here's new evidence that may help establish that video not only can sell consumer goods and thereby indirectly affect the market but that it might even be powerful enough, the circumstances being right, to affect directly Wall St. itself.

The Purex Corp. in January of 1960 was listed in over-the-counter quotations at a bid of about $24. That was just when the California-based household products company began its sponsorship of five NBC specials, mainly pubaffairs. When the five shows were over in spring, the company had advanced to a seemingly so-whattish 28.

Then Purex followed this initial purchase with a series of about 13 summer repeats of certain NBC specials, including the ones it had sponsored in first run. Purex over-the-counter mark rose from 28 to 40 during this period of intensive advertising.

When Purex sponsored all of the climactic January Inauguration coverage on NBC, the stock leaped into the high 60s bid column. It's dropped since to bidding hovering around 66 with an "ask" of about 70½. What some people feel the drop to 66 reflected—and there is never any scientific certainty about stock charts—is that tv drove a few points higher than it actually should have been.

Of course, a more tangible result of the tv advertising for Purex has been that for the first time the company is grossing over the $100,000,000-mark. Still, the sales increase, it's understood, has not been as proportionately high as the market quotations.

ABC-TV's 'Silents Please' Making Loud Noises on 3-Sponsor Front

Campbell Soups is about ready to sign for a quarter of the 23 new "Silents Please" half-hours that ABC will program this spring. It means the sponsor will be splitting half with Ralston-Purina, and together they'll be matching the buy of Consolidate Cigar's roughly 50% of the 10:30 Thursday night stanza.

The Campbell biz is the latest pleasant thing that's happened to "Please," which might be termed in its new run on ABC-TV "Revival of Revivals." Series had a 10 or 11-week run last summer as a replacement for Ernie Kovacs, who in its next run will not hiatus but instead serve as host. Program is made up of pre-talkie motion picture classics, which have, in the main, been sitting in cans in some old vault, where if they were looked at at all they were viewed as "curios."

Paul Killian, one half of the "Silents" production team (with Saul Turrell), was himself viewed as something of an oddball when he started laying hold of the non-talkies a few years ago. They were then either priceless or worthless (depending on one's bent), but since "Silents" got a commercial nod and items like "The Golden Age of Comedy" got theatre bookings the films have graduated to a state of monetary value.

Shows are costing roughly $25,000 apiece in the coming run. Lots of the money must, of course be attributed to the cost of transferring ancient prints into useable tv negatives. Sound must be added and then there is the cost of rights to the old prints.

Killian and Turrell, boss of Sterling Television, have bought several new-old properties for "Silents," which runs until next Octo-

(Continued on page 42)

'New Faces' as Summer Live Sub for 'Henessey'?

Lennen & Newell, agency on the Lorillard account, is mulling the possibility of doing a live series as a summer replacement for "Henessey" on CBS-TV.

There have been some discussions with Leonard Sillman on some updated "New Faces," but no decision as yet.

Documentary And 'Zoo Story' Invite Canada Headache

Ottawa, March 14.

Documentary on unemployment and drama with profanity produced almost simultaneous headaches for the Canadian Broadcasting Corp. The television production of "The Zoo Story" retained considerable words the Canadian video public resented hearing.

Aired on CBC's web item, "Festival '61," the show brought more than 200 protests and only a score or so telephoned compliments. But when newspapers and radio and tv news shows reported this, letters in support of "Zoo" began to crowd in until they were double the number of protests. Majority of beefs came from the Ottawa area where, until CJOH - TV preemed Monday (12), only CBC's English and French stations could be dialed.

The documentary show was designed to highlight the plight of a family where the father was, and had been for some time, unemployed. It was a solid tearmaker with cameras moving in on a Hamilton, Ont., man, his wife and three children. The man, it stressed, was 45 years old but couldn't get a job of any kind in spite of a four-month search.

The day after this bit was used on CBC's magazine show, "Close-Up," Canada's federal Minister of Labor, Michael Starr, reported that the man on the tv show—Glen Excelby of Hamilton—had quit a job as salesman at $6,000 a year because, he said, it held "no future" for him. That was last September. Nearly two months later he got a job in Hamilton as salesman at $350 a month, was paid off Jan. 30. He got work with CBC then at $25 a day. Later, he turned down several job offers because the tv show was imminent, and, after the show, he got offers of work in Montreal, Halifax and Sudbury. The labor minister told the House of Commons he regretted CBC's intervention to most of the facts in the case.

KTLA's '7 Keys' As ABC-TV Strip

"Seven Keys," audience-participationer currently airing locally on KTLA, Los Angeles, has been set by ABC-TV as a daytime strip and moves into the 2:30-3 period cross-the-board starting in April and replacing "Road to Reality" on the network.

Series is a Carl Jampel package repped by Frank Cooper Associates. Cooper office is also close to a deal on another audience-participationer, "Take Your Pick." Deal had been virtually set for Colgate to buy the show and use it as a Wednesday night replacement for "My Sister Eileen" on CBS-TV, but the web's restrictions on prizes were such that Colgate felt its impact would be hurt and decided against using the show. Cooper office is now negotiating with another client.

ALL 3 NETWORKS PREPPING SERIES

The big program craze today is animated cartoons. They'll come into their own on tv next season, as the three networks, sketching in fall plans, move to slot cartoon shows in prime evening time.

Cartoon race marks the first clear programming trend for next season. Just as ABC-TV's success with "Maverick" ushered in the hour vidfilm trend on the webs, ABC - TV's rating magic with "Flintstones" appears to have started the bandwagon rolling, with NBC-TV and CBS-TV getting into the act and ABC-TV increasing its cartoon shows.

The cartoon derby now embraces indie packagers and producers, some new, some well established houses as Walt Disney and tv's own major cartoonery, Hanna-Barbera.

CBS-TV for next season has slotted an all-cartoon hour for Wednesdays starting at 7:30 p.m. Initial half-hour animated series, out of the Ted Ashley shop, will be "Alvin and the Chipmunks," with General Foods picking up half-sponsorship . The other animated series is "The Shrimp," created by Sy Gomberg. Apparently, though, there is some dispute whether CBS-TV has "The Shrimp" locked in, for a spokesman of the NBC-TV rival camp feels that NBC-TV, too, is a "Shrimp" contender.

NBC-TV's "Walt Disney Show" next season, slotted Sunday nights from 7:30 to 8:30 p.m., will consist partially of new Disney cartoon. In fact, it's understood that half of the Sunday evening show will be composed of Disney cartoons. Same web wanted to package a Friday night half-hour show, titled "The Best of Disney," consisting of old Disney cartoons, but that deal, for one reason or another, collapsed.

Edgar Bergen Series

Don Quinn is coming out of semi-retirement to take on the post of supervising head-writer on a new animated cartoon series, "The Edgar Bergen Show." Bergen, his wife Frances and daughter Candy form the basis of the characters in the animated stanza, but also animated as characters rather than puppets are Charlie McCarthy, Mortimer Snerd and other Bergen creations.

Series, packaged by Bergen and Bruce Eells' new company, Television Artists & Producers Co., is an adult family situation comedy stanza, set in Beverly Hills. Among the wrinkles on the show is the use of "guest stars," that is, caricatures of stars like Bob Hope and Jack Benny, who've given their permission for use of their names and caricatures in the show as neighbors of the Bergens.

Cartoons will be produced by the Bob Clampett Organization on the Coast. Clampett, now an indie

(Continued on page 42)

Prudential Yens Situation Comedy

After serving notice of dropping its seven-year association with "20th Century," on CBS-TV, Prudential put in a bid to ABC-TV for "Room For One More," a situation comedy, thus affirming a new urge for commercial programming.

ABC-TV is seriously considering putting the situationer into its Friday 7:30-8 p.m. opening in '61-'62. And while the Prudential deal for at least half and probably all of "Room" is not on paper yet, the network has already decided to go ahead and have Warner Bros. make 26 of the half-hours.

Ed Juris is going to produce "Room," with Andy Duggan and Peggy McKay filling the roles done in the feature-length original by Cary Grant and Betsy Drake.

Prudential is handled by the Reach, McClinton agency.

CBS Cracking Down on Execs, Key Employes In a Sweeping 'Conflict Of Interests' Ukase; Bans Posted

CBS has laid down a broad policy which forbids its employees to participate in activities or financial dealings which conceivably could result in a conflict of interests with their network posts. The network has also set up a conflict of Interests Committee headed by Ralph F. Colin to implement the policy.

Main injunctions set down in the policy apply to outside activities and ownership in companies competing with or doing business with CBS. The stock ownership rules also prevent CBS officers from holding stock in competing networks of their parents such as RCA and American Broadcasting-Paramount Theatres.

Beyond the general rule banning participation or ownership in companies competing with or doing business with CBS, the policy also forbids any executive or his immediate family from holding an interest in any organization operating a radio or tv station or network; the sale or manufacture of radio or tv transmitting or studio equipment; the production, sale or licensing or purchase of any radio or tv program or "any element thereof"; the music publishing business; the representation of radio or tv performers or recording artists; the station rep business; the ad agency business or the wholesale distribution of any products manufactured by CBS or its subsidiairies or which compete with those manufactured by CBS and its subsids.

Policy outline also prohibits "acceptance by any employee, or any member of his immediate family, of any commission, share in profits or other payments, loans (other than with established banking or financial institutions) services, entertainment and travel and gifts" from any organization or individual "doing, or seeking to do, business with or competing with, CBS or any of its subsidiaries." Also included in this ukase are companies engaged in the businesses mentioned above, but excepted are "the courtesies openly accepted and given as part of the usual business amenities."

Employees must also report holdings of listed stocks when they or their family own 1% or more of any class of securities of a single company, and when their holdings in a single company total more than $10,000 or 3% of the employee's gross assets. Officers of CBS Inc. and its divisions must report ownership, regardless of amount, of any stock they hold in companies competing with CBS or its subsids or engaged in any of the activities singled out above.

The conflicts of interest policy

(Continued on page 42)

'PHOOEY ON FOLEY SQ.'

WMCA's Nathan Straus In Editorial Swipe At N.Y. Memorials

New York indie radio station WMCA, which has taken some notable editorial stands before, last week took a hard poke at the city's memorials that stand "in recognition of the undistinguished and the notorious."

While urging the New York Board of Estimate and the City Council to set up a commission on memorials, WMCA board chairman Nathan Straus drew attention to Adele Rosenwald Levy, "a philanthropist, community leader, benefactor of the city's museums and a friend of the needy whose death last March was completely ignored by the city she served so well."

Straus pointed out that "honor has been accorded men quite undserving of immortality. We have Foley Square, named after a political hack of unsavory reputation, Hylan Boulevard named after a Mayor who was a monumental political joke . . . The Van Wyck Expressway honoring the first mayor of "Greater New York" (who) served in that capacity from 1898 to 1901 and was certainly one of the most despicable characters that ever disgraced the office."

GE Seen as Next To Climb Aboard TV Multichrome

Although it may probably be denied right now, understanding is General Electric will be the next major tv set manufacturer to go color. This follows Zenith's decision a couple of weeks ago to go in for multichrome sets.

The sundry electronics' bull market may be geared to this projection as a new multibillion industry could result from the mass production of color television sets, almost akin in size to the initial upsurge of tv into 50,000,000 American homes.

While RCA has been the trailblazer on color, the dealers have been an influence in urging the tooling up of all lines for tint tv since the U. S. market has been pretty well saturated by basic sets, auxiliary sets, and portable sets. Color looks to be the beginning of another new cycle of mass marketing with a profit margin of sizable proportions, and not the small ratio that came with the portables.

The dealers furthermore figure that competition will break the ice generally and (2) the competitive marketing also will be an important factor in bringing the price down below the $500 mark, more comparable to the black-and-white sets.

Ted Williams Mulls Weekly Show For TV

Boston, March 14.

Ted Williams is considering a weekly tv show, and has discussed the proposition with the principals, the same group now producing "Campy's Corner."

The proposition was brought to Williams by one of his closest friends in Boston, and did not come through Fred Corcoran, who has represented the former Red Sox star in other deals.

The deal, if consummated, it was reported, would not interfere with Williams' association with Sears Roebuck Co., or his activities as batting coach with the Red Sox.

ABC's Presidential TV Documentaries

ABC-TV is about to announce a series of 26 half-hour documentaries built around the name of a 20th Century American president. It'll be along the lines of the recent Churchill series that ABC has been showing Sunday nights.

Not only will the new half-hour telefilm skein (probably to be aired season after next or later) parallel the Churchill material but will undoubtedly concern an American president who was the British Prime Minister's contemporary.

Network will try to use Ben Feiner and Bob Graff, the production heads of Churchill, for the newer series. Incidentally, Churchill has been selling well abroad for ABC, with all the English-speaking countries now owning the property and deals in the works for several other lands.

THERE IS NOTHING AVERAGE ABOUT

All through 1960, advertisers reached 28 per cent more homes in the average commercial minute on the CBS Radio Network than on the second network...117 per cent more homes than on the third network ...120 per cent more homes than on the fourth. This year, with a new and expanded program schedule–more news, more information and

THE AVERAGE COMMERCIAL MINUTE

special features, more sports, plus the most popular personalities on any network—the CBS Radio audience lead promises to climb higher and higher. So whether you co-sponsor one five-minute show or buy a saturation campaign, there's nothing average about *your* average commercial minute

ON THE CBS RADIO NETWORK

SOURCE: NIELSEN RADIO INDEX, SPONSOR CUMULATIVE AUDIENCE SECTION, 12 FOUR-WEEK REPORTS, DECEMBER 7, 1959—DECEMBER 4, 1960.

Foreign Television Reviews

RASHOMON
With Yoko Tani, Lee Montague, Robert Hardy, Richard Pearson, Cyril Shaps, Hamilton Dyce, Roy Patrick, Hira Talfrey, Eileen Way
Producer: Rudolph Cartier
Writers: Fay & Michael Kanin
90 Mins., Fri., 9.10 p.m.
BBC-TV, from London

Based on the American legit version by Fay & Michael Kanin of tales by Japanese scribe Ryunosuke Akutagawa, "Rashomon" made a classy and enthralling dramatic offering in Rudolph Cartier's production for BBC-TV. Although the version necessarily suffered from comparison with Kurosawa's 10-year-old movie version, few viewers would have been in a position to weigh one against the other and what the play lost in idiomatic subtlety it compensated for with a story-line that was more straightforward and characterization more explicit.

Fundamentally, the piece is an investigation of the nature of truth, and the theme stands up, even though divorced from the original's satire at the expense of the samurai code. Wife of said samurai is raped, and her husband murdered, by a swaggering bandit. At least, this is one account of what happened. But is it true? The three protagonists—including the dead man, giving his evidence through a medium—provide their own accounts of what happened in flashback. Each story is intended to reveal what the teller wants, to put him or her in a good light. Finally, an uninvolved eyewitness, a woodcutter, caps the lot with his own report. But even this is suspect, for he has reason to hide his own theft of the samurai's sword.

Given the repetitious nature of the plot, producer Rudolph Cartier worked wonders with it. He was hampered by a rustic setting of Clifford Hatts which never lost its air of manufacture, and by the Kanin adaptation, which let the temperature drop too long in the linking passages. But Cartier showed formidable brilliance with his cameras, and kept the development up to a fine tension and the thrills, when they came, had a startling impact.

Acting honors were carried off by Lee Montague, as the wild and woolly bandit, although he was probably ill-advised to imitate the loutish grunts of his predecessor in the movie. He made a powerful figure of the brawny simpleton, and his strength tended to throw the piece out of balance. Yoko Tani, a Jap-born actress based in Paris, was surprisingly ineffectual as the wife. She gave her a suburban air, kittenish and petulant, quite out of keeping with the rigorous argument. Similarly, Robert Hardy didn't get near the traditional dignity of the husband, and so much of the force of the conflict between he and the bandit was lost. Adequate Western-Easterners were touched in by Richard Pearson, Cyril Shaps, and Hamilton Dyce, and it was a cogent decision to make the judge, before whom the witnesses tell their tale, invisible. Viewers could take his place.

In fact, "Rashomon" proved a triumph for Cartier, and compulsive viewing, despite drawbacks in all other departments. *Otta.*

THE BENNY HILL SHOW
With Benny Hill, Peter Vernon, Vivienne Martin, Jo Shelton, Ronnie Brody, Tom Clegg, the Leslie Roberts Silhouettes
Producer: John Street
Writer: Hill
45 Mins., Sat., 7:45 p.m.
BBC-TV, from London

Benny Hill, potentially one of the wittiest local funnymen, is inclined to fall short of his full capacity. Reason is that his satire doesn't fit snugly into the pattern of the song-and-dance show, and the barbs are blunted by the over-elaborate production. Although the same fault applied in this new monthly skein, Hill scored more hits than misses and he packs more surprises than most of his rivals.

His major line is mimicry of other tv shows and personalities and he raised a sturdy harvest of yocks with such items as his take-out of a German spy being interviewed on a news program, his deft imitation of Mantovani and his creamy strings, and a successful prefilmed sequence in which Hill played the parts of emcee, panel, and audience for "Juke Box Jury." His other entries in this vein included a British tourist in Russia showing his terrible movie record of the trip and a fake wrestler having an irrelevant conversation with his opponent whilst acting up the agony for the benefit of the customers. Both of these acts had their moments but were inclined to outstay their welcome.

The show was very much a one-man effort, but a couple of numbers were competently delivered by Jo Shelton and some pleasing visual interludes were provided by the Leslie Roberts Silhouettes, who manipulated circus objects against a black backdrop, thus giving the illusion of having no means of support. Roberts was also responsible for an agreeable ballet-type episode with a Brazilian flavor.

It was certainly an above-average vaude show which, despite John Street's safe production, didn't quite jell. Hill's main asset is that he can submerge his personality in a host of comic cameos, but a show of this kind needs the performer's own individuality to be imposed on all the bits and pieces. *Otta.*

THE PLAY OF THE GREEN TABLE
With Yousef Wahbi, Arminah Riseg, Hassan Baroudy, Nazim Shaarawi, Abdul Badre Arabi, Mohamed Abazah
Producer: Wahbi
Writer: Wahbi
Director: Mahmoud Sabbaa
80 Mins.: Fri., 11 p.m.
Television Cairo

This one had been awaited with great anticipation. Araby's most distinguished and celebrated theatre and cinema actor and writer, after testing the temperature a couple of times, was diving into the chilly waters of the 21 in. screen. He was attempting a triple jack knife as he produced, wrote and starred. As the producer, he saw that the opus was handsomely mounted, and assembled a cast of noted players headed by himself. Sharing top thesp honors with him was Mme. Arminan Resig, distaff box office draw. Unfortunately, he hit the drink before he completed the third jack knife.

Briefly, the yarn was of a man who gambled away everything he owned and finally signed away the house belonging to his wife. While blowing the last of his bundle, his wife caught up with him in the gambling palace, chided him and slipped him the news that his sick son had died. The villain (the gambling palace proprietor, natch) had the wife in his clutches. The husband shot him and went to the clink where it was reported he died. The wife remarried, "a fine man," who helped raise the other two kids and "gave them his name." They never knew he was not their real father.

Fifteen years later the husband turned up. He escaped from the pokey, turned smuggler, and was a wanted man. He wanted to see the wife and kids, in fact wanted them back. The son had grown up and become a cop. He was looking for this notorious bad man and nabbed him on the spot. It was a touching scene as, unknowingly, the son toted his own father to his doom. To add a little spice to the pudding there were a couple of suicides and a trollop who "was as good as anyone." From scratch, and all through the story, the father was weak and full of remorse and self pity. How he ever got his big job and accumulated all the dough he lost was a mystery.

The big-time cast used every trick in the book, but the percentages were against them.

On his record Mr. Wahbi should do a lot better next time up. *Bowr.*

LINE OF ENQUIRY
With Mervyn Johns, Raymond Huntley, Scott Forbes, Heather Chasen, Iris Russell, Noel Howlett, Loelia Kidd, Fred Ferris, Meadows White, Margaret Wolfit, Susan Richards, Harvey Hall, Kenneth Edwards, Deering Wells
Producer: Stephen Harrison
Writer: H. A. Wood
45 Mins., Thurs., 7:55 p.m.
BBC-TV, from Scotland

BBC-TV is making quite a feature of mid-week plays, under the usual length, and with a strong documentary flavor. One such was H. A. Wood's "Line of Enquiry," which took place entirely in the court-room of the medical profession. Under investigation was a doctor, accused of unprofessional neglect of one of his patients.

A man had died before he could bring the complaint himself, but his widow (Heather Chasen) still pursued the matter. She had once been the fiancee of the doctor (Scott Forbes), and accused him of improper advances towards her while she was under his medical care, in addition to deliberate delaying hospital aid to her husband, suffering from hemophilia.

The two sides to the argument were placidly displayed by the opposing counsels (Mervyn Johns and Raymond Huntley). It seemed a case of blank contradictions, without much support from independent witnesses. Still, circumstances seemed to point to the doctor's guilt, and the investigating committee decided against him.

Then came the final twist. The doctor's mouthpiece had heard the widow claim that she'd telephoned the medico for help and then fainted without replacing the receiver. But the doctor had made a phone call soon afterwards. With the British phone system, he couldn't have done so if the woman's tale was correct, for her phone would still have been connected to his and he couldn't make any outside calls. This was effectively proved, and the doctor was acquitted.

In fact, it was a fair, if low-temperature, whodunit, hindered by flat and stereotyped dialog and thin characterization. Little demand was made on the thesps, and Mervyn Johns, Raymond Huntley, Heather Chasen, and Scott Forbes filled the bill. Stephen Harrison produced safely. *Otta.*

WIFE AND SECRETARY
With Sanaa Gamil, Salah Sarhan, Karimah Mukhtar, Azizah Hilmi
Writer: Ihsan Abdul Kuddous
Director: Mahmoud Moursi
60 Mins.: Fri., 10 p.m.
Television Cairo

"Wife and Secretary" suggests the time-worn triangle, but it proved to be a psychological character study of a woman deeply in love with her husband. She resented his attention to his business and focused this resentment on the secretary. The secretary was one of those not-quite-plain-Janes who loved her job and the responsibility the boss entrusted to her, and which she handled efficiently. She worked hard and late and frequently called him at home to report or get decisions. The boss talked to this jewel with affection, and that, plus the fact that the business could have his attention 24 hours a day, which she couldn't triggered the wife's jealous explosion. The husband not only knew how to handle his business, but, in the big blow-off, how to handle his adored wife. It all ended well, adult throughout, with no soap opera hysterics or histrionics.

Ihsan Abdul Kuddous' script was a good one and the cast didn't let him down. Sanaa Gamil, as his wife, garnered understanding and sympathy all the way. Her apology to the secretary was a gem. Salah Sarhan, as the husband, and Karimah Mukhtar, as the secretary, gave Miss Gamil good support. Miss Mukhtar embroidered a lot of delightful detail into the part of the efficient secretary.

Mahmoud Moursi can take a bow for his handling of the cameras, particularly the montage of the office and home life of the husband which delineated the mounting tension culminating in the wife's blow-off. The musical scoring was excellent. *Bowr.*

RUF ZUR LEIDENSCHAFT
(Cue For Passion)
With Gisela Uhlen, Ingmar Zeisberg, Else Ehser, Wolfgang Buettner, Hartmut Reck, Max Eckard, Horst Beilke, G. Richter
Director: John Olden
Writer: Elmer Rice
85 Mins.; Sun.; 8:05 p.m.
West-German TV, from Hamburg

This is the type of show that keeps practically everyone on the edge of his seat. It had suspense, an intelligent plot, good dialog, and impressive acting. It's a German vidpic production that must be rated above-average in quality.

"Cue For Passion" was another latter-day version of Hamlet cleverly written by American Elmer Rice. The Prince of the story was a young engineer who, after having worked overseas, returned to his California home where he accused his stepfather of having murdered his father. Justice wasn't meted out by brute force, but the young lad was convinced that his stepfather would pay a price for his vicious deed some day.

Director John Olden proved again that he has a feel for intelligent suspense. He also knows how to lead the players to fine performances. Perhaps the most memorable performances were turned in by still very attractive (she was a top German screenstar in the early 40s) Gisela Uhlen in the role of the mother, Wolfgang Buettner as the stepfather and Ingmar Zeisberg as the girl. Hartmut Reck was occasionally a bit too impulsive as the young lad but still contributed a promising performance. Max Eckard and Else Ehser filled their roles in their usual dependable manner. The setting deserved a special word of praise and Guy Sheppard, a noted British cameraman, did a fine lensing job. *Hans.*

DIE NASHOERNER
(Rhinoceros)
With Bernhard Wicki, Ursula Lingen, Max Mairich, Joachim Teege, Horst Beilke, Max Noack, Alice Treff, Traute Rose, Ralf Wanka, others
Director: Gustav R. Sellner
Writer: Eugene Ionesco
Music: Peter Zwetkoff
West German TV, from Baden-Baden (film)

Of all the European avantgarde playwrights, Romanian-born Frenchman, Eugene Ionesco, is undoubtedly the most widely known among German theatre clientele. His comedy-drama, "Rhinoceros," garnered both enthusiastic pros and passionate cons but can be acclaimed a big commercial click. It is also one of the foreign stage works that have been most performed within the past two years in this country. There is no denying that many of those who normally don't go for avantgarde stuff find Ionesco's creations at least never dull and "quite funny."

Still it required some courage to present this play on television for the bulk of the German tv public is certainly not interested in seeing such challenging and aggressive shows. The reaction of the public was about as expected, ranging from "genius" to "amusing" to "such nonsense!" However, there is no doubt about the production itself; it deserved the highest compliments.

It was also a triumph for Gustaf Rudolf Sellner, one of Germany's most prolific stage directors, who did a masterful job. The lensing and other technical credits also proved of high quality.

The cast was headed by Bernhard Wicki (his tv debut) in the role of Behringer, the little man who represented individuality and human dignity and who was not willing to join the common herd. Very good also were Max Mairich as his quarrelsome friend Hans and Joachim Teege as an office clerk. There were some delightfully scurrilous studies and scenes in this show but it forced mediation and actually gave some evidence of how poor and helpless the human creature fundamentally is. *Hans.*

YOUR LIFE IN THEIR HANDS
Producer: Bill Duncalf
30 Mins.; Wed., 9 p.m.
BBC-TV, from London

BBC-TV brought back this series after a previous success with it. Its object is to introduce laymen to medical discoveries and practices, and thus inspire confidence. The twist in the current skein, due for six weekly airings, is that each stanza is devoted to a single teaching hospital. Here it was Charing Cross Hospital, and two of its surgeons gave a lucid explanation of the state of research into gallstones. This was followed by an actual operation, pre-filmed and edited, in which an elderly patient's gall-bladder was excavated in full view. Although this might have turned a stomach or two, it proved a highly valuable and reassuring experience for those who could take it.

A calm commentary showed the viewer around the woman's liver, her bile, and the general workings of her lower abdomen. It was comforting to know, at the end of it all, that the knife-work had been right on the ball and she was now walking about, stones lighter.

Full praise is due the measured tread of Bill Duncalf's production. The only slight quibble was that the introductory matter, although kept as clear as possible, was perhaps a bit burdened with science for the uninitiated. *Otta.*

Foreign TV Followups

Play of the Week

Associated-Rediffusion networked the Anglia TV production of Evelyn Ford's "Hell Hath No Fury" for this "Play of the Week" stanza. It turned out to be a probe of an unhappy marriage, with more appeal to viewers on the distaff side than to the male gender.

Margaret (Phyllis Calvert), a woman in her early 40's, was consumed with a raging and unsatisfied passion. An illegitimate child, she'd grown up loveless and badgered, under the care of an unfeeling step-father. She'd married a stern, dispassionate and stolid husband (Griffith Jones), who merely wanted a quiet life without emotional upheavals.

The piece kicked off with a prolonged diatribe against the husband's shortcomings, delivered by the wife with nagging fury. And this set the tone for the 90 minutes, during which Margaret let fly at the placid spouse, got drunk before a vital dinner-party for bigwigs from his firm, and generally behaved as if she had a raging demon inside her.

Trouble with the situation was that it didn't develop, and it rested entirely on character. Although the writer harked back to the past to explain the present, she didn't manage to rouse much sympathy for either of them, chiefly because she repeated herself throughout at monotonous length.

By the play allowed, within its limits, some remarkable thesping by Phyllis Calvert as the tortured wife. She produced some formidable tantrums and clinched the woman's plight exactly. Griffith Jones seemed unhappy as the besieged husband, and gave a wooden display of long-suffering endurance without much variation. Minor parts were unadventurously played.

George More O'Ferrall embedded the play in a dull framework, with little place and less invention. As a study in the marriage of opposites, it had its points, but what made it stick was Miss Calvert's performance. *Otta.*

Television Playhouse

ATV's entry for this "Television Playhouse" was a slight and somewhat unbalanced deep-South anecdote by Horton Foote, "The Summer's Pride." Gist was that Martha (Susannah Yorke) had fallen for a feckless and unsuitable young man, and her parents had refused permission to marry, and all further contact. Consequently, she'd taken to her room to huddle her grief. But her mother (Joan Newell) found out that the daughter had

(Continued on page 50)

Tele Follow-Up Comment

Ed Sullivan Show

The shamrock was in full bloom on Ed Sullivan's tv'er over CBS last Sunday (12). It was his annual salute to St. Patrick's Day and Sullivan brought out his landsmen in full force to help pay tribute to the Emerald Isle. Although it was strictly a one-sided affair, there was enough diversity in song and dance to give it a well-rounded one-hour scope.

Helping swing the old shallelagh were Tammy Grimes with a medley from "Finian's Rainbow," the Clancy Bros. & Tom Makem with some nifty folk items, Brenden O'Dowda with more Irish folk stuff but in a more romantic vein, Pat O'Brien with some stories, Helen Kane with an old and updated treatment of "The Song of the Kerry Dancers," Mary O'Hara with a lilting voice to a self-accompanied harp, some fifing gals and dancing boys and girls, and Henny Youngman. Latter was there to take a bow from the aud and get a plug for his current stint at the Persian Room of N. Y.'s Hotel Plaza.

Miss Grimes, who's bowed out of several scheduled tv guest shots in the past several months, came off in fine form with "How Are Things In Glocca Morra," "Something Sort of Grandish" and "Look To The Rainbow." Sullivan, however, was at fault in the intro. His sole credit for "Finian's" score was given to Yip Harpburg who wrote the music. Mention should have been made of Burton Lane's lyric contribution.

The Clancys & Tom Makem and singer Brenden O'Dowda have the map of Ireland written all over their faces and the proper lilt in their voices to get the message across in no uncertain terms. Pat O'Brien, too, is a lad from the old sod, and his collection of stories, although of vintage crop, was appealing. Helen Kane, however, didn't come off too well with her "Kerry" stint. Jazzing it up didn't have much point. *Gros.*

Play of the Week

"The Play of the Week" has put together a short Gallic cycle. Following last week's production of Sartre's "No Exit," this WNTA-TV series is currently staging an obscure, but arresting work by Emile Zola, "Therese Raquin," adapted from one of his novels and presented in an English translation by Kathleen Boutall. The Zola play, moreover, turned out to be the dramaturgic uncle of "No Exit" in its hermetically sealed atmosphere and its dissection of the terror of guilt and the tragedy of loveless-ness.

"Therese Raquin" unfolds at a deliberate, and sometimes ponderous pace until a climactic burst of furious hate charges it with a tremendous wallop in the concluding sequence. Set in a drab petty bourgoeis household, the yarn is one of adulterous love, murder and retribution. The title character and her lover, after disposing of her husband in a planned accident, find their passion poisoned by guilt after they marry. Their ultimate punishment is to live under the accusing stare of the dead man's mother who is frozen into a permanent apoplexy upon her chance discovery of the crime.

A superlative cast performs this drama with a cumulating intensity. As Therese Raquin, Anne Meacham plays a neurotic edge that cuts to the center of the role. As the mother, Eva LeGallienne handles her transformation from a simple woman into an avenging fury with complete conviction. Mark Richman is excellent as the lover as is Alvin Epstein, as the victim. Solid support is contributed by Donald McKee, Philip Coolidge and Joyce Bulifant as friends of the family. Bill Penn directs the Jack Kuney production. *Herm.*

Youth Forum

NBC's Merrill (Red) Mueller was the target of the Columbia U's Scholastic Press Assn. on Dorothy Gordon's Youth Forum Sunday (12) noon, and it would appear that the broadcasting pros were shadowboxing with the too realistic questions from the panel and audience. One particularly bright young man, although the perspicacity evidenced on most of these youth quiz shows is always amazing, was particularly savvy on prime time, FCC restrictions, and the general shortcomings vis-a-vis the proposition under discussion: "How Important Is An Informed Public Opinion?"

This is a loaded question, especially when two broadcasting protagonists are under fire from uninhibited and seemingly well informed youth; and while Miss Gordon was a shade coy, Mueller recognized the wisdom and validity of some of the disturbing points. Nor did he fully satisfy the panel—and the viewers—when he reiterated that "programs for the kind of audience influence the time-slot." This was in answer as to why must Sunday noon, or thereabouts, be the only available time for such discussion programs—the old "intellectual ghetto" complaint although he did point up that both radio and tv were making more time available for expanded news and information programs in broader reception periods. However, he was frank to add that "sponsorship availabilities" are a determining factor.

Mueller walked a tight rope in some spots but stressed sufficiently that news was never slanted if betimes too neutral, differing from the press which, in many instances, does have a firm pro- or anti-political attitude, and that is tantamount to pre-conditioning, hence is fraught with being quasi-censorial, whereas the straight news did afford that "freedom of opinion." *Abel.*

OUR AMERICAN HERITAGE
(The Secret Rebel)
With Hugh O'Brian, Howard St. John, Jack Collins, Betty Miller, Gerald O'Loughlin, others; Lowell Thomas, narrator
Producer: Mildred Freed Alberg
Director: Alex Segal
Writer: Mann Rubin
30 Mins., Sat. (11), 9:30 p.m.
EQUITABLE
NBC-TV (tape)
(Foote, Cone & Belding)

One way to try and meet the competition of Richard Boone ("Have Gun, Will Travel") on Saturday nights is to hire Hugh O'Brian, so producer Mildred Freed Alberg hired Hugh O'Brian. Then she gave him a starring vehicle called "The Secret Rebel" about a little known hero of the Revolutionary War. Suspicion is it was more fiction than fact, derring-do, too.

O'Brian played John Honeyman, an Irishman from New Jersey who befriended the Hessian mercenaries of Philadelphia to pave the way for Washington's victory against them. He flipped guys over his shoulders in the best judo tradition (which, it is believed, is a rather newer one this side of the Atlantic than the war of '76), broke jail and was a general cut-up. To round out the story, writer Mann Rubin had him suffer considerable post-war indignities at the hands of his fellow Americans who still suspected him of being a Tory. General George showed up to exonerate the hero at just the moment the boys were heating the tar and feathers.

O'Brian is a good actor, so is Betty Miller who essayed his wife, but Rubin gave her a role that was of pure glycerin base. If this be our heritage, we can thank "Wyatt Earp" more than the American Revolution. *Art.*

ABC MIDDAY REPORT
With Al Mann
Director: Marshal Diskin
Writer: Mann
5 Mins.; Mon.-Fri., 1:25 p.m.
ABC-TV, from N. Y.

ABC-TV has moved to fill a daytime gap in the web schedule by slotting a Monday-through-Friday five-minute news show at 1:25 p.m. The allotted time really allowed only a brief resume of headline news, but within its time limitations, the show, as sampled Thurs. (9), proved to be a well done news turn.

ABC correspondent, Al Mann, handled the news narration competently. The still pictures of personalities in the news were supplemented by fresh footage of major events. On Thursday, the footage concerned the Commonweath conference as well as other doings. Show throughout was kept fluid and interesting, winding up with the traditional news "kicker" cutie. *Horo.*

DOUBLE EXPOSURE
With Steve Dunne, host
Producer: Bob Quigley
Director: Jerome Shaw
30 Mins., Mon.-thru-Fri., 11 a.m.
PARTICIPATING
CBS-TV, from Hollywood

"Double Exposure," one of three new CBS daytime shows which debuted this week, is one of the silliest, most vapid exercises in pointlessness to come down the daytime pike in some time. Its total activity consists of peeling off the jigsaw pieces of a picture, one at a time, with two contestants vying to identify the photo first.

The twist, such as it is, stems from the CBS edict to keep prizes on the new quizzers at a nominal figure. In this case, each time a contestant picks a jigsaw segment to peel off, a varying amount of money or a prize flashes on a board under the designated number of the segment. If the money aggregates to $100 or more, the contestant loses the game. Fact is, the only excitement that generates in the show is the game-of-chance factors attending the value of the segment and the contestant's standing as to money won.

But that's hardly enough to compensate for the inherent boredom engendered by the game. Steve Dunne tries to compensate as host and does fairly well, though some of his chatter with the contestants has the look of being prepared beforehand. "Double Exposure" is a Quigley-Heatter package; they did far better with their first outing, "Video Village." *Chan.*

YOUR SURPRISE PACKAGE
With George Fenneman, emcee; others
Exec Producer: Al Singer
Producer: Allan Sherman
Director: Hal Cooper
30 Mins.; Mon.-Fri. 11:30 a.m.
PARTICIPATING
CBS-TV, from H'wood

CBS-TV on a daytime game kick, introing three new shows in that genre, has a serviceable entry in "Your Surprise Package." Show has humor, simple rules, some skill attached to winning, and an okay emcee in George Fenneman.

Whether audiences can digest so many game shows in the daytime is another question but for a light, frivolous half-hour Monday's (13) preem was fun.

Format of the show was derivative of so many other game shows. There was a surprise package behind the three contestants. The surprise package was exposed on screen and the contestants vied in guessing what the surprise was on the basis of a variety of clues. Each question cost the contestants some money, as did the guesses. Most expensive prize was a stereo hi-fi set. The dollar winnings were modest.

Fenneman, the announcer-foil of "The Groucho Marx" show, played his emcee role in a comparatively low key, a welcome relief from the over exuberant, laugh-it-up emcee type. Contestants were selected with an eye for humor, appeal and game wit. *Horo.*

PRIVATE EYE, PRIVATE EYE
(U.S. Steel Hour)
With Ernie Kovacs, Edie Adams, Pat Carroll, Hans Conreid, others; Charles Sanford orch
Producer: Max Liebman
Director: Barry Shear
Writers: Will Glickman, Sydney Zelinka, Lucille Kallen, Bill Brown
60 Mins., Wed. (8). 10 p.m.
U.S. STEEL
CBS-TV (tape)
(BBDO)

It was good to have Ernie Kovacs back in his proper television milieu, if only for a night. For while Kovacs has a weekly ABC-TV show, that's largely a waste of his talent; this U.S. Steel special was more like what Kovacs has been and should be on tv.

"Private Eye, Private Eye" was another of Max Liebman's thematic musical revue specials for U.S. Steel; thanks to the presence of Kovacs and some sharp and inventive comedy writing, it was a solidly entertaining hour of the type you don't see much anymore.

Rapid-fire satires on television's private eye shows formed the premise, and scripters Will Glickman, Syd Zelinka, Lucille Kallen and Bill Brown came up with a couple of goodies, particularly the windup "Nick Carter" segment, a spoof of silent pix private eyes in the "master of disguise" genre. It was

(Continued on page 50)

FACE THE FACTS
With Red Rowe, others
Producers: Irving Mansfield, Peter Arnell
Director: Joseph Behar
Writer: Dave Greggory
30 Mins., Mon.-Fri., 2 p.m.
PARTICIPATING
CBS-TV, from Hollywood

Irving Mansfield, who has been through the production wars with many successful shows, has tandemed with Peter Arnell on what seems an attempt to be different in the field of giveaways. It takes some embryonic Blackstone training to come out on top of this, but there's enough to interest the thinking layman. The layout has an interesting conception. Actors portray a plaintiff and defendant, reciting a given set of facts based on an actual case. A panel of individuals then makes a judgment after betting a specified number of points. Winners have to get the highest number of points.

The show, on its initial session, gags up the proceedings, perhaps to suit the daytime listener, and the reasons for selection are similarly satirized. However, a listener and a participant gain some useful legal knowledge in the process.

On the initial show Monday (13), three cases were heard. The first involved a botched job by a beauty salon operator, second, a wrestler who claimed he was libeled, and the third involved a storekeeper who posted a reward for the apprehension of shoplifters. A lot of the points made could be useful to the layman and there are moments of amusement as well, even though they're too contrived at times.

The conferencier is Red Rowe, an amiable chap who handles the proceedings smoothly. The show has minimal production gimmicks and can hold its own on the daytime spectrum. *Jose.*

THE RED MYTH
Producer-Director: Gerald Marans
Writer: Richard Moore
60 Mins. (7), 7 p.m.
KQED, San Francisco

This joint KQED-National Educational Television project is a good example of why commercial tv stations still have little to fear from the ETV outlets.

The particular segment viewed of this series dedicated to "exposing" the Red, or Communist, myth concentrated on the Comintern after the founding of the third Communist International. It combined stills, "action" dramatized by Frisco's Actor's Workshop and explanatory monologues delivered by Witold Sworakowski, assistant director of Stanford U. Hoover institution on War, Revolution and Peace.

Of the show's three sectors, the still photos were the most interesting and most informative, which tells considerable about the rest of the show.

The Actor's Workshop "dramatizations"—with such actors as Maurice Argent (Lenin) and Tom Rosqui (Trotzky)—were mostly long, dull spiels of Communist ideology, interspersed by occasional crowd cheers. And the actors were all made up to look like heavies in a turn-of-the-century melodrama (has there never been a clean-shaven Communist?).

But Sworakowski, the show's historical consultant, was even worse, because he has an almost impenetrable Russian accent which, incidentally, contrasted amusingly with the elocution-type English of the actors who played the Bolshevik leaders. Further, Sworakowski added nothing in the way of depth or historical perspective to the dramatized scenes—this was a fault which probably can be blamed on writer Richard Moore.

The basic troubles with this whole project seem to be:

1. The history of Communism is not simply a history of deception but also a story of the interplay of massive human forces.

2. Without showing this interplay penetratingly all that is left is a cardboard caricature of Communism, which bears very little relation to Communism's true character.

3. What the Communists say is much less important than what they do, and therefore devoting great chunks of time to static quotes from Lenin, Trotzsky, Stalin, et al., is pretty silly.

4. That is, the method should be reversed, as it would be in a true documentary, with the bulk of the film concentrated on action bulwarked by relatively few-well-chosen words. *Stef.*

O'HALLORAN'S LUCK
(Chevy Hour)
With Art Carney, Barbara Cook, Bil Baird's Marionettes, Ward Donovan, Dan Keyes, John McGovern, Pat Harrington Sr., Grania O'Malley; Henri Rene, music director
Producer: Perry Cross
Director: Marc Daniels
Writer: A. J. Russell
Music & Lyrics: David Saxon, Diane Lampert, Peter Farrow
60 Mins., Sun. (12) 9 p.m.
CHEVROLET
NBC-TV (tape)
(Campbell-Ewald)

It would have taken more than a leprechaun or a truckload of fourleaf clovers to lift "O'Halloran's Luck" out of its trough of tv banality. This teleplay by A. J. Russell (based on a story by Stephen Vincent Benet), with an original musical score, was inserted into the Sunday 9 to 10 hour on NBC-TV as a Chevy musical salute to St. Patrick's Day. St. Pat should have chased out the leprechauns instead of snakes. The missing Dinah never loomed finah.

The wonder is that such august teleminds as Russell, director Marc Daniels, producer Perry Cross or exec producer Henry Jaffe could have lent their collaborative asset to such amateurism. And more's the pity that such punishment was inflicted on so much sterling talent as Art Carney, Barbara Cook and Bil Baird's Marionettes (as leprechauns and water sprites). The fault was hardly theirs that it came off as a maudlin, trite hour effort, almost totally devoid of spirit or exuberance.

It failed to either emulate the warmth or capture the mood of a "Finian's Rainbow." Rather, it retreated into the mawkish musical-operetta era with implausible railroad gangs swinging their papier mache hammers amid colorful railroad ties, like so many "Student Prince" chorus boys.

A couple of worthy tunes, abetted by professional lyrics, popped up at unexpected moments, notably a ballad about "cheeks for your roses," suggesting brighter show biz vistas for David Saxon's music and the Diane Lampert-Peter Farrow lyrics. Otherwise the story of O'Halloran and his scullery maid and how a railroad construction worker, with the aid of his scheming leprechaun, rose to be president of the line, was woefully lacking in anything approximately inspirational quality or even professional skill. *Rose.*

PROSPECTS OF MANKIND
(The Peace Corps)
With Eleanor Roosevelt, panel
Executive Producer: Henry Morgenthau III
Producer-Director: Paul Nobel
60 Min., Sat. (11) 8 p.m.
WTTG-TV, Washington

Proof that a tired format can come to life under proper circumstances was seen in the current "Prospects of Mankind" show unveiling the Peace Corps.

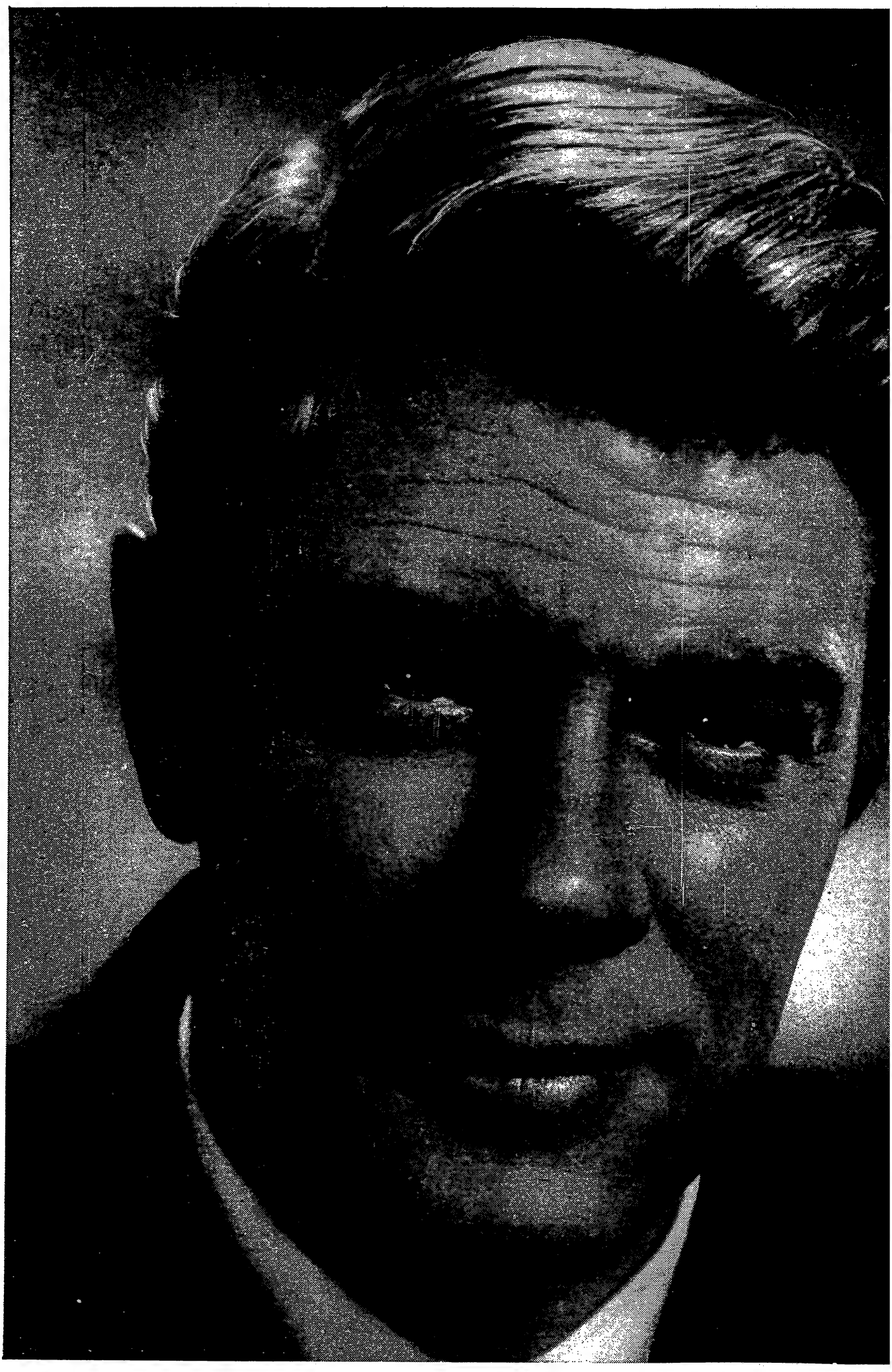
There is nothing new about a group of experts discussing a global subject. But the viewer never lost interest in this production because the moderator, Eleanor Roosevelt, is a skilled let's-not-waste-a-word performer (and who understands better than Mrs. R what the prospects of mankind are?). The peace corps itself is an exciting idea which has just begun to be discussed. And the White House threw in an extra bouquet, not only when President Kennedy appeared on the program to introduce it, but when it hurried up the announcement date of the corps and its new head, R. Sargent Shriver, so he could appear on the show. Never underestimate the power of educational television!

Shriver proved an authoritative voice who is well aware of the problems and the potentials of unleasing 500 post-juveniles around the world.

Three other experts — Sen. Hubert Humphrey (D.-Minn.), author of the bill creating the corps; Senteca Kajubi, whose East African nation will be the first peace corps test tube; and Professor Samuel Hayes of the University of Michigan—kept the subject hopping.

Camera close-ups of the subjects were good, but it was the airing of an existing idea by the people who are in a position to execute it that kept viewers on edge.

After an hour the feeling was "Tell me more." What else can a show ask? *Liz.*



PETER GRAVES

outstandingly successful in selling sponsors' products

for General Foods Corporation

and The Borden Company, Inc.

NOW AVAILABLE IN PERSON

to WHIPLASH national or regional sponsors

for filming or recording commercials

for merchandising and product support

of his freshly completed action-adventure series

WHIPLASH

INDEPENDENT TELEVISION CORPORATION
488 Madison Avenue • New York 22, N.Y. • PLaza 5-2100
100 University Avenue • Toronto 1, Ontario • EMpire 2-1166

I T C

Those Mock MD's and Phony Pill Pushers Again Under TV Scrutiny —On Other Madison Ave. Fronts

By BILL GREELEY

That elusive tv pill pusher, "the man in white," is about to be chased again, this time by broadcasting's own cops.

Industry thought it had him collared a few years back, but the phony medic merely slipped out of his white jacket and has kept up the pitch.

New York Code Office, set up last August by the National Assn. of Broadcasters to o.o. tele blurbs and their makers, is going to recommend tightening of NAB's Television Code in hopes of dropping a net over the mock MD.

Recommendation will be made by Stockton Helffrich, head of the New York office, to NAB's Television Code Review Board when it meets in Washington in April or May.

The video quack was chased temporarily by the tv code regulation that covers dramatized appeals: "Dramatized advertising involving statements or purported statements by physicians, dentists, or nurses must be presented by accredited members of such professions." American Medical Assn. gave an assist when it banned all such endorsement by members. Word was that a couple of nostrum ad agencies were seeking doctors and dentists in Canada to give the pitch, but apparently none was signed.

But with the stethescope and MD jacket eliminated, patent medicine advertisers and their agencies have come up with subtler gimmickry that still leaves little doubt as to what kind of a professional man is the authority in the blurb. As Helffrich puts it, "it's now the setting and office props that give off a feeling of endorsement."

Helffrich doesn't specify, but the main concern of the office is apparently with such blurbs as the one for Anacin (Whitehall Labs), in which an actor, with a hippocratic glint in his eye, tells an off-camera questioner that three out of four doctors recommend the "ingredients" in Anacin for cold suffering. Anacin agency, Ted Bates, calls for "Doctor Types" in its casting notices, and the guy with the face like the friendly nabe GP makes the answer for 75% of the medical profession as though he took a vote at the last AMA confab.

It's going to take some strong code revision to nab this well-greased thinking man and his many contemporaries. Code Review Board, made up of seven execs from subscribing stations, must first approve the revisions, then the NAB board of directors votes them in.

Meanwhile, Helffrich can put out guides for code stations on acceptance of patent medicine blurbs, and can try to negotiate personally with agency execs in an attempt to amicably finger the jacketless medicos.

One thing going for the codesters is the new interest of stations in code compliance re FCC's tougher policy on license renewals. Of the flock of stations that resigned the code (and its seal of approval when Preparation H blurbs (out of Bates) were on the firing line, only two haven't rejoined.

Aside from medical pitches and toy blurbs which also will be up for study at the next Board session, Helffrich's office has functioned harmoniously in dealings with advertisers and agencies. A third of the major tv agencies (and a total of about 50 shops) have consulted with the office in its eight months of operation. Copy lines and storyboards have been cleared, primarily as regards spot campaigning because of the three networks' own acceptance setups. Office has corrected and advised on cigaret, cosmetic, weight-control and other blurbs.

Helffrich, incidentally, cites the "superb" job done by Metrical (Kenyon & Eckhardt) in the area of weight-reducing products.

N&G 30th Anni

Needham & Grohmann, agency specializing in hotel and travel accounts, celebrated its 30th anni with a fling in the Rainbow Grill at 30 Rockefeller Plaza.

H. Victor Grohmann, agency prexy and one of the founders, announced that employees would get a $30 bonus for every year with the shop plus half a month's salary (all 14 members of the exec staff have been with the agency for five years or more, and three have put in 25).

Agency reps the worldwide Hilton chain and other major hotels and resorts along with clients in other fields and has had 13 of its clients for more than 20 years; 21 for 15 years; 27 for more than 10 years; and 45 for more than five.

Up and down: James C. Douglass, administrative veepee, member of the exec committee and a director of Ted Bates agency, exits in April to form his own consulting firm. James Douglass Co. will be set up to advise companies on international operations, especially as regards the legal, corporate and tax aspects of marketing and advertising, and will have offices in New York and Geneva, Switzerland. Douglass has been in charge of Bates' international operations and a director of the agency's British and Canadian subsidiaries.

Robert Margulies, formerly production commercial supervisor on Brown & Williamson at Ted Bates, has been upped to veepee in charge of commercial broadcast production.

John A. Kellogg, formerly with Forbes Marketing Research, has joined the Center for Research in Marketing, Peekskill, N. Y., as v.p. and board member.

Mel Sokolow, promotion rep of the mag's New York edition, has been named promotion manager of the mid-Atlantic region for Tv Guide. He succeeds Diana Stark, resigned.

With the Station Reps

Studebaker-Lark, via D'Arcy agency's New York office, has notified reps of several cancellations in its January buy of 116 stations for the video half-hour comedy, "Mr. Ed," featuring a talking horse.

Slump in car sales has scuttled a good part of the unusual syndication buy that saw the car company placing the show in co-op with dealers and dealer associations. Studebaker-Lark, which bought the show from Filmways, placed it according to an assessment per unit sold, and sales in several cities have been too light to pay out on the dealer end of the project.

So far notice has been given in the South Bend, Ind., and Detroit "dealer zones," with the exception of Chicago. Windy City buy is reportedly saved by a firm commitment for 26 weeks which D'Arcy had to make to get a satisfactory time period. Most stations are subject to a four-week cancellation agreement, which will close out the show in the affected markets in three more weeks.

Word is that the agency is trying to keep "Mr. Ed" talking through a barter deal with the affected stations. Studebaker-Lark would retain a part of the commercial time and turn over the rest to the stations for local sale.

Briefs: Katz reppery hasn't lost its sense of humor over the slump in car billings. Suggestion has gone to all Katz repped tv stations to use a special ID slide for St. Patrick's Day (17): "Tis Channel O'4 You're Watchin'" . . . Radio Advertising Bureau reports that American women spend 943,000,000 hours annually in the nation's 110,000 beauty shops, and six out of 10 of the shops have radios going that the customers can hear . . . Ted Bates agency has three new execs in media: Harry Torp, formerly with Grant; John Scanlan, formerly with Benton & Bowles; and Edward Kobza, formerly with Kenyon & Eckhart . . . Avery-Knodel has a new study of the LaCrosse, Wis., market.

Sammons Exits Bates As Pubrelations Chief

Ted Bates veepee in charge of publicity and public relations, Frank Sammons Jr., who joined the agency nine months ago, has resigned. He had been brought in to replace Benson Inge, who had been with Bates for 19 years.

Sammons sudden departure reportedly followed a falling out with agency chairman Rosser Reeves. Understood Reeves took issue with the way the pubrelations department exploited his opus on the modus operandi of the hardsell pitch, "Reality in Advertising." Book was initially widely distributed in Madison Ave. circles with a "confidential" tag on the cover, and is now set for publication next month via Knopf (Douglas Elgin, ad chief of Socony, publicly announced that Reeves' book was a prime mover in the recent switch of the oil firm's, $6,000,000 biz from Compton to Bates).

Sammons came to Bates after several years at J. Walter Thompson.

ABC, NBC News To Put Mucho Stress On 'Latino Beat'

ABC and NBC news departments have decided to concentrate more fulltime men in South America—the coming hotspot in the eyes of the international journalistic set.

The ABC announcement of a permanent news bureau in Buenos Aires under Robert N. Lindley came yesterday (Tues.), two days after NBC announced a "major expansion in S.A., but both decisions were acutally made days earlier.

NBC becomes the first tv web with three fully staffed news bureaus south of the border, one in Rio de Janeiro, another in Buenos Aries and a third already going in Havana. Moves followed NBC prexy Bob Kintner's two-week swing through S.A.

Wilson and Lee Hall will handle Rio and Kenneth Bernstein will headquarter in Buenos Aires. Richard Valeriani is quitting the AP Havana bureau to rehouse for NBC, thereby giving the web its third regular there in very few months, others having run into trouble with the Castro government.

The Buenos Aires assignment for Lindley marks ABC news chief Jim Hagerty's first major foreign assignment since taking over in later January. Lindley had been in BA for NBC. NBC decision to shift its travelling team of the Halls to BA is obviously tied to Lindley's switch from NBC to ABC in the same city.

What Kind of Season?

Continued from page 25

shows. In effect that meant doing it the hard way.

The Nielsens tell the story—eight CBS shows in the Top 10; among the year's top 10 new shows, CBS has six ("Candid," "Andy Griffith," "Pete & Gladys," "Checkmate," "Route 66," "Bringing Up Buddy"); on average audience ratings for all shows CBS is out in front with 21.4; ABC second with 19.4 and NBC third with 18.2. On half-hour wins (in a study spanning the entire season thus far) CBS is out in front with 24; ABC has 19; NBC six.

Here are the shows biting the dust by the time the season fades: "Bringing Up Buddy" (CBS); "National Velvet" (NBC); "Stagecoach West" (ABC); "Law and Mr. Jones" (ABC), "Guestward Ho" (ABC); "My Sister Eileen" (CBS); "Michael Shayne" (NBC); "Gunslinger" (NBC); "Tab Hunter Show" (NBC); "Islanders" (ABC); "Angel" (CBS); "Westinghouse Playhouse" (NBC); "Aquanauts" (CBS); "Klondike" (NBC); "Harrigan & Son" (ABC); Jackie Gleason (CBS); "Dante" (NBC); "Barbara Stanwyck Show" (NBC); "One Happy Family" (NBC); "Make That Spare" (ABC); "Peter Loves Mary" (NBC); "Take a Good Look" (ABC); "Hong Kong" (ABC); "Happy" (NBC); "Jackpot Bowling" (NBC); "This Is Your Life" (NBC); Shirley Temple (NBC); "Matty's Funday Funnies" (ABC). Fate of the "Tom Ewell Show" is still pending.

TV-Radio Production Centres

IN NEW YORK CITY . .

Burton (Bud) Benjamin, "Twentieth Century" producer, will guest-lecture at Syracuse U. at a graduate television seminar March 21 . . . **John Karol,** v.p. for special projects in CBS-TV sales, vacationing in Trinidad . . . **Jerry Maulsby,** manager of broadcasts for CBS Radio, dittoing for a month in Mexico . . . **Wayne & Shuster** off to the Coast for huddles on their summer replacement stanza on CBS . . It was **Richard Morse,** not Moore, who had a major role in "The Old Foolishness" on "Play of the Week" last week . . . **Ruth Reynolds,** wife of CBS-TV assistant press director **Ed Reynolds,** giving a song recital in Carnegie Hall April 13 . . . **Charles Strouse & Lee Adams,** who did the "Bye Bye Birdie" score, guest Sunday (19) on WCBS-TV's "American Musical Theatre". . . **Paul D. Melton** upped to producer of "New York Forum" and "Face New York" at WCBS-TV . . . **Polly Bergen** named national chairman of the women's activities committee of the '61 Multiple Sclerosis "Hope Chest" drive . . . **Stewart Wilensky,** film editor with CBS News, is the producer-director-writer of "Sunday in Greenwich Village," color short now running at the 55th St. Playhouse. Pic has been shown at the Berlin and Edinburgh Fests . . . N. Y. Telephone Co. on behalf of its Yellow Pages book has returned to spot sponsorship coverage around WPIX's Yankee Baseball telecasts. BBD&O order covers the entire home and road game Yankee tv schedule . . . American Dairy Assn. has bought three-quarters of all primary ID's around each televised home and road game . . . **Robert Goulet** into the March 26 "Omnibus" on "American Song". . . **Everett Gammon** of Fuller Smith & Ross tv department and his wife, actress **Lynn Banta,** parents of a boy named Drew born last week . . . **Milt Kamen,** a Perry Como regular, appearing Saturday (18) on NBC-TV's "My True Story" as an ex-con . . . WNBC Radio director **Lee Jones** back on the job after two weeks of being bed-ridden . . . **Bill Davidson,** the WNBC-plus-tv topper, elected a director of the N. Y. State Broadcasters Assn.

Toni Darnay joins **Kim Hunter** in supporting **James Daly** and **Dennis King** in "Give Us Barrabus" on Hallmark March 26.

Jack Bernstein, ex-VARIETY staffer now of NBC Radio promotion, returned to his desk after a six-week bout in Rochester with hepatitis . . . Actor **Herb Duncan** back from Detroit where he filmed footage for General Motors . . . **Dave Garroway** "Today" show in unusual program departure March 28, when entire two hours will be devoted to **Oscar Brown Jr.**'s "Kicks & Co." musical comedy "run through," with Brown doing all the male sides.

IN CHICAGO . . .

Henry Roepken, erstwhile WBBM publicist who was bumped about a month ago, turns up in same plant as a WBBM-TV news editor. He's filling vacancy being left by **Jim Courtney,** who's moving to Italy as a freelance correspondent . . . WGN's **Lloyd Pettit** vacationing in Puerto Rico with spouse . . . Ex-WCFL general manager **Marty Hogan** now a veepee at the John B. Morrisey agency . . . Trib telecritic **Larry Wolters** serving on Peabody Awards panel for third straight year and planning a trip to Europe in April . . . Singer **Don Rondo** will spell off **Dick Noel** on "Breakfast Club" next two weeks, while latter goes to Alabama to produce and emcee that state's annual Junior Miss spec. Noel pilots his own plane . . . **Terry Turner's** campaign in the Daily News to save "Play of the Week" has netted him 3,800 pieces of mail, in addition to 572 that were addressed to WGN. When station renewed the series, a flurry of thank you notes followed . . . Vicoa, the mobile tape outfit here that spun off from ABC, was tapped by Teleprompter as the tv facility for the Patterson-Johansson fight in Miami the other day . . . **Jerry Healey** joined WBBM's announcing staff . . . WMAQ has a new up-to-date transmitter . . . WBKB claims it's had 10,000 requests from kiddies for its puzzle book giveaway . . . **Dick Biondi,** the WLS deejay, has become semi-officially the referee for the new collegiate craze of bunk-stuffing, a variation on telephone booth stuffing.

IN LONDON . . .

Columbia Broadcasting's "Harvest of Shame," controversial story of one year in the life of U. S. migrant workers, is booked for BBC Television on Tuesday (21). BBC is bowing it in with a tribute to **Ed Murrow.** Show was one of the last he narrated before he began beating that drum for JFK . . . Two years ago **Patrick McGoohan** played the first man in space—an American—in **James Thurber's** "The Greatest Man In The World" for ABC Television. Now McGoohan has been playing the first planet-explorer again for another ABC play "The Man Out There." Only this time he's Russian. Is somebody at ABC being tactful? . . . **Siobhan McKenna** tops cast of BBC radio's production of **Bertoldt Brecht's** Chicago play "St. Joan of the Stockyards" . . . NBC International's **Gerald Adler** presenting H. M. Opposition Leader Hugh Gaitskell with a telerecording of NBC's "The Nation's Future" program in which Gaitskell took part during his U. S. trip . . . **Bing Crosby** recorded special material for BBC radio's "The Bing Crosby Story," two-part biog which winds Tuesday (21) . . . Top tv comics **Arthur Askey** and **Charlie Drake** are each starting a new series. Askey's skein of six for Associated Television kicked off on Saturday (11). Drake's half-dozen rolls on BBC Television from March 23.

IN WASHINGTON . .

Former NBC staffer **Charles C. Bevis Jr.** replacing **Arch L. Madsen** as Assistant Executive Director of Maximum Service Telecasters. Madsen's taking over as president of Radio Service Corp. of Utah . . . **Jerry** and **Jimma Strong,** WMAL personality team, awarded membership in "Operation Leaky Arm," honorary outfit formed by inmates of Southern Michigan Penitentiary for getting blood for Red Cross . . . **Morrie Siegel** in Pompano Beach, Fla., garnering taped and filmed interviews with new Senator baseball team for his WMAL-TV sportscast . . . **Eleanor L. Lauer,** formerly with Robert M. Gamble Jr. Inc. here, has joined radio-tv dept. of Henry J. Kaufman & Associates . . . **Harold L. Green** named Program Director at WMAL radio after serving for past two years as tv engineering supervisor at the station.

IN BOSTON . .

WHDH-Radio and WHDH-TV sports director **Curt Gowdy** and new announcing sidekick, **Ned Martin,** ex of Charlestown, W. Va., are at Red Sox Spring Training camp in Scottsdale, Ariz. They started play by playing eight-game exhib sked of Red Sox games Saturday (11) . . . Kraft Foods has renewed sponsorship of Gowdy's "Dugout Interviews on WHDH, 15-min. chat with American League players, now in second season . . . **Miss Jean** of WHDH-Radio, and husband, **Bill Harrington,** WHDH-TV announcer, back at the mikes after 10-day Fla. vacash . . . **Andie Sinman Kurtzman,** secretary to WHDH-TV news and film headman **Joe Levine,** honeymooning in Nassau . . . Guitarist **Don Alessi** nabbing accolades for his work with **Connie Francis** at Blinstrub's nitery; she personally requested the leader of the Park Squares musical group on WHDH-TV's "Morning Key Club" to be among those backing her up at the Boston club . . . **Phyl Doherty,** WNAC-TV pubad chief, hosting press party and screening in station's executive suite for "Castro, Cuba and Communism—Danger on Our Doorstep" Tuesday (14); documentary is featured on station next Tuesday (21) from 9 to 10 p.m. . . .

(Continued on page 48)

VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S.

(*) ARB's November, 1960 survey covered a two week period. Syndicated shows sharing one of the two weeks with an alternating or special program could not be properly judged for comparative performance. Therefore, November data will be limited to those syndicated shows which played both weeks.

OMAHA

STATIONS: KMTV, WOW, KETV. *SURVEY DATES: NOVEMBER 10-23, 1960.

TOP TEN NETWORK SHOWS RK. PROGRAM—DAY—TIME	STA.	AV. RTG.
1. Gunsmoke (Sat. 9:00-9:30)	WOW	43
2. Real McCoys (Thurs. 7:30-8:00)	KETV	35
3. Untouchables (Thurs. 8:30-9:30)	KETV	34
4. 77 Sunset Strip (Fri. 8:00-9:00)	KETV	33
5. Lawman (Sun. 7:30-8:00)	KETV	31
5. Rebel (Sun. 8:00-8:30)	KETV	31
5. Wagon Train (Wed. 6:30-7:30)	KMTV	31
5. Lawrence Welk (Sat. 8:00-9:00)	KETV	31
6. Flintstones (Fri. 7:30-8:00)	KETV	30
7. Cheyenne (Mon. 6:30-7:30)	KETV	29
7. Hawaiian Eye (Wed. 8:00-9:00)	KETV	29

TOP SYNDICATED PROGRAMS RK. PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV SH
1. U.S. Marshal (Sat. 9:30)	WOW	NTA	33	66
2. Highway Patrol (Mon.-Thurs. 6:00)	KETV	Ziv-UA	18	33
(Sun. 9:30)	KETV			
3. Blue Angels (Sat. 10:30)	WOW	CNP	16	38
4. Coronado 9 (Thurs. 9:30)	KMTV	MCA	15	33
5. Sea Hunt (Thurs. 9:30)	KETV	Ziv-UA	14	31
6. Grand Jury (Tues. 9:30)	KETV	NTA	13	24
7. City Detective (Fri. 6:00)	KETV	MCA	12	27
7. R.C.M.P. (Thurs. 9:00)	WOW	CNP	12	19
8. Death Valley Days (Wed. 9:30)	KMTV	U.S. Borax	11	20
8. Divorce Court (Sun. 10:30)	WOW	KTTV Program Sales	11	42
8. Laurel & Hardy (Sat. 8:30 a.m.)	WOW	Milton	11	85

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Fight of The Week	KETV	9
Make That Spare	KETV	8
Pioneers	KMTV	8
My Line; Belafonte	WOW	25
Weather; News	KMTV	22
Huntley-Brinkley	KMTV	22
Movie Masterpieces	KETV	16
June Allyson	WOW	16
June Allyson	WOW	16
Garry Moore	WOW	29
Huntley-Brinkley	KMTV	22
Weather; News	KMTV	21
Untouchables	KETV	35
Naked City	KETV	26
Bowling	KMTV	8
Movie Masterpieces	KETV	8
TV Classroom	KMTV	2

OKLAHOMA CITY

STATIONS: WKY, KWTV, KOCO. *SURVEY DATES: NOVEMBER 10-23, 1960.

1. Gunsmoke (Sat. 9:00-9:30)	KWTV	51
2. Wagon Train (Wed. 6:30-7:30)	WKY	45
3. Have Gun, Will Travel (Sat. 8:30-9:00)	KWTV	42
4. Rawhide (Fri. 6:30-7:30)	KWTV	39
5. Bonanza (Sat. 6:30-7:30)	WKY	34
5. Ernie Ford (Thurs. 8:30-9:00)	WKY	34
5. Andy Griffith (Mon. 8:30-9:00)	KWTV	34
6. Perry Como (Wed. 8:00-9:00)	WKY	33
7. Chevy Show (Sun. 8:00-9:00)	WKY	32
7. Laramie (Tues. 6:30-7:30)	WKY	32
7. Red Skelton (Tues. 8:30-9:00)	KWTV	32

1. Brothers Brannigan (Sat. 9:30)	KWTV	CBS	30	58
2. Manhunt (Fri. 9:30)	WKY	Screen Gems	25	53
3. Death Valley Days (Thurs. 9:30)	WKY	U.S. Borax	24	46
4. Johnny Midnight (Fri. 8:30)	KWTV	MCA	22	47
5. Coronado 9 (Thurs. 9:00)	WKY	MCA	20	38
6. Blue Angels (Thurs. 9:00)	KWTV	CNP	19	36
7. Grand Jury (Thurs. 8:00)	KWTV	NTA	18	31
8. Sea Hunt (Wed. 9:30)	WKY	Ziv-UA	16	33
9. Shotgun Slade (Mon. 7:30)	KWTV	MCA	15	25
10. U.S. Marshal (Thurs. 7:30)	WKY	NTA	14	24

Groucho Marx	WKY	14
Eyewitness To History	KWTV	12
June Allyson	KWTV	25
77 Sunset Strip	KOCO	16
Blue Angels	KWTV	19
Coronado 9	WKY	20
Bachelor Father	WKY	24
Show Month; Circle	KWTV	18
Wells Fargo	WKY	28
Zane Grey Theatre	KWTV	24

NORFOLK

STATIONS: WTAR, WVEC, WAVY. *SURVEY DATES: NOVEMBER 10-23, 1960.

1. Gunsmoke (Sat. 10:00-10:30)	WTAR	53
2. Have Gun Will Travel (Sat. 9:30-10)	WTAR	40
3. Checkmate (Sat. 8:30-9:30)	WTAR	39
4. Perry Mason (Sat. 7:30-8:30)	WTAR	38
5. Ed Sullivan (Sun. 8:00-9:00)	WTAR	34
6. Red Skelton (Tues. 9:30-10:00)	WTAR	33
7. Candid Camera (Sun. 10:00-10:30)	WTAR	32
8. Danny Thomas (Mon. 9:00-9:30)	WTAR	30
8. Rawhide (Fri. 7:30-8:30)	WTAR	30
9. Dennis The Menace (Sun. 7:30-8:00)	WTAR	29
9. Andy Griffith (Mon. 9:30-10:00)	WTAR	29
9. Route 66 (Fri. 8:30-9:30)	WTAR	29
9. 77 Sunset Strip (Fri. 9:00-10:00)	WVEC	29

1. U.S. Marshal (Sat. 10:30)	WTAR	NTA	29	67
2. Death Valley Days (Tues 7:00)	WTAR	U.S. Borax	23	59
3. Johnny Midnight (Mon. 8:30)	WTAR	MCA	20	34
4. Phil Silvers (Thurs. 7:00)	WTAR	CBS	17	36
5. Not For Hire (Thurs. 7:00)	WAVY	CNP	16	34
6. Brothers Brannigan (Fri. 7:00)	WTAR	CBS	15	42
7. Harbor Command (Sat. 7:00)	WVEC	Ziv-UA	14	34
7. Pony Express (Wed. 7:00)	WTAR	CNP	14	40
7. Sea Hunt (Wed. 7:30)	WTAR	Ziv-UA	14	27
7. Shotgun Slade (Wed. 7:00)	WAVY	MCA	14	40
7. Texas Rangers (Sat. 6:30)	WVEC	Screen Gems	14	44
7. Tombstone Territory (Mon. 7:00)	WAVY	Ziv-UA	14	36

Fight of The Week	WVEC	9
Make That Spare	WVEC	9
Coronado 9	WAVY	9
Surfside 6	WVEC	28
Not For Hire	WAVY	16
Phil Silvers	WTAR	17
Lock-Up	WAVY	12
Living Book	WTAR	19
Shotgun Slade	WAVY	14
Wagon Train	WAVY	28
Pony Express	WTAR	14
Playhouse 10	WAVY	9
Weather; News	WTAR	13
Rescue 8; Pioneers	WTAR	20

NASHVILLE

STATIONS: WSM, WLAC, WSIX. *SURVEY DATES: NOVEMBER 10-23, 1960.

1. Gunsmoke (Sat. 9:00-9:30)	WLAC	37
2. Wagon Train (Wed. 6:30-7:30)	WSM	35
3. Surfside 6 (Mon. 7:30-8:30)	WSIX	34
3. Untouchables (Thurs. 8:30-9:30)	WSIX	34
4. Real McCoys (Thurs. 7:30-8:00)	WSIX	33
5. 77 Sunset Strip (Fri. 8:00-9:00)	WSIX	32
6. Cheyenne (Mon. 6:30-7:30)	WSIX	31
7. Red Skelton (Tues. 8:30-9:00)	WLAC	30
8. Garry Moore (Tues. 9:00-10:00)	WLAC	29
8. Rebel (Sun. 8:00-8:30)	WSIX	29
8. Detectives (Fri. 9:00-9:30)	WSIX	29

1. Johnny Midnight (Sat. 9:30)	WLAC	MCA	21	50
2. Bozo The Clown (Sat. 8:00 a.m.)	WSM	Jayark	20	95
2. Coronado 9 (Fri. 9:30)	WSIX	MCA	20	43
3. Roy Rogers (Sat. 5.30)	WSM	Roy Rogers Productions	18	56
4. Tombstone Territory (Thurs. 6:30)	WSIX	Ziv-UA	17	33
5. Assignment Underwater (Thurs. 7:00)	WLAC	NTA	13	23
5. Best of Post (Fri. 9:00)	WLAC	ITC	13	25
5. Deputy Dawg (Sun. 5:30)	WLAC	CBS	13	29
6. Jim Backus (Thurs. 6:30)	WLAC	CNP	11	21
6. Lock-Up (Thurs. 9:30)	WSIX	Ziv-UA	11	26

Fight of The Week	WSIX	12
Marshal; Road-Rio	WSM	11
Country Journal	WLAC	1
Eyewitness To History	WLAC	14
Woods 'n' Waters	WLAC	7
All Star Golf	WSIX	7
Outlaws; On Ice	WSM	24
Outlaws; On Ice	WSM	25
Detectives	WSIX	29
Disney Presents	WSIX	21
Outlaws, On Ice	WSM	24
June Allyson	WLAC	20

ST. LOUIS

STATIONS: KPLR, KMOX, KSD, KTVI. *SURVEY DATES: NOVEMBER 10-23, '60

1. Gunsmoke (Sat. 9:00-9:30)	KMOX	36
2. Have Gun, Will Travel (Sat. 8:30-9:00)	KMOX	33
Real McCoys (Thurs. 7:30-8:00)	KTVI	33
2. Wagon Train (Wed. 6:30-7:30)	KSD	33
3. Red Skelton (Tues. 8:30-9:00)	KMOX	32
3. Perry Como (Wed. 8:00-9:00)	KSD	32
4. Danny Thomas (Mon. 8:00-8:30)	KMOX	31
4. Untouchables (Thurs. 8:30-9.00)	KTVI	31
5. Andy Griffith (Mon. 8:30-9:00)	KMOX	29
5. Garry Moore (Tues. 9:00-10:00)	KMOX	29

1. San Francisco Beat (Sat. 9:30)	KMOX	CBS	21	42
2. Jim Backus Show (Sun. 9:30)	KSD	Screen Gems	18	33
3. Sea Hunt (Fri. 10:00)	KTVI	Ziv-UA	16	34
4. Death Valley Days (Sat. 9:30)	KSD	U.S. Borax	15	30
4. Lock-Up (Wed. 9:30)	KSD	Ziv-UA	15	28
5. Popeye (Sat. 11:30)	KMOX	UAA, King Feat.	14	67
6. Pioneers (Sat 6:00)	KSD	Roebeck	13	42
6. Huckleberry Hound (Thurs. 6:00)	KTVI	Screen Gems	13	27
7. Four Just Men (Thurs. 9.30)	KSD	ITC	12	21
7. Highway Patrol (Tues. 9:30)	KTVI	Ziv-UA	12	20
7. Rescue 8 (Thurs. 10.00)	KTVI	Screen Gems	12	25

Death Valley Days	KSD	15
My Line; Belafonte	KMOX	29
News; Weather	KMOX	18
Jack Paar	KSD	12
San Francisco Beat	KMOX	21
Naked City	KTVI	23
Detectives Diary	KSD	3
St. Louis Hop	KSD	5
Big 4	KMOX	12
News, Weather	KMOX	13
News-D. Edwards	KMOX	15
June Allyson	KMOX	30
Garry Moore	KMOX	29
News, Weather	KMOX	24
Jack Paar	KSD	15

PROVIDENCE

STATIONS: WJAR, WPRO, WHDH. *SURVEY DATES: NOVEMBER 10-23, '60

1. Danny Thomas (Mon. 9:00-9:30)	WPRO	41
2. Wagon Train (Wed. 7:30-8:30)	WJAR	38
2. Adv. In Paradise (Thurs. 7:30-8:30)	WJAR	38
2. Perry Como (Wed. 9:00-10:00)	WJAR	38
3. Gunsmoke (Sat. 10:00-10:30)	WPRO	36
4. Untouchables (Thurs. 9:30-10:30)	WJAR	34
5. Route 66 (Fri. 8:30-9:30)	WPRO	33
6. Alfred Hitchcock (Tues. 8:30-9:00)	WJAR	31
6. Ed Sullivan (Sun. 8:00-9:00)	WPRO	31
6. Perry Mason (Sat. 7:30-8:30)	WPRO	31

1. Rough Riders (Thurs. 7:00)	WJAR	Ziv-UA	26	54
1. Sea Hunt (Sat. 7:00)	WPRO	Ziv-UA	26	51
2. Death Valley Days (Mon. 7:00)	WJAR	U.S. Borax	25	47
3. U.S. Marshal (Sat. 10:30)	WPRO	NTA	20	49
4. Dangerous Robin (Tues. 7:00)	WJAR	Ziv-UA	19	39
4. Lock-Up (Wed. 7:00)	WJAR	Ziv-UA	19	41
4. Shotgun Slade (Fri. 7:00)	WJAR	MCA	19	45
4. Whirlybirds (Sat. 6:30)	WPRO	CBS	19	43
5. Brothers Brannigan (Sun. 10:30)	WJAR	CBS	16	37
6. Highway Patrol (Wed. 7:00)	WPRO	Ziv-UA	15	33

Jim Backus	WPRO	13
Laramie; St Family	WJAR	11
Life of Riley, Playhouse	WPRO	19
Fight of The Week	WJAR	13
Movie of Week	WPRO	15
Highway Patrol	WPRO	15
Brave Stallion	WPRO	9
Laramie; St Family	WJAR	13
My Line; Belafonte	WPRO	16
Lock-Up	WJAR	19

(Continued on page 42)

He Hears America Singing

Although the 1927 headline, "Lindy Spans Atlantic Alone!", made most of the world tingle with admiration, not all observers were equally impressed. The feeling among some was that the feat would have been even more remarkable if he'd done it with a committee.

It's true that some things are essentially a solo operation, while others flourish best as a communal activity. Take group-singing, for example. Group-singing without a group is a bit ridiculous. Any guy who tries to sing a community sing all by himself has to be kind of punchy.

And that's why Mitch Miller went to the trouble of hiring a batch of fine male singers, when he embarked on his "Sing Along with Mitch" idea for recordings three years ago. Despite the knowledge that he was personally endowed with the greatest singing voice since George Burns, he never really considered going it alone. Not by the beard on his chinny-chin-chin.

How wise he was. In no time at all, nostalgic "Sing Along with Mitch" melodies like "Baby Face," "Three O'Clock in the Morning" and "Long Long Trail" were jogging memories, warming cockles and building up throat muscles. (*You* remember cockles and muscles.)

Never a man to let well-enough alone—oboe players are a strange breed—Miller was curious to see how the "Sing Along" concept would fare in television. The chance came last spring, when "Sing Along with Mitch" was presented on NBC as a Ford Startime special.

The success of this special was *not* a foregone conclusion. After all, the appeal of the "Sing Along" notion was essentially to the ear. And Mitch, by insisting on the same singers he'd been using for the albums, didn't appear to be helping matters any on the visual side.

For all their magnificent singing artistry, these guys were not the most telegenic chaps ever to come down the pike. Baldness, middle-age spread and other healthy infirmities ran rampant in the Gang. With a show-business world full of flawless profiles at his disposal, Mitch was deter-

mined to give us not just the man-next-door but his uncle and brother-in-law as well.

How did it all come out? Peachily. Viewers loved the music, loved the guys, loved everything. More than 12,000 of them took the trouble to write letters saying so. And many of these mash-notes expressed the feeling that this sort of group-singing on TV was a long-overdue blessing.

NBC got the message. Mitch and his Gang were brought back for a series of seven shows, the first of which went on the air January 27. Since that date, there's been a "Sing Along" every other Friday night, and public response has been little short of phenomenal. If all the fan letters were laid end to end, they'd make the "Long Long Trail" look like a short walk to the refrigerator.

THE FINAL SHOW in the current series will be the one of April 21, but when the program returns to NBC in the fall, it'll be seen every Thursday evening, instead of on alternate Fridays.

It wouldn't be quite correct to say that Mitch and the Gang are the entire show. A couple of easy-to-take soloists—Diana Trask and Leslie Uggams—are usually on hand to raise their voices in song; and there's also a line of dancing gals pretty enough to take any tired businessman's mind off his fatigue.

But most of the program is carried by the 25-man Gang, whose singing arrangements have the considerable virtue of being non-cornball. Hoking-up an old song is something Mitch won't tolerate. "We don't use corny orchestrations," he says, "and we don't deliver the songs in a kidding way. We take this music seriously."

In a similarly sensible manner, wordy introductions to the musical numbers are strictly verboten. In fact, there are sometimes as many as seven to 13 minutes of music without any interruptions at all.

AS FOR THE THEME or "thread" running through each show, it can be one of time, place, general subject matter or even some recurring visual device, such as the stereopticon effect used on last week's program. All these factors make "Sing Along" an outstanding NBC attraction.

But despite the care and ingenuity going into each performance, it's probable that no group in all of television has more fun putting a program together. And that same tension-free camaraderie comes across beautifully on the TV screen.

It's a spirit that's also become familiar to the management of a certain Italian restaurant across the street from NBC's color studio in Brooklyn, where "Sing Along" originates. At a rehearsal break for lunch, it's not unusual for Mitch and a score or more of his jolly singers to march into the small, neighborhood eatery en masse, an invasion for which the place is never quite prepared.

At such times, the ever-helpful Mitch walks straight into the kitchen to give the chef a hand in preparing a meal for the Gang. What Miller's real motive is for all this we can't say for sure; but we have a pesky suspicion that an album called "Cook Along with Mitch" may already be in the oven.

VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S.

(*) ARB's November, 1960 survey covered a two week period. Syndicated shows sharing one of the two weeks with an alternating or special program could not be properly judged for comparative performance. Therefore, November data will be limited to those syndicated shows which played both weeks.

(Continued from page 39)

SACRAMENTO

STATIONS: KCRA, KXTV, KOVR. *SURVEY DATES: NOVEMBER 10-23, '60

TOP TEN NETWORK SHOWS RK. PROGRAM—DAY—TIME	STA.	AV. RTG	TOP SYNDICATED PROGRAMS RK. PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	TOP COMPETITION PROGRAM	STA.	AV. RTG.
1. Perry Como (Wed. 9:00-10:00)	KCRA	38	1. Huckleberry Hound (Thurs. 6:00)	KCRA	Screen Gems	25	60	Shell News	KXTV	11
2. Wagon Train (Wed. 7:30-8:30)	KCRA	37						News-D. Edwards	KXTV	12
3. Have Gun, Will Travel (Sat. 9:30-10)	KXTV	36	2. Tombstone Territory (Tues. 7:00)	KCRA	Ziv-UA	22	46	Assignment Underwater	KXTV	13
4. Untouchables (Thurs. 9:30-10:30)	KOVR	34	2. Woody Woodpecker (Wed. 6:00)	KCRA	Kellogg	22	49	Shell News	KXTV	11
4. Perry Mason (Sat. 7:30-8:30)	KXTV	34						News-D. Edwards	KXTV	11
4. Checkmate (Sat. 8:30-9:30)	KXTV	34	3. Coronado 9 (Thurs. 7:30)	KCRA	MCA	21	38	Guestward Ho	KOVR	19
5. Gunsmoke (Sat. 10:00-10:30)	KXTV	32	3. Quick Draw McGraw (Mon. 6:00)	KCRA	Screen Gems	21	47	Shell News	KXTV	13
6. 77 Sunset Strip (Fri. 9:00-10:00)	KOVR	29						News-D. Edwards	KXTV	13
6. Ed Sullivan (Sun. 8:00-9:00)	KXTV	29	3. Sea Hunt (Thurs. 8:00)	KCRA	Ziv-UA	21	36	Donna Reed	KOVR	25
7. Pete & Gladys (Mon. 8:00-8:30)	KXTV	26	4. Manhunt (Thurs. 7:00)	KCRA	Screen Gems	19	43	Trackdown	KOVR	10
7. Dobie Gillis (Tues. 8:30-9:00)	KXTV	26	4. Two Faces West (Wed. 7:00)	KCRA	Screen Gems	19	42	Border Patrol	KOVR	9
7. Danny Thomas (Mon. 9:00-9:30)	KXTV	26	5. Brothers Brannigan (Mon. 7:00)	KCRA	CBS	16	32	Wanted Dead or Alive	KXTV	22
7. Rawhide (Fri. 7:30-8:30)	KXTV	26	5. Bold Journey (Fri. 6:00)	KCRA	Banner	16	39	Shell News	KXTV	11
7. Flintstones (Fri. 8:30-9:00)	KOVR	26						News-D. Edwards	KXTV	11
7. Andy Griffith (Mon. 9:30-10:00)	KXTV	26						Rough Riders	KOVR	11
			5. Vikings (Fri. 7:00)	KXTV	Ziv-UA	16	35	Michael Shayne	KCRA	14

QUAD CITY

STATIONS: WHBF, WOC. *SURVEY DATES: NOVEMBER 10-23, '60

1. Groucho Marx (Thurs. 9:00-9:30)	WOC	50	1. Manhunt (Thurs. 9:30)	WOC	Screen Gems	30	60	June Allyson	WHBF	20
2. Tennessee Ernie Ford (Thurs. 8:30-9)	WOC	45	1. Huckleberry Hound (Fri. 6:00)	WOC	Screen Gems	30	77	Guestward Ho!	WHBF	9
2. Wagon Train (Wed. 6:30-7:30)	WOC	45	1. Blue Angels (Sun. 9:30)	WOC	CNP	30	48	My Line; Belafonte	WHBF	32
3. Perry Como (Wed. 8:00-9:00)	WOC	41	2. Coronado 9 (Mon. 9:30)	WOC	MCA	27	66	Face The Nation	WHBF	14
4. Red Skelton (Tues. 8:30-9:00)	WHBF	40	2. U.S. Marshal (Wed. 9:30)	WOC	NTA	27	56	Show of Month; Circle	WHBF	20
4. Gunsmoke (Sat. 9:00-9:30)	WHBF	40	3. Seahunt (Thurs. 10:00)	WOC	Ziv-UA	25	58	Star Story; Alcoa Theatre	WHBF	—
5. Chevy Show (Sun. 8:00-9:00)	WOC	39	3. This Man Dawson (Sat. 9:30)	WHBF	Ziv-UA	25	48	Roaring 20's	WOC	24
6. Have Gun, Will Travel (Sat. 8:30-9:00)	WHBF	37	4. Quick Draw McGraw (Mon. 6:00)	WOC	Screen Gems	24	80	Rocky & Friends	WHBF	5
6. Ed Sullivan (Sun. 7:00-8:00)	WHBF	37	5. Woody Woodpecker (Wed. 6:00)	WOC	Kellogg	23	89	Donna Reed	WHBF	16
7. Route 66 (Fri. 7:30-8:30)	WHBF	36	6. Grand Jury (Tues. 10:00)	WHBF	NTA	21	68	Harrigan & Son	WOC	10

ROANOKE

STATIONS: WDBS, WSLS, WLVA. *SURVEY DATES: NOVEMBER 10-23, '60

1. Wagon Train (Wed. 7:30-8:30)	WSLS	59	1. Death Valley Days (Mon. 7:00)	WDBJ	U.S. Borax	38	60	Claim To Fame	WSLS	22
2. Gunsmoke (Sat. 10:00-10:30)	WDBJ	55	2. Whirlybirds (Thurs. 7:00)	WSLS	CBS	28	64	Angel	WDBJ	15
3. Have Gun, Will Travel (Sat. 9:30-10)	WDBJ	51	2. Sea Hunt (Sat. 10:30)	WDBJ	Ziv-UA	28	74	Shotgun Slade	WSLS	7
4. Rawhide (Fri. 7:30-8:30)	WDBJ	49	3. Woody Woodpecker (Thurs. 6:00)	WSLS	Kellogg	27	77	Early Show	WDBJ	7
5. Price Is Right (Wed. 8:30-9:00)	WSLS	46	4. Huckleberry Hound (Fri. 6:00)	WSLS	Screen Gems	26	76	Early Show	WDBJ	6
5. Andy Griffith (Sat. 7:00-7:30)	WDBJ	46	4. Rough Riders (Fri. 9:30)	WDBJ	Ziv-UA	26	48	Telephone Hour		
								Dave's Place	WSLS	19
6. Laramie (Tues. 7:30-8:30)	WSLS	43	5. Quick Draw McGraw (Wed. 6:00)	WSLS	Screen Gems	25	68	Early Show	WDBJ	11
7. Bonanza (Sat. 7:30-8:30)	WSLS	42	5. Manhunt (Wed. 7:00)	WSLS	Screen Gems	25	57	R.C.M.P.	WDBJ	17
8. To Tell The Truth (Mon. 7:30-8:00)	WDBJ	41	6. Deputy Dawg (Tues. 6:00)	WSLS	CBS	24	71	Early Show	WDBJ	9
8. Dennis The Menace (Sun. 7:30-8:00)	WDBJ	41	7. Brothers Brannigan (Tues. 7:00)	WSLS	CBS	23	49	Tombstone Territory	WDBJ	22

ROCHESTER, N.Y.

STATIONS: WROC, WHEC, WVET. *SURVEY DATES: NOVEMBER 10-23, '60

1. Gunsmoke (Sat. 10:00-10:30)	WHEC	49	1. Seahunt (Mon. 7:30)	WVET	Ziv-UA	34	65	Family; Riverboat	WROC	18
2. Have Gun, Will Travel (Sat. 9:30-10)	WHEC	45	2. Lock-Up (Sat. 10:30)	WHEC	Ziv-UA	33	85	Play of The Week	WROC	5
3. Perry Mason (Sat. 7:30-8:30)	WHEC	42	3. Death Valley Days (Mon. 8:00)	WVET	U.S. Borax	31	60	Family; Riverboat	WROC	20
4. Danny Thomas (Mon. 9:00-9:30)	WVET	41	4. State Trooper (Wed. 7:00)	WVET	MCA	24	60	Rebel	WROC	17
4. Outlaws (Thurs. 7:30-8:30)	WROC	41	5. Three Stooges (Sat. 9:00 a.m.)	WROC	Screen Gems	22	79	Action Theatre	WVET	2
4. Untouchables (Thurs. 9:30-10:30)	WHEC	41	6. Highway Patrol (Sat. 7:00)	WROC	Ziv-UA	21	51	This Man Dawson	WHEC	20
5. Bachelor Father (Thurs. 9:00-9:30)	WROC	40	7. Manhunt (Thurs. 10:30)	WROC	Screen Gems	20	49	June Allyson	WHEC	21
5. Route 66 (Fri. 8:30-9:30)	WVET	40	7. Huckleberry Hound (Fri. 6:00)	WVET	Screen Gems	20	51	Playhouse 5	WROC	18
5. Checkmate (Sat. 8:30-9:30)	WHEC	40	7. This Man Dawson (Sat. 7:00)	WHEC	Ziv-UA	20	49	Highway Patrol	WROC	21
6. Leave It To Beaver (Thurs. 7:00-7.30)	WROC	39	8. Tombstone Territory (Mon. 10:30)	WROC	Ziv-UA	19	44	What's My Line	WVET	23

Everybody on Cartoon Kick

Continued from page 31

cartoon house, formerly did the "Bugs Bunny" shows at Warner Bros. Quinn, Bergen and Clampett would collaborate on scripts, with Quinn in charge.

Eils is currently in N. Y. with storyboards and presentations, and reportedly has stirred up considerable interest among agencies. He's also meeting with networks over possible time slots for the stanza.

ABC-TV, which began the trend, has slated two new cartoon shows for next season in prime evening time, bringing its cartoon total for next season to four shows.

Two new ABC-TV cartoon shows are "Top Cat," half-hour series out of the Hanna-Barbera production center, and "Calvin and the Colonel" with Lever Bros. and Whitehall Laboratories are alternating sponsors on "Calvin." Freeman Gosden and Charles Correll doing the principal voices.

"Top Cat," with Bristol-Myers and Kellogg sharing sponsorship, is slotted Wednesdays at 8:30 p.m.; and "Calvin and the Colonel" Tuesdays at 8:30 p.m. H-B's "Flintstones" returns Fridays at 8:30 p.m. and "Bugs Bunny" will occupy the same Wednesday at 8:30 p.m. slot.

While the rating noise kicked up by "Flintstones" and "Bugs Bunny" accounts for the other webs moving in on the evening cartoon field, the success of made-for-tv animated shows stems largely from the long-standing fruitful relationship between H-B, Kellogg, and Screen Gems.

SG, picking up the first H-B cartoon package, "Huckleberry Hound," sold it to Kellogg for national spot syndication. That deal fathered "Quick Draw McGraw," and "Yogi Bear," all out of H-B, with SG as the sales agent and Kellogg as the national spot advertiser.

Among new cartoon shows being pitched for network sale are "Simpson and Delaney," being offered by Bill Cooper Associates; and two from California National Productions, "Sir Wellington Bores," and Bob Fielding and Ray Elliot doing a voice over spoof of old movies. "Wellington" is being offered as a half-hour weekly entry, but the show in syndication could be sliced down in five-minute segments.

Next season's network count now is seven cartoon shows and the possibility is good that more will tumble in the schedule before the '61-'62 season is locked.

'Silents Please'

Continued from page 31

ber. Big coup has been a new two part deal with United Artists for John Barrymore's "Don Juan" and Gary Cooper's Hollywood initialer, "Lilac Time," salvaged from the old First National production stable. They've also just gotten six Douglas Fairbanks Sr. pix—"Three Musketeers," "The Man in the Iron Mask," "Black Pirate," "Robin Hood" and a genuine "classic novelty," the pre-costume-period Fairbanks in a social satire called "When the Clouds Roll By."

"Silents" this summer and fall will probably also show "Orphans of the Storm," "Broken Blossoms" and "Americans," all D. W. Griffith films.

CBS Crackdown on Execs

Continued from page 31

will apply to all officers of CBS and its divisions and "other employees whose responsibilities are such that they have opportunities to influence, directly or indirectly," the determination of companies with which CBS does business, the terms of such transactions and the giving of preferential treatment or consideration to these companies.

The policy was adopted by the CBS board of directors at its Feb. 8 meeting. In a message to employees, CBS prexy Frank Stanton said the board "has formalized our long standing policy" with regard to conflicts of interest questions and adopted procedures to implement the policy. Procedure was to have all affected employees fill out questionnaires on such activities and holding and submit them to the committee, which besides Colin consists of J. A. W. Iglehart and Robert A. Lovett.

As to action by the Committee, Stanton described several alternatives which management would offer, including "asking you to change the outside interests, directing you not to represent CBS in dealings with those parties where a conflict of interest might develop or putting those to whom you report on notice of the possible conflict and permitting you to continue representing CBS."

Freak Sneak

Continued from page 25

from the unusual sneak preview, KFMB gained another advantage from the double showing of "Angelo." San Diego telephone jamup was so bad that the station sent its cameramen to the nearby telephone exchange to film the unprecedented tangle.

Incidentally the "AFC" in "Angelo," which Cooper brings to N.Y. next week, stands for Angel First Class. Stars are Jimmy Komack of "Hennessey" and Larry Storch.

Reinsch Warns Politics Might Block 315 Repeal

J. Leonard Reinsch, factotum of the Cox stations, who "stood in" for President Kennedy at one point during the Radio & Television Executives Society Gold Medal dinner last week in N.Y., also struck out on his own to urge broadcasters to carry on an "all out" war on Section 315 of the Communications Act.

Reinsch, after delivering a message from award winner Kennedy, warned broadcasters, however, that politics may prevent full repeal of the section controlling equal time for candidates during a campaign.

Former Vicepresident Nixon and President Kennedy were given the RTES annual award for "outstanding achievement in broadcasting" through their campaign debates on tv. Like Reinsch for Kennedy, Herbert Klein stood in for Nixon.

Reading a Nixon message, Klein said, "Television is powerful, but still is an infant factor in politics. It never will supplant the printed word."

This statement from Nixon by the following morning, Friday (10), drew many raised eyebrows. A number of politicians, including some highly-placed Republicans, felt that tv was the primary force in winning for Kennedy, who was relatively unknown before his tv appearances in debate with Nixon.

"The full importance of the television debates lies not just in the interest they stirred in the 1960 campaign," Nixon wrote via Klein, his RTES hosts. "The importance is in the fact that this was only a pioneer milestone in the use of television politically." The ex-Veep of the U.S. said he hoped that the role of video would be "enlarged and repeated."

After conveying Kennedy's assurance that broadcasters can "be certain that this administration will do nothing to impair the freedom of the mass communications media guaranteed under our Constitution," Reinsch said on his own:

"While in my mind there isn't any doubt that the case has been made for outright repeal (of 315), practical politics indicate that full repeal may not come in this session of Congress. Politicians can't be expected to easily relinquish controls over the mass media of radio and television that often spell the difference between victory and defeat in their own campaigns.

"But certainly this should not deter broadcasters from waging an all out campaign for repeal—with no strings attached . . . They would be shirking their responsibility if they did not go all out for full repeal of Section 315."

Over 800 broadcasters attended the dinner held Thursday (9) night in the grand ballroom of the Waldorf-Astoria, with the head table reading like the who's who of radio and television.

Nighttime Version Of 'Sports Spectacular' As a Summer Entry

Something different in the way of primetime entertainment will be tried by CBS-TV this summer—a nighttime version of its "Sunday Sports Spectacular" which will start April 27 in the Thursday 7:30-8:30 slot and run for 23 weeks through Sept. 28.

Sports show will move into the timeslot currently occupied by Ann Sothern and "Angel." Former has been cancelled, and the latter will switch to Wednesdays at 9 to replace "My Sister Eileen" for the balance of the season. Schlitz, which sponsors "Sunday Sports Spectacular," will be bankrolling the nighttime show with either one-third or one-half sponsorship.

Of the 23 new shows, 22 will be new and one will be a repeat of one of the Sunday shows. The new hourling nighttimers out of the CBS Television Sports shop will include such widely diverse offerings as the Sebring auto races; a segment on the birth of a major league ballclub (the Los Angeles Angels, with interviews with Gene Autry on why he bid for the franchise,

(Continued on page 48)

Kluge: Modesty & Millions

By GEORGE ROSEN

For a guy who has managed to parlay his radio-tv broadcasting holdings (plus outdoor advertising biz) into a $42,000,000 annual gross (and compared to most of the industry vets he's practically a newcomer in the bigtime AM-tv sweepstakes), John Kluge carries it off with singular modesty.

That the president and founder of Metropolitan Broadcasting Corp. is quite the showman is attested to by the unusual performance strides made within the past year, notably on his major showcase, WNEW-TV in New York, for it's commonly accepted now that the station has achieved a "profile" as a money-making purveyor of entertainment and public service that's rapidly becoming the envy of indie managements throughout the country.

But it's not only as a showman, but also in the area of business acumen and a dedication to enlightenment—both in and out of broadcasting—that has earned for Kluge such a glorified status. Yet strangely enough he wears his "man of the hour" mantle with an uneasiness, for it stems from a reticence, and a reluctance to acknowledge that these are distinguishing traits. To Kluge, it's just natural that anyone in possession of such valuable franchises would automatically recognize his responsibility and proceed accordingly. It's not a mere accident that WNEW-TV (and its sister D. C. station, WTTG) is attaining an "image" unique among indie or group operations. Rather, it all fits in with the "growth through efficiency" behavior pattern long since established as his modus operandi.

There are aspects of Kluge's wide range and interests (encompassing art and nature): his financial wizardry; his overall dexterity and as "a man carrying a torch" that are not generally known, even among his close associates. Behind the announcement that the Columbia Univ. School of Fine Arts and Architecture will foster the first public showing of the paintings of a new artist, Jacques Fabert (March 20-April 16) is the story of a man's faith in an artist and his willingness to back this faith with money. In one of his many unpublicized gestures, Kluge, having recognized years ago the potentials in Fabert as a great artist, began depositing a certain sum in the bank for Fabert and his wife so that they might feel free to concentrate on their primary aim in life. Kluge is now ready to "spring" him; hence the major showing at Columbia Univ.

Similarly, Kluge recently assigned Mark Evans, Met's v.p. in charge of public affairs, to attend an international scholars' meeting with Dr. Schweitzer in Lambarene. Without fanfare, Kluge has been lending moral and money support to the Albert Schweitzer Foundation. Upon the scholars' return to this country, Metropolitan taped a round-table discussion, presided over by Dr. Albert Burke (one of WNEW-TV's prides). Purpose of the forthcoming program is to explain in lay terms Schweitzer's philosophy.

That Kaycee Deal

On the other hand it was Kluge who pulled off one of the neatest station-buy tricks of the year—or any year—in his recent acquisition of KMBC-TV (& AM) in Kansas City (to add to the Kluge string of WNEW AM & TV, WTTG, KOVR in Sacramento, WTVH in Peoria, MTVP in Decatur, WIP in Philly, WHK in Cleveland and his shortwave WRUL station which he acquired for $1,000,000). In addition he owns Foster & Kleiser, second largest outdoor billboard firm in the U. S.

Kluge paid $10,250,000 for the K.C. operations. Yet it was done without a single penny of out-of-pocket outlay, through the simple expedient of attracting outside coin which will be amortized out of station profits.

Everything's in the black except his shortwave commercial station. He's in no rush about this. First he wants to get the message of America's freedom and free enterprise systems to the peoples of South America, Cuba and Africa. As a reflection of Kluge the showman, immediate item on the program agenda is an hour documentary on Edward R. Murrow. Since Murrow is JFK's propaganda emissary, WRUL wants to enlighten the world about the man who was picked to do the job.

Rating Services Target Of Bill Up for Action Before N.Y. Legislature

Bill which may severely curtail operations of tv and radio rating services in New York State is up for consideration before the State Legislature. The bill, voted out of the Codes Committee of the State Assembly this week, would be an amendment to the penal code requiring rating services to supply specific information with each rating they issue.

The information would consist of data including a "description of the method used, the number of persons contacted and the times and dates when contacted the location of such persons and the exact area covered by the poll."

Rating services already publish most of this information, but the dangerous provision is that which requires information as to "the location of such persons." This requirement could make it mandatory for a Nielsen, for example, to furnish the addresses at which its audimeters are located, or ARB its diaries, subjecting the individuals concerned to pressure from stations or program sources to view specific channels or make specific enteries.

Moreover, such disclosures would be a violation of the Ethical Code of the American Assn. of Public Opinion Research, to which most of the rating services belong.

Equally vague in the wording of the bill as to its purpose is its language making it "unlawful for any person, firm or corporation to issue, for sale or otherwise, for the purpose of influencing the sale of advertising, any announcement or rating concerning the percentages or number of listening or viewing audiences . . . without also stating fully and exactly the manner in which such percentages or numbers are obtained."

This clearly applies to advertising by stations or programming companies such as syndicators. But "any announcement or rating" might equally apply to the basic business of the rating services themselves, supplying ratings to stations or agencies. Does this business constitute "influencing the state of advertising?" and is it therefore unlawful, or is the bill restricted to advertisements?

Bill, titled the Manley Bill after its author, is backed by some smaller stations, who oppose the use of rating data in ads by larger-market stations or strong competitors. But it's feared that the language is such that it might put the rating services out of business entirely.

'BAND OF GOLD' TO GET A GE 'SNEAK'

"Band of Gold," the Bud Yorkin-Norman Lear pilot which starred James Franciscus and Suzanne Pleshette and came close but not close enough to a network sale last year, will be "sneaked in" as a "General Electric Theatre" segment on CBS-TV March 19.

Pilot was filmed as the first of several Yorkin & Lear were to make for Paramount's TV-Film Division under their Tandem Productions banner. Show, a romantic anthology which was to star Franciscus and Miss Pleshette as a team in every episode, came close to sales several times but missed out in each instance. Pilot will be run on GE under the title "Love Is a Lion's Roar."

Massey-Ferguson In $1,500,000 Outlay On NBC 'Five Star Jubilee'

Chicago, March 14.

Massey - Ferguson, the farm equipment company, is plunking down an estimated $1,500,000 (time and talent) for its new "Five Star Jubilee," which will run through the summer on NBC-TV. Countrified variety show debuts this Friday (17) in the 8 p.m. slot and is contracted through September. It'll have a 140-station spread.

Program will have five emcees on a rotating basis, leading off this week with Snooky Lanson, and following in order with Tex Ritter, Rex Allen, Jimmy Wakely and Carl Smith, the last four well-known in the country & western field. Betty Johnson will be guestar on the first two outings.

Show will originate in Springfield, Mo., virtually the mecca for c&w artists.

It'll Be '66' Vs. '77' In CBS-ABC Fri. Nite Battle of the Numbers

CBS-TV is juggling its Friday night schedule for the fall so that "Twilight Zone" will go in at 8:30-9 opposite ABC-TV's "Flintstones" and "Route 66" will slug it out with an even start against "77 Sunset Strip." Move opens up the 10-11 period for a still unselected hour-long show.

In putting "66" against "77" in the 9-10 period, CBS is acting on the basis of this season's ratings, which have seen the second half of "66" at 9 to 9:30 holding the first half of "77" just about even on the Nielsens. "77" scores its big ratings in the second half, at 9:30-10, where CBS is weak. And "66" has been less effective in its first half-hour, at 8:30-9, against "Flintstones."

Consequently, it's felt by the CBS brass that "66" can take "77" in evenly matched competition. At the same time, the CBS program boys have a feeling, based on limited research, that "Twilight Zone" can capture a sizable moppet and teenage audience at the earlier 8:30 hour than it presently does at 10, particularly since it would benefit from the big "Rawhide" leadin.

Friday night lineup will read: "Rawhide," 7:30-8:30; "Twilight Zone," 8:30-9; "Route 66," 9-10 and another action-adventure hour at 10-11. "Twilight Zone," incidentally, has already been renewed for next fall by Colgate and Liggett & Myers.

MATTEL TOYS' 'BEANY'

Mattel Toys is going to replace its Sunday "Matty's Funday Funnies" next January with a stanza called "Beany & Cecil." Program holds ABC-TV's 5-5:30 p.m. anchorage.

TAM's Top 10 in Britain

(Week Ending March 5)

	Homes Viewing (000's)
The Army Game—GRANADA	6922
Bootsie and Snudge—GRANADA	6922
No Hiding Place—AR	6817
Take Your Pick—AR	6712
Emergency—Ward 10 (Tues.)—ATV	6607
Sunday Palladium Show—ATV	6607
Emergency—Ward 10 (Fri.)—ATV	6503
Dickie Henderson Show—AR	6503
Armchair Theatre—ABC	6398
Double Your Money—AR	6083

Big Four Grid In Canada Provokes Major TV Hassle

Toronto, March 14.

With the State-owned Canadian Broadcasting Corp. and the proposed privately-owned trans-Canada Caldwell web promising to split Canada—with the unorganized tv viewer caught in the middle—the battle of the Big Interests in forming a diverse national network over the Big Four football games is currently being waged.

Confusion sees the CBC, who lost on the bidding, rejecting the offer of CFTO-TV, Toronto, for "free" distribution (plus Bell Telephone wire charges) with some 26 CBC affiliate stations refusing to carry the games, together with the CBC keys.

Meanwhile, following decision meeting skedded for this week, tv viewers in Ontario and Quebec may be assuaged by CFTO-TV Toronto, joining the proposed Spencer Caldwell public trans-Canada network; but CBC steadfastly refusing to telecast the games and getting the support of independent stations affiliated with the CBC.

The Caldwell web would have to include six of the eight "second" tv stations across Canada, these including—in addition to CBC outlets—Toronto, Montreal, Winnipeg, Calgary, Edmonton, Vancouver, Halifax, Ottawa. So far, Toronto, Montreal and Ottawa have been lined up by the Caldwell interests for the football games but tv viewers in the Maritimes, the West and Coast are out of luck if the board of broadcast governors of the CBC carries out its threat of refusing to grant permission to a proposed rival network.

Mixup of present fight commenced with the decision of CFTO-TV, Toronto, to bid $750,000 for the '61 and '62 seasons of the football games when CBC stopped because of price—though CBC had previously bought the trans-Canada rights for five years, with sponsorship by Imperial Oil.

Preliminary agreement for the Big Four games has now been reached between Caldwell and John Bassett, publisher of the Toronto Telegram and proxy of CFTO-TV, Toronto, whereby CFTO-TV has belatedly become part of Caldwell's proposed trans-Canada tv network. So far, Bassett has nowhere to go except to join Caldwell.

Britain's Montgomery (A Civil War Buff) Set For CBS-TV Two-Parter

British Field Marshal Bernard Montgomery, a Civil War buff from way back, will analyze the strategy and tactics of the War Between the States in a two-part series on CBS-TV's new "Accent" pubaffairs stanza April 9 and 16.

"Accent" coproducer Don Kellerman and a crew will depart for England next week to film the programs at Montgomery's home. Idea is to select an American general who's also a Civil War buff, to join Montgomery in the production. The British general stirred up some good press on his recent U. S. visit when he discussed the Battle of Gettysburg with former President Eisenhower.

The new "Accent" stanza has been ranging a wide field of nonnews informational and cultural shows in its few weeks on the air. Kickoff show, a salute to poet Robert Frost, had President Kennedy as a guest. Second show dealt with off-Broadway theatre exemplified by "Little Mary Sunshine." Others, past and upcoming, have had Elizabeth Schwartzkopf, the Wagnerian soprano, taped in a small town concert; and a visit to the National Art Gallery in Washington. Alternating producer with Kellerman is Bill Kobin.

PRINCE'S NEWS SLOT

Burroughs (Buck) H. Prince, formerly with "Monitor" news, was named NBC News manager, replacing Arthur Wakelee.

Wakelee is the new network producer responsible for news programming on NBC Radio and becomes a general news staff supervisor.

AT THE RISK OF REPEATING OURSELVES OURSELVES OURSELVES OURSELVES OURSELVES

NIELSEN'S NEW TOP 10 (Two weeks ending February 19AA)		
GUNSMOKE		40.1
WAGON TRAIN	NBC	36.2
HAVE GUN-WILL TRAVEL		31.0
DU PONT SHOW		30.5
CANDID CAMERA		30.2
RAWHIDE		30.1
ANDY GRIFFITH		30.0
DENNIS THE MENACE		29.1
ED SULLIVAN		28.4
UNTOUCHABLES	ABC	28.2

A Frenchman once said the more things change the more they stay the same. This seems to be borne out by the latest Nielsen report which credits the CBS Television Network with broadcasting 8 out of the 10 most popular programs in television. Actually, this network has achieved, or surpassed, this performance 35 times in the past five-and-a-half years. During the same period no other network has matched this performance even once. Could it be a trend?

CBS

Taft Schreiber

Continued from page 27

than a year in jail.

Attorney Allen Susman for MCA had indicated this course of action all along and it is presumed that the case will go to the highest court. The other walkers-out at the original hearing, Dick Fishell, Betty Langley and Mary Rothschild, product promoters, have changed their tune.

MCA and Schreiber's chief objections were to the "ground rules" established for the hearing. Forcing Schreiber to testify in a public hearing about the policies, practices and activities of MCA, it was contended, would "require MCA to get forth in a public record every facet of its business. We maintain the commission lacks jurisdiction and the scope of the inquiry does not permit the disclosure of valuable business know-how and experience and the accumulated results of years of hard work under the American free enterprise system."

Testifying at the opening session was Fred Kline, who described himself as a "friendly and not hostile" witness. He pulled no punches in revealing the operations of Walter E. Kline & Associates, of which he said he was a consultant. When asked what writers get for a plug on a show, he declared "a case of whiskey or a gift certificate, but never cash." He told of how difficult it is to get a plug on a filmed tv show and went on to explain "We put several Nash automobiles on a program but when Packard bought the show, all the scenes with our planted cars had to be reshot."

Mex Censors

Continued from page 26

ing "morbid" crime, sex and suggestive themes not fit for general family fare. Ferretis said that there have been "far too many abuses" on this score in past months.

Ferretis has added to the staff of Film Bureau supervisors and these are going through and classifying an average of 10 films a day, including such favorites as "Perry Mason," "Have Gun, Will Travel," and police, crime, oaters, etc., turned out by American production units.

Generally speaking comedy shows, especially of the type of "Father Knows Best," will escape official censure. But comedy that relies on suggestive scenes or double meanings, will also be slashed.

Censorship will now insist that before dubbing begins on episodes or other filmed material, script has to be sent to the Film Bureau for okay. Feature lengths with subtitles will be reviewed just as is the practice in obtaining exhibition permits for commercial exploitation

TV Stations, Inc.

Continued from page 26

ing syndie shows. Bulletin is sent out on the particular show, with appraisal. Member stations sometimes ask TV Stations to enter negotiations for the show on the basis of a bulletin, or sometimes asks for shipment of sample episodes for screening prior to possible negotiations. When TV Stations, Inc., receives an order, it negotiates for the particular member station with the distributor on the show.

TV Stations, Inc., set up as a non-profit organization, for the past year has been trying to work out a plan to trade up the quality of syndicated shows. As part of its plan, the organization is establishing a Hollywood office. TV Stations, Inc., via its bulletining, etc., has been instrumental in negotiating deals for 71 markets on the new "Beachcomber" Filmaster series (see separate story).

HIGGINS' NEWS SLOT

Pittsburgh, March 14.

Ted F. X. Higgins, a Jim Hagerty type of newscaster, will take over the 11 p.m. news slot on WIIC here on Saturdays and Sundays.

Higgins is the head of the Foreign Policy Association of Pittsburgh and conducts the station's "Focus on World Affairs."

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition and competitive ratings also are highlighted.

Dallas-Ft. Worth, Tex. • STA.: WBAP, WFAA, KRLD, KTVT. • Sur. Dates: NOV. 10-23, '60.

WFAA Average Rating: 1 Average Share: 17

MONDAYS 11:00-12:45
Program: CHANNEL 8 THEATRE

Nov. 14 "SO LITTLE TIME"
Maria Schell, Marius Goring
1952, J. Arthur Rank, NTA, 1st Run

Nov. 21 "LUCKY TO BE A WOMAN"
Sophia Loren, Charles Boyer
1958, Films Around World, Bernard L. Schuber

COMPETITION

PROGRAM	STATION & AVG. RATING
Jack Paar 10:45-12:00	WBAP 6
News, Almanac, Mys. 12:00-12:15	WBAP 1
Midnight Mystery 12:15-12:30	WBAP 1
Movie Time 11:00-12:15	KRLD 1
Starlight Theatre 11:00-12:15	KTVT 1

KTVT Average Rating: 1 Average Share: 13

MONDAYS 11:00-12:15
Program: STARLIGHT THEATRE

Nov. 14 "LEATHER GLOVES"
Cameron Mitchell, Sam Levine
1948, Universal, Screen Gems

Nov. 21 "AND ONE WAS BEAUTIFUL"
Robert Cummings, Laraine Day
1940, MGM, MGM-TV

COMPETITION

PROGRAM	STATION & AVG. RATING
Jack Paar 10:45-12:00	WBAP 6
News, Almanac, Mys. 12:00-12:15	WBAP 1
Midnight Mystery 12:15-12:30	WBAP 1
Movie Time 11:00-12:15	KRLD 1
Channel 8 Theatre 11:00-12:45	WFAA 1

KRLD Average Rating: 1 Average Share: 13

MONDAYS 11:00-12:15
Program: CHANNEL 4 MOVIETIME

Nov. 14 "SPIN A DARK WEB"
Faith Domergue, Lee Paterson, Rona Anderson
1956, Columbia, Screen Gems, 1st Run

Nov. 21 "YOUTH TAKES A FLING"
Joel McCrea, Andrea Leeds
1938, Univ. Int'l; Screen Gems, Repeat

COMPETITION

PROGRAM	STATION & AVG. RATING
Jack Paar 10:45-12:00	WBAP 6
News, Almanac, Mys. 12:00-12:15	WBAP 1
Midnight Mystery 12:15-12:30	WBAP 1
Starlight Theatre 11:00-12:15	KTVT 1
Channel 8 Theatre 11:00-12:45	WFAA 1

KTVT Average Rating: 2 Average Share: 3

TUESDAYS 8:00-10:00

Program: FABULOUS '52

Nov. 15 "THE POSTMAN ALWAYS RINGS TWICE"
Lana Turner, John Garfield
1946, MGM, MGM-TV

Nov. 22 "TO HAVE AND HAVE NOT"
Humphrey Bogart, Lauren Bacall
1945, Warner Bros., UAA

COMPETITION

PROGRAM	STATION & AVG. RATING
Tom Ewell 8:00-8:30	KRLD 20
Thriller 8:00-9:00	WBAP 18
Stagecoach West 8:00-9:00	WFAA 29
Red Skelton 8:30-9:00	KRLD 24
Garry Moore 9:00-10:00	KRLD 29
Dow Hour, Project 20 9:00-10:00	WBAP 13
Alcoa Presents 9:00-9:30	WFAA 26
Brothers Brannigan 9:30-10:00	WFAA 16

KTVT Average Rating: 2 Average Share: 22

TUESDAYS 11:00-12:30
Program: STARLIGHT THEATRE

Nov. 15 "HE MARRIED HIS WIFE"
Joel McCrea, Nancy Kelly
1940, 20th Century Fox, NTA

Nov. 22 "SHE WOULDN'T SAY YES"
Rosalind Russell, Lee Bowman
1945, Columbia, Screen Gems

COMPETITION

PROGRAM	STATION & AVG. RATING
Jack Paar 10:45-12:00	WBAP 7
Movie Time 11:00-12:00	KRLD 1
Channel 8 Theatre 11:00-12:45	WFAA 1
News, Almanac, Mys. 12:00-12:15	WBAP 2
Midnight Mystery 12:15-12:30	WBAP 1

KRLD Average Rating: 4 Average Share: 36

WEDNESDAYS 10:45 12:00
Program: CHANNEL 4 MOVIETIME

Nov. 16 "CLOUDS OVER EUROPE"
Laurence Olivier, Valerie Hobson, Ralph Richardson
1939, Alexander Korda, Western TV, Repeat

Nov. 23 "1984"
Edmond O'Brien, Michael Redgrave, Jan Sterling
1956, Columbia, Screen Gems, 1st Run

COMPETITION

PROGRAM	STATION & AVG. RATING
Jack Paar 10:45-12:00	WBAP 7
Football Highlights 10:45-11:00	WFAA 4
Weather, Sports 10:45-11:00	KTVT 2
Channel 8 Theatre 11:00-1:00	WFAA 2
Starlight Theatre 11:00-12:45	KTVT 2

KTVT Average Rating: 2 Average Share: 25

THURSDAYS 11:00-12:30
Program: STARLIGHT THEATRE

Nov. 10 "TO THE SHORES OF TRIPOLI"
John Payne, Maureen O'Hara, Randolph Scott
1942, 20th Century Fox, NTA

Nov. 17 "BELLE STARR'S DAUGHTER"
Rod Cameron, Ruth Roman, George Montgomery
1948, 20th Century Fox, M&Alexander

COMPETITION

PROGRAM	STATION & AVG. RATING
Jack Paar 10:45-12:00	WBAP 6
Channel 8 Theatre 11:00-12:30	WFAA 1
Movie Time 10:45-12:00	KRLD 2

KRLD Average Rating: 2 Average Share: 17

THURSDAYS 10:45-12:00
Program: CHANNEL 4 MOVIETIME

Nov. 10 "SOUTH OF TAHITI"
Brian Donlevy, Andy Devine, Marie Montez
1941, Univ. Int'l, Screen Gems, 1st Run

Nov. 17 "MERRY MONAHANS"
Donald O'Connor, Ann Blythe, Jack Oakie, Peggy Ryan
1944, Univ. Int'l, Screen Gems, Repeat

COMPETITION

PROGRAM	STATION & AVG. RATING
Jack Paar 10:45-12:00	WBAP 6
Rough Riders 10:30-11:00	WFAA 5
Weather, Sports 10:45-11:00	KTVT 2
Channel 8 Theatre 11:00-12:30	WFAA 1
Starlight Theatre 11:00-12:30	KTVT 2

(Continued on page 52)

'Pinocchio'

Continued from page 26

and went ahead with a plan to produce a total of 130 five-minute segments. Idea was that the capsules could be used as a five-minute strip, as a 15-minute or half-hour one-a-week show, or as a general library. Beyond this, Videocraft gives stations a duplication of the film set for construction locally, and if the station chooses it can program a half-hour strip even with the limited of films available by duplicating the set and using a live emcee as the Gepetto character, integrating other cartoons into the show. Finally, films are shot in units of five each, which can be run together to make a single story. Each five-minute film concerns Pinocchio's search for the Blue Fairy.

Videocraft has already completed and delivered 40 of the 130 segments, and is in production on the second group in the series. Meanwhile, work is going forward on "Wizard." Both incidentally are public domain properties (copyright on the original Baum book, "Wizard of Oz," has expired, although other books in the series are still protected). Videocraft chose to sell the shows on its own, instead of turning them over to a syndicator and giving away 35 to 40%, and chose syndication rather than network sale because the partners feel they can recoup more from market-by-market sale than they can under the restrictions of a network deal.

'Leonardo'

Continued from page 26

while keeping story lines simple. "When there's a doubt as to whether a particular line is over the heads of the kids, the doubt is always resolved in favor of the higher IQ level," says Covington.

Biggest boon to original cartoons, in tv, says Covington, was the process in which the number of frames a second was reduced to 12 from 24. It permitted great economies and opened the way for independent producers who had to work on limited budgets.

Another factor, he says, is that while his show is done in color, its registration is plotted so that it will be strong enough to stand up in black and white. The stronger colors selected for the b&w registration gives it an added tint kick because the shades aren't the usual ones for animation.

Covington puts the price of cartoon shows at $1,100 to $1,200 a minute (because of the whopping animation charges)—"If you can reduce the cost to $1,000, you're getting a bargain."

Col Post-'48s

Continued from page 26

cuse, Birmingham and Harrisburg, each of which bought 210 post-'48 Columbias and 115 Universals; WOAI, San Antonio, 365 pix, composed of 210 post-'48 Columbias, 50 "action" Columbias and the remainder Universals; WKBW, Buffalo, 490 pix, composed of post-'48 Columbias and pre-'48's of Columbia and Universal.

Under SG's "interested market" sales approach, syndie house opens a market to a sales pitch when stations in a particular market evidence interest in the post-'48 Columbia catalog. Handling the sales under this policy is the team of Robert Seidelman, syndication sales v.p. and Stanley Dudelson, syndie sales manager.

Sales policy, which is similar to that of MCA TV's handling of the Paramount library, calls for each station in the market to be given a full list of the pix being offered, with a price tag on each pic.

According to Seidelman the new deals in the eight markets provide for licensing of pix on an average of five to six years. Seidelman described interest in the post-'48's as brisk. He said the new deals, involving tall coin and a lot of pix, take time to negotiate.

Cleveland — Eugene M. Plumstead, veep of Plough Broadcasting in Memphis, is the new program manager of Westinghouse's KYW here. He replaces Bud Wendell who moves to WBC's N. Y. office as program coordinator, nighttime.

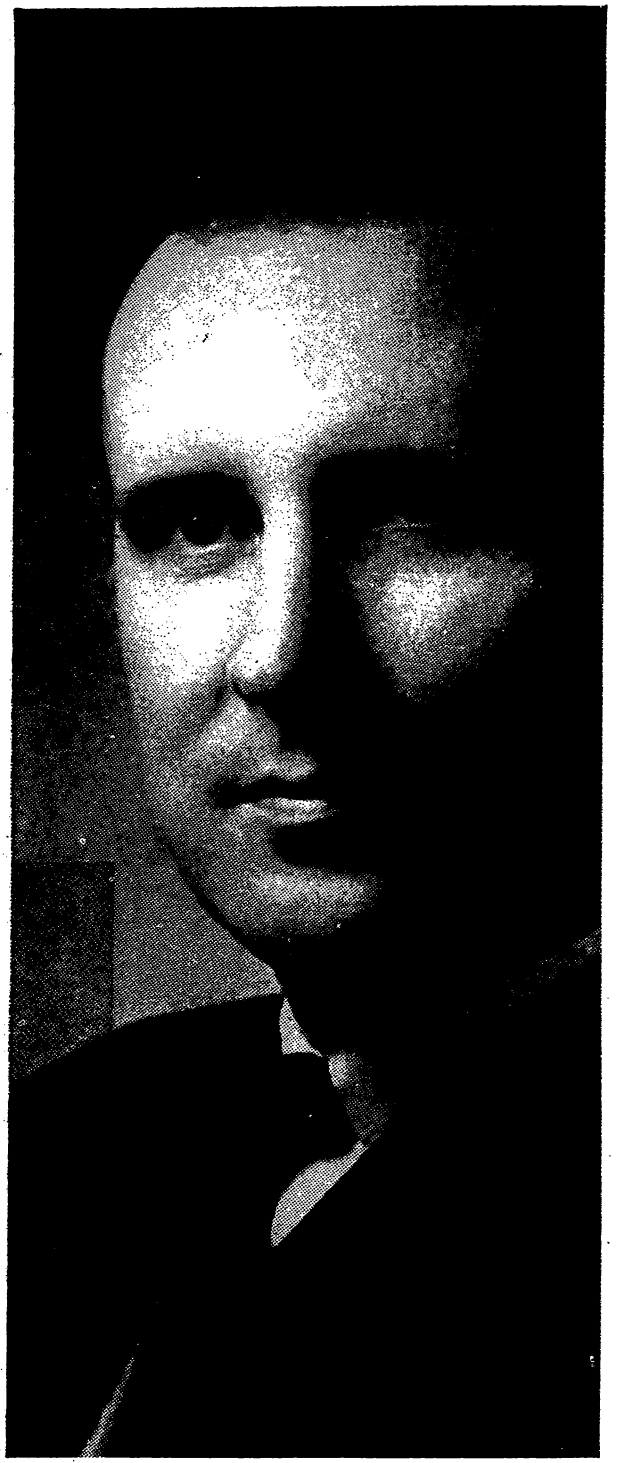
Says Edward A. Warren:

"Channel 9 was the first station to bring the best of the pre-48 features to Chicago. Therefore, it is naturally expected that we continue this tradition by delivering

the best of the post-50's

"This we have done in acquiring the distinguished features in the Seven Arts package. We know that we will deliver audiences to our sponsors, as well as add to our distinctive program schedule.

"The 26 films in color also will enable us to further this exciting dimension of our business. We know these films will do well in Chicago, because we know Chicago."



Edward A. Warren, Program Manager of WGN-TV, Chicago

SAA

SEVEN ARTS ASSOCIATED CORP.

NEW YORK: 270 Park Avenue • YUkon 6-1717
CHICAGO: 8922-D La Crosse, Skokie, Ill. • ORchard 4-5105
DALLAS: 5641 Charlestown Drive • ADams 9-2855
BEVERLY HILLS: 232 Reeves Drive • GRanite 6-1564

For list of TV stations programming Warner's Films of the 50's see Page One SRDS (Spot TV Rates and Data).

TV-Radio Production Centres

Continued from page 38

Award winning oil paintings by WBZ-TV are dept. artist **Howard Swartzer** on exhibit at Brockton Arts Festival.

IN PHILADELPHIA . . .

Gene Milner, WIP broadcaster for the Warrior's games, left for Flint, Mich., to take over the ownership of WTAC . . . The third annual "Liberty Bell Award" of the Television and Radio Advertising Club will be given to **Milton Berle** at a dinner at the Latin Casino (April 29) . . . **James McMahon**, assistant treasurer of 20th Century Fox, to speak to American Women in Radio and Television on "Film Records and Film Activities" at the Sheraton (21) . . . **Mike Grant**, WCAU program director, to observe programming at KNX, Los Angeles; KCBS, San Francisco; KLZ, Denver; and KMOX, St. Louis (8-20) . . . **Peter Gallagher**, advertising and promotion manager of WNHC, New Haven, a Triangle Station, appointed liaison man for TB representing the Broadcasters Promotion Association. He started his tv career at WFIL-TV later moved to WCAU-TV . . . Some 400 employees of the swing shift at the main Post Office (they get off between 3 and 5 a.m.) have petitioned local tv stations for all-night pix.

IN TORONTO . . .

CBLT-TV holding dry runs and auditions for successor on Canadian Broadcasting Corp.'s "Seven-O-One" interview series to **Joyce Davidson**, who has left for New York to become a Westinghouse gabber . . . Piano-playing **Billy O'Connor** joining CHUM for a 30-min. 11 p.m. program (Mon. thru Fri.) and featuring **Vic Centro**, **Ken Gill** and **Jackie Richardson** . . . **Kevin O'Malloy**, who has sung in the 32 countries of Ireland, doing a 60-min special for CFTO-TV as guestar on Fri. (17), with dancers and **Bob Scott's** orch supporting . . . **Bill Stephenson**, head of sports dept. of CFRB, Canada's largest indie radio station, off to Switzerland to cover World Hockey Championships via daily tape, plus his play-by-play coverage for CBC . . . Skedded to start April 30 in the sports car race from Montreal to Vancouver (4,500 miles) is **Gill Christie** of CBLT-TV, who will drive with **Fred Thorne** as navigator. Pair's trip will be covered throughout by "Camera Canada," new CBC documentary series . . . **Frances Tobias** has snaffled the mother role in the first tv series of "Jake and the Kid," with **Murray Westgate** and **Rex Hagon** in the title parts.

IN DETROIT . . .

Lee McNew back from a two-week trip to the Congo and has taken over the 11 p.m. news on WXYZ-TV Saturdays and Sundays for special reports. McNew also is back on his regular 6 p.m. cross-the-board newscasts . . . WWJ-TV has a new mobile unit that is 35 feet long, 12 feet high and nine feet wide and contains the latest refinements for remote sight and sound broadcasting . . . WJBK-TV daytime programming has a new look for spring with "Amos 'n Andy," Dick Powell, "Video Village" and "Double Exposure," joining old-regulars which have new time slots—"Bob Murphy's Morning Show," "I Love Lucy" and "My Little Margie" . . . Newscaster **Lou Gordon** returns to WXYZ cross-the-board from 6:25 to 6:30 p.m. . . . WWJ will broadcast nine exhibition Detroit Tigers baseball games with Stroh Brewery, Speedway Petroleum and American Tobacco picking up the tab and **George Kell** and **Ernie Harwell** doing the play-by-play.

IN BALTIMORE . . .

George Jessel appears tomorrow at the twelfth annual Fellowship dinner of the Beth El Men's Club . . . **Fabian** appears same day on the Buddy Deane Show. Mayor Grady will present him with key to the city. **Tommy Edwards** was recent visitor to the show . . . **LaVerne Blackwell** is new sales secretary at WMAR-TV and new additions to the script department there are **Louise Drumel** and **Pat Campbell** . . . "Man the Maker," local art program, goes from a half-hour to full hour on WMAR-TV this week . . . **John Dos Passos**, resident author, was a guest on "Adler Invites" Sunday, WJZ-TV . . . **Howard E. Williams Jr.**, with 15 years experience in broadcast field, joins the WBAL Sports department . . . **John McClay**, general manager of WJZ-TV, spoke before Radio and TV Executives Buying and Selling Seminar in New York . . . "Learning to Read," aimed at "functionally illiterate" men and women, debuted Saturday on WBAL-TV, in cooperation with Adult Division of Baltimore Public Schools. **Mrs. Naomi Baur Bauernfiend** is instructor.

IN SAN FRANCISCO . . .

Phil Lasky, KPIX boss and WBC's vice president-West Coast, made a deep-dish speech to Frisco State College's Creative Arts Dept. and Business Administration School last week. In his speech he plugged for broader liberal education and, especially, "the faculty of expression and communication," which he felt too often "is conspicuous by its absence" among the current college crop . . . KGO-AM general manager **Elmer Wayne** and sales manager **Del Gore** in N. Y. for chats with John Blair Co. . . . KFRC's **Tom Marks** engaged to **Angie Sabella** . . . It's back to homebase for CBS-Radio's **Jules Dundes** — he was KCBS' first general manager after **Arthur Hull Hayes** was put in charge of the radio net's operation. Hayes brought Dundes east and now Dundes returns to KCBS and **Maurie Webster** heads east to run CBS-Radio's spot sales . . . KRON proud of landing two news shows in top 10 of ARB's January-February analysis . . . **Bill Guyman** peddled a new radio show—with Examiner's **Monique Benoit**—to KGO . . . KSFO's **Al Collins** doing a fortnight at the Nev.

IN MEMPHIS . . .

Tom Tichenor, WKNO-TV (educational channel) director, has exited this post to join the new Broadway musical "Carnival". . . WMCT station chief **Earl Moreland** told VARIETY that two RCA tv tape machines have been installed at Channel 5 . . . **M. J. Vossee**, ad exec here for many years has joined the WDIA sales staff . . . **Gene Plumstead** has exited his post as Plough Radio veepee to join Westinghouse's WKY in Cleveland . . . **Charlie De Vois**, WMPS skipper, back in harness after a siege in the hospital . . . Ditto for **Tys Terwey**, station's newshawk . . . WMC, NBC radio affiliate, again airing the full St. Louis Cardinal baseball sked . . . **Jack Eaton**, sportscaster of the same station, will air the NIT cage games of Memphis State Univ. direct from New York's Madison Square Garden . . . Plough radio prexy **Harold Kreistein** back at his desk after a looksee at his Chicago WJJD market.

IN MINNEAPOLIS . . .

FCC has approved purchase of Des Moines radio station KWKY by Tedesco, Inc., St. Paul, from General Broadcasting Services of Iowa. Tedesco also has applications pending for purchase of WMIN, St. Paul, and KBLO, Hot Springs, Ark., and is planning construction of new stations at Green Bay, Wis., and Hibbing, Minn. . . . Univ. of Minnesota department of radio-tv broadcasting is filming series of 13 programs on cancer research, detection and treatment for national distribution to commercial and educational tv stations. Series is being financed by $92,000 grant from the U. S. Public Health Service . . . WCCO-TV, Twin Cities CBS affiliate, has received two TV Radio Mirror gold medal awards. Station's "WCCO Television Reports" was named "best tv public service program, midwest states." Original musical "Christmas in the Air" was honored as best tv music program in the area . . . WTCN Radio preemed "Harmon Killebrew Sports" show Sunday (12), series of daily, five-minute sportscasts . . . North Dakota legislature has passed a bill providing $47,000 for preliminary negotiations to set up an educational tv network in the state.

IN PITTSBURGH . . .

George Jessel taped his whole 13 weeks of commentary on his "Hall of Fame" series on WIIC in one afternoon and then went over to Concordia Club for a club date. He said that if the series is successful he would like to do it in other cities . . . **Ed King**, whose "Party Line" with his wife, Wendy, is the most popular nighttime radio show here, was given an award by TV Radio Mirror for his reporting on Castro's Cuba . . . **Al Abrams**, sports editor of the Post Gazette, is doing filmed reports from Fort Myers, Fla., on the Pirates for WTAE. **Sunnie Jennings**, the new femme newscaster at KDKA-TV, is on hand for her station and **Mal Alberts** ditto for WIIC . . . **Don Hoak**, Pirate third baseman, will do a weekly Saturday program at 11:15 p.m. for KDKA-TV. He will leave tapes behind when the team's on the road. The station will carry a minimum of 35 Pirate games this year. **Jack Berger**, Pirate publicist, will also have a show this season with a weekly series every Friday at 6:30 over WWSW with **Joe Tucker**, dean of the Pitt sports announcers . . . **Harry Kodinsky** is planning a series of telethons in England and is also mulling over the idea of staging a series of shows from a ship for cities along both the Atlantic and Pacific seaboard.

'Sports Spectacular'

Continued from page 43

how long he expects it to take to achieve major league quality in the club, and other aspects of the setup); a show devoted to a mixed foursome on a par three golf course to see if the femme pros can beat the men where distance is no factor.

Also slated is the Florida-State U. Collegiate Circus, in which 100 college students stage a for-credit circus; a show devoted to Sports Down Under, featuring such unique sports as shark shooting and buffalo roping from airplanes; sports at a State Fair, including boxing bouts with a pro taking on all comers and the trotters; possible pickup of the National Polo Championships; ditto the National Air Races. Also the Laconia (N.H.) Motorcycle Rally. Also on the agenda, if it can be done properly, is a one-hour evaluation of the real state of American physical fitness.

Show marks the first major effort to program a general sports show in prime time. There have been boxing bouts, bowling shows, etc., in prime hours, but always dedicated to a specific sport and given events, rather than hitting highlights of different sports or going for the offbeat or unusual.

Cooper Agency Expands

Frank Cooper Associates agency is expanding its New York branch. Agency just moved into larger quarters, transferred one agent from the Coast to Gotham and signed its own business manager.

Martin Rosen, out of the Cooper homeoffice on the Coast, has moved east to work with the tv department and as eastern head of the literary department, which has had a run of 18 picture sales of books in the past 13 months. And Donald Sipes, out of NBC business affairs, has joined the agency as eastern biz affairs boss under N. Y. veep Sy Fischer.

Radio Review

PATTERSON-JOHANSSON TITLE FIGHT
With Les Keiter, Howard Cosell
Producer: Sports Program, Inc.
Director: James Colligan
45 Mins., Mon. (13), 10:15 p.m.
MENNEN, CARLING BREWING, STUDEBAKER-PACKARD
WABC, Miami
(Warwick & Legler; Lang, Fisher & Stashower; D'Arcy)

If radio fight coverage isn't an anachronism, blow-by-blow man Les Keiter and color man Howard Cosell made this event sound like it, with old-fashioned sensationalizing that had to sound very corny to the vast audience sophisticated by boxing on video.

Penny-dreadful spieling wasn't helped much by a zealous organist who may have been left over from the preceding rally of evangelist Billy Graham (was that a hymnal the organ struck up when Johansson took the count in the sixth round?). This organ was on full feed at all times, and when it wasn't sounding like a revival meeting, it was sounding like accomp for a roller rink.

Anyhow, the sound medium served as a conveyor of instant reportage on the third-time-around heavyweight title bout between Floyd Patterson and Swede challenger Ingemar Johansson and all the razzle-dazzle at least had the support of an exciting bout.

Broadcast, produced for the ABC Radio web by Sports Programs, was fed to 485 U.S. stations, another 70 in Canada. Mennen Co. bankrolled a half; Carling Brewing had all but four major markets; and Studebaker-Packard had part of the tab for New York, San Francisco, Chicago and Los Angeles.

Bill.

Flamingo

Continued from page 27

Catholic Legion of Decency C-rating (condemned for all). Pix were originally distributed with a contractual rider that stations not desiring to play them could turn them back for another title.

Several stations did play C pix without incident. But public howls went up, or threatened to, in Atlanta (for sure), San Antonio, Seattle, Cedar Rapids, Mich., and elsewhere. In one city, the station manager, under public pressure, accused Flamingo of slipping a C picture in on him. In another, a high-ranking cleric called the station and threatened a boycott of sponsor products.

Reich Stations

Continued from page 1

West Germany and can be played for a nickel a spin on thousands of West German jukeboxes.

But the two stations which have banned the record protest that Presley has commercialized and thus ruined an old German classic. Popularizations of the traditional German folk songs are causing the old versions to die out, according to one Bavarian radio network official.

"Four out of five songs that our kids sing today are modern hits," he reported. "Only one is a folk song." He also regretted that two other old German favorites, "Good Moon" and "Sleep My Prince," are now reeling out in Dixieland versions.

"We will fight this invasion with all our strength," a radio spokesman said. "We won't let foreigners dictate to us."

ACTION THAT WINS BIG SHARES, BIG RATINGS!
"TWO FACES WEST"
BIRMINGHAM 61% Audience Share 30. Rating
ERIE 74% Audience Share 35. Rating
LUBBOCK 80% Audience Share 36. Rating
Source: ARB 11/60
For Further Details Contact
SCREEN GEMS, INC.
TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.
711 Fifth Avenue, New York 22 PL 1-4432
NEW YORK DETROIT CHICAGO DALLAS HOLLYWOOD ATLANTA TORONTO

HEP REP
TvAR...a new breed of reps. Small list of big stations. Big staff of Spot Specialists. Deep Research. Videotape Service. A new right arm for agencies...
TvAR
TELEVISION ADVERTISING REPRESENTATIVES, INC.

THE FIRST 21 MAJOR MARKET BREAKDOWN

Shows An

18.0 RATING and 30.2 SHARE

In Early Evening Time

*AND AS WE GO TO PRESS—THE LATEST RATINGS IN EVERY CITY ARE CLIMBING STILL HIGHER!

MR. ED

Starring

ALAN YOUNG

Co-starring

CONNIE HINES LARRY KEATING

Produced and Directed By
ARTHUR LUBIN

•

Sponsored Nationally by STUDEBAKER LARK DEALERS
Through D'ARCY ADVERTISING AGENCY, CO.

FILMWAYS TELEVISION

Television Reviews

Continued from page 35

bright, inventive and at times hilarious. Opening sketch, with Kovacs as a detective and Conreid a gangster shooting it out in a warehouse only to have Pat Carroll and Edie Adams as their wives show up with housewives complaints ("there's just no excitement in our lives anymore") was likewise a clever bit.

Agenda also included Kovacs' standby Percy Dovetonsils character, this time as a private eye. If the sketch didn't quite come off, his opening poem about Sam, the space chimp, did, and in the best Ogden Nash style. A takeoff on "Peter Gunn," titled "Peter Legato," had its good moments (best was Miss Adams' impression of Lola Albright) but it was too long.

Among the shorter items, the best was Kovacs' Nairobi Trio sketch in a pantomime of a safe-cracking bit; this will probably find its way into Kovacs' growing repertory—in fact, he's got so many good numbers in the Nairobi catalogue, he could probably do a half-hour special on that alone. Miss Carroll had an okay special material song as a private eye's love-smitten secretary; Miss Adams did one of her song-without-words numbers, to Debussy music, with effectiveness; finally an ensemble dance number pegged to a pursuit was well done, if somewhat pretentious.

Barry Shear directed the hour at a fast and inventive clip, and Liebman's production trappings were all at a high standard. In these U.S. Steel specials, Liebman's track record so far has consisted of big hits or dismal flops, with no in-between; this one improves his batting average considerably.

Chan.

DATELINE ROME: FASHION IS NEWS
With Celeste Holm; host-narrator, Domenico Medugno
Prod.-Dir.: Mel London
Writer: Maureen Fountain
30 Mins.; Sun. (12), 11:15 p.m.
ALITALIA AIR LINES
WNBC-TV (tape)
(Gardner)

Skirts, blouses, panchos and coats, draped on comely models, were the mainstays of this fashion show, vidtaped in Rome. Celeste Holm, as host, in her interludes with Italy's romantic vocalist, Domenico Medugno, overplayed sentimentality to a fault. She was absolutely gushing.

Half-hour show was strictly for the femmes, with the entertainment values small and studied. Fashion portion, though, which was the bulk of the outing, must have been of keen interest to women. The dresses were created by leading designers on the continent and the fashion splash, against Rome's unique backgrounds, looked like still's from leading women's mags transferred to the tv screen.

Macy's received an ample plug, although Alitalia Air Lines was the sponsor of record. Catch line for Macy's in the narration was that these dresses displayed on tv Sunday (12) were available in popular priced reproductions the following day at Macy's.

Medugno, in his rich, romantic voice, sang a few numbers, but with those models and Celeste Holm gushing, they never escaped the artificiality of the moment. The show rested on the display of fashions, which was ample. Color, of course, would have been a big plus, but may have been prohibitive in costs for this local telecast. Show was part of WNBC-TV's "Salute to Italy" weeklong program fete.

Horo.

MOTHER & DAUGHTER
With Patricia Neal, Arthur Hill, Lynn Liring, Pauline Frederick, Trude Lash
Prod., Dir., Writer: George Lefferts
60 Mins., Thurs., 4 p.m.
PUREX
NBC-TV from N. Y.

"Mother and Daughter," one of the hour-long Purex specials for women, probes into strange territory for daytime viewing. Their stanza concerned itself with a teenager whose resentment of parental authority spilled over into rebellion.

The yarn was clothed in authority, with Pauline Frederick, who also covers the UN for NBC, providing the commentary and an interview session afterward. There were also the production gimmicks of sets with stark frameworks to provide an unusual dramatic touch, and spinning reels of tape to suggest that all this had been mulled over by authorities in the field.

These accoutrements helped in creating an atmosphere of authenticity, but even at that, there seemed to be too much concession to the time of day. In form and construction it remained a daytimer with the story told in soap-opera terms, albeit superior ones. The portrayals by Patricia Neal and Arthur Hill as the parents, and Lynn Loring as the daughter, were of rather high calibre. Miss Frederick's commentary also helped to place the show on a superior level.

Jose.

Chicago's Luxury Hotel

DRIVE-IN PARKING • RESTAURANT-LOUNGE
PRIVATE BANQUET & MEETING ROOMS
For reservations, write, wire, phone Executive House; or see your local travel agent.
71 E. Wacker Dr., Chicago 1, Ill. Financial 6-7100
A. M. QUARLES, General Manager
Opening early 1961, another EXECUTIVE HOUSE Washington, D.C.

Gen. Mills

Continued from page 25

Mills currently has two versions of the half-hour "Rocky & His Friends" in weekend ABC-TV time. Part of "King Leonardo" on NBC weekends and some "Lone Ranger" and soap opera money floating around the airwaves too. Then there are some Wheaties baseball billings that might be available. It all comes to a lot of loot.

NBC and CBS might try to make room for some of the General Mills "action" programs in their weekend schedules, if the bankroll now at ABC-TV cannot otherwise be diverted.

Most of the daytime money for General Mills is disbursed by Dancer-Fitzgerald-Sample agency and "Bride" is held by BBDO, but the two agencies appear to be working together on arranging a proper alliance for their collective video offspring.

ABC-TV, where a "Bride" does not appear to be part of the picture, is nonetheless still negotiating to hold onto the strip show money. NBC-TV is willing to open up a Friday night half-hour for "Bride" possibly 9:30 p.m. (with the Jane Powell show, owned by Pepsi-Cola and American Tobacco, at 9 p.m.). CBS is talking Fridays, too.

In short, "Bride" overnight has become warm—like brides are supposed to be.

Foreign TV Followup

Continued from page 34

married secretly, and was prepared to ease over father's disapproval.

But it appeared that they were quite right about the young fellow. He did a moonlight flit from the town. Martha overhead their talk, but wouldn't confess her mistake; her pride wouldn't let her. So she took a train to join the runaway husband, knowing that she wouldn't find him but preferring loneliness to an admission of her folly.

Trouble with all this was that the plot could be told in 30 minutes but was allotted 60. So Foote tricked it out with irrelevant and yawnsome padding, not reaching his crisis until the piece was more than half way through. Equally, the sensitivity of the girl wasn't fully established and her final journey was thus not especially pathetic, merely a youthful bit of idiocy.

However, Susannah Yorke supplied delicacy and a haunting despair and did much to work up sympathy. Joan Newell, as the worried mum, and first-class, and Jane Asher, as Martha's younger sister, touched in some grave and gay moments.

The deep-South ambience, with its snobbish distinctions (time was 1915), was captured well in Disley Jones' sets and in Toby Robertson's otherwise clumsy direction.

Otta.

The Sunday-Night Play

BBC-TV's most important dramatic skein, "Sunday-Night Play," came up with an intriguing item in Leo Lehman's "A Reason for Staying." With literate dialog and a satisfying theme, it finally disappointed only because it lacked variety of incident and emotional horse-power.

The General (Anthony Quayle) was the wartime hero of an unspecified European country now overrun by the Commies. Working in a London bakery, he was the focal point of the comical emigre government that met in a club. Suddenly, a comrade-in-arms turns up, sent by the Red government to persuade the General to return home and lend his support to the regime. This man, Raneki (Denholm Elliott), had powerful arguments at his disposal. What was the point of wasting his hopes in a fruitless cause? The Reds were permanently in charge, most of the General's former friends were on their side, and his country needed him to avert another Budapest.

All this was bitingly expressed, and given force by the glimpses of the arid lives led by the other emigres. But the drama fell down when it came to the General's reply. All he could say was that he was too old and tired, had acquired fresh loyalties to his workmates and his new country. In fact, he just wanted to be left alone and wouldn't be roused.

Thus Lehman muffed his chances when he came to the crisis, and the argument languidly petered out, with Raneki packing his bags for the East and the General settling back into his groove. What promised to be a mind-nudging political set-to died on its feet. A quaint side-interest was provided by Nicole (Heather Sears), an idealistic young maiden who attempted to stir up the slumbering General by, most improbably, trying to seduce him. But this didn't give much kick to the plot.

Still, in its sleepy way, "A Reason for Staying" kept the interest. Much credit for this was due to Anthony Quayle, who gave a memorable panegyric of British virtues, to the taut and incisive performance of Denholm Elliott, and to the exact and convincing production of Alvin Rakoff, who captured flawlessly the purposeless harking-back to the past and an impossible future of the refugees. In minor parts, Cyril Raymond, Warren Mitchell, and Richard Warner clicked, and Ruth Dunning scored as the General's sympathetic friend.

Otta.

Inside Stuff—Radio-TV

Zenith Radio Corp., whose stocks continuously ride the upward line, leveled during the fourth quarter of 1960, ending Dec. 31. Consolidated earnings totaled $15,225,819, or $5.11 per share, representing the second highest earning rate in Zenith's 42-year history, exceeded only by the record year of '59 when earnings topped $16,000,000.

Consolidated sales for the year, which netted $254,111,740, also second in company history, dipped 2% below the record $260,033,866 reported for 1959.

Prexy Joseph S. Wright explained that sales and profits were affected by a general decline in economic activity, plus an August strike which shut down Zenith's main plants for the first time in the company's history.

CBS-TV's "The Spy Next Door," presented last month on "Armstrong Circle Theatre" after some initial reluctance, has been tapped for a special showing at National Military-Industrial and Educational Conference in Chicago on April 12. Conference is a project of the Institute for American Strategy, whose objective is described as that of "furthering public understanding of the totalitarian challenge to American freedom."

Film, a dramatization of Communist espionage in the U. S., based on actual cases, was held back by the web a couple weeks as not to impair Soviet-U. S. relations immediately after the Presidential Inauguration.

TV Guide has hired the John Golden Theatre for the Tuesday, April 18 performance of Nichols & May. It's part of a series of festivities that night for which the magazine is bringing together top agency and network tv brass "just to talk and have fun."

Mag's owner Walter Annenberg, who heads the entire Triangle chain, the Morning Telegraph and the Philadelphia Inquirer, is starting things off that night by hosting a "private party" at 21 for web and certain agency toppers and for some of his family. They move to the Golden where the 790 seats have been reserved for a wider array of agency and network executive and performing talent. Windup comes at a bash set at Sardi's West.

To commemorate the eighth anniversary of Annenberg's purchase of Guide, it'll cost the publisher at least $25,000.

Director Seymour Robbie has been on a bicycle throughout the east for the past several weeks. Started when he was up in Boston doing a show for the educational station there, WGBH-TV, and he got a hurry-up call from his agent to proceed from there to Detroit to direct an industrial film for General Motors.

In Detroit, the agent, Sy Fischer of the Frank Cooper office, called again—he had a deal for Robbie to direct the Jackie Gleason show. Finishing the GM pic, Robbie flew back to N. Y. to do Gleason, then moved to Miami for the two shows which originated there.

Fischer, who doesn't know how to dial local calls, called Robbie there with a new assignment—the directing chores on the March 26 "Omnibus," starring Edie Adams in "An Omnibus of American Songs."

Fifty radio-tv manufacturers and suppliers plan to exhibit at the annual convention of National Assn. of Broadcasters in D.C. this May. NAB said it will be the biggest equipment exhibition in the 39-year history of its annual conclaves.

Among firms which have already contracted for exhibit space are: Capitol Records, General Electric, Minneapolis-Honeywell, Programatic Broadcasting Service, RCA, and TelePrompter Corp.

Licensing Corp. of America, which does the merchandising for various tele and film properties as well as personalities, is expanding to the Coast. Jay Emmett, board chairman of the firm, planed into Hollywood to open LCA of California. Coast operation will be headed by Don Henley and Henry Hurt.

LCA was formed several months ago in New York as the result of the merger of three firms, Jay Emmett Enterprises, Allan Stone & Leon Newman and Sid Rubin Enterprises.

Bob Keeshin (CBS-TV's "Capt. Kangaroo") is staging one of his "Fun With Music" concerts in Chicago May 7 at the 5,000-seat McCormick Place auditorium. Show will be taped by WBBM-TV, the local CBS o&o, and telecast the following Saturday (14) at 6 p.m. preempting "Lassie" and "Dennis the Menace." Keeshin, who has put on his music bash for moppets previously in Philly and Los Angeles, will use the WBBM orchestra augmented to 60 pieces, with Caesar Petrillo conducting. Telecast will be sponsored by Certified Food Stores.

Athens, Ga.—Samuel Dress has joined WGTV, U. of Georgia's educational station, as assistant production manager. A native of Providence, R. I., he worked with WHDH-TV, Boston.

Ampex Net Down

Redwood City, Cal., March 14.

Ampex's net loss for the quarter ending Jan. 31 was $1,762,000 on sales of $17,372,000, against year-ago earnings for the quarter of $659,000 or 9 cents a share on sales of $17,685,000.

The loss was reported by Ampex President George I. Long Jr., who earlier had forecast the quarter might show a deficit of nearly $2,000,000.

Long said a combination of factors, including heavy initial start-up costs for several new products, accounted for the quarter's red ink.

For the nine months ended Jan. 31 Ampex showed a net loss of $1,303,000 on sales of $53,073,000.

IDEAL! 6,000 SQ. FT.!
Right Off Broadway
Sound-Studio Space
6,000 sq. ft. Divided Into 3 Floors! Also Separate! Excellent for Record Co., T.V., Stage, Screen Releasing or Dance Studio. Modern Elevator Bldg.
234 West 56 Street, New York, N. Y.
WOrth 2-1370

EVERY DAY ON EVERY CHANNEL TV
BROOKS COSTUMES
3 West 61st St., N.Y.C.-Tel. PL 7-5800

Edward Petry & Co., Inc.
Television Division
The Original Station Representative
BEST IN SPOT TV

KOB-TV.....Albuquerque
WSB-TV.....Atlanta
KERO-TV.....Bakersfield
WBAL-TV.....Baltimore
WGR-TV.....Buffalo
WGN-TV.....Chicago
WFAA-TV.....Dallas
WNEM-TV....Flint-Bay City
KPRC-TV.....Houston
WDAF-TV.....Kansas City
KARK-TV.....Little Rock
KCOP.....Los Angeles
WPST-TV.....Miami
WISN-TV.....Milwaukee
KSTP-TV.Minneapolis-St.Paul
WSM-TV.....Nashville
WNEW-TV.....New York
WTAR-TV.....Norfolk
KWTV.....Oklahoma City
KMTV.....Omaha
KPTV.....Portland, Ore.
WJAR-TV.....Providence
WTVD.....Raleigh-Durham
WROC-TV.....Rochester
KCRA-TV.....Sacramento
WOAI-TV.....San Antonio
KFMB-TV.....San Diego
WNEP-TV.Scranton-Wilkes Barre
KREM-TV.....Spokane
KVOO-TV.....Tulsa

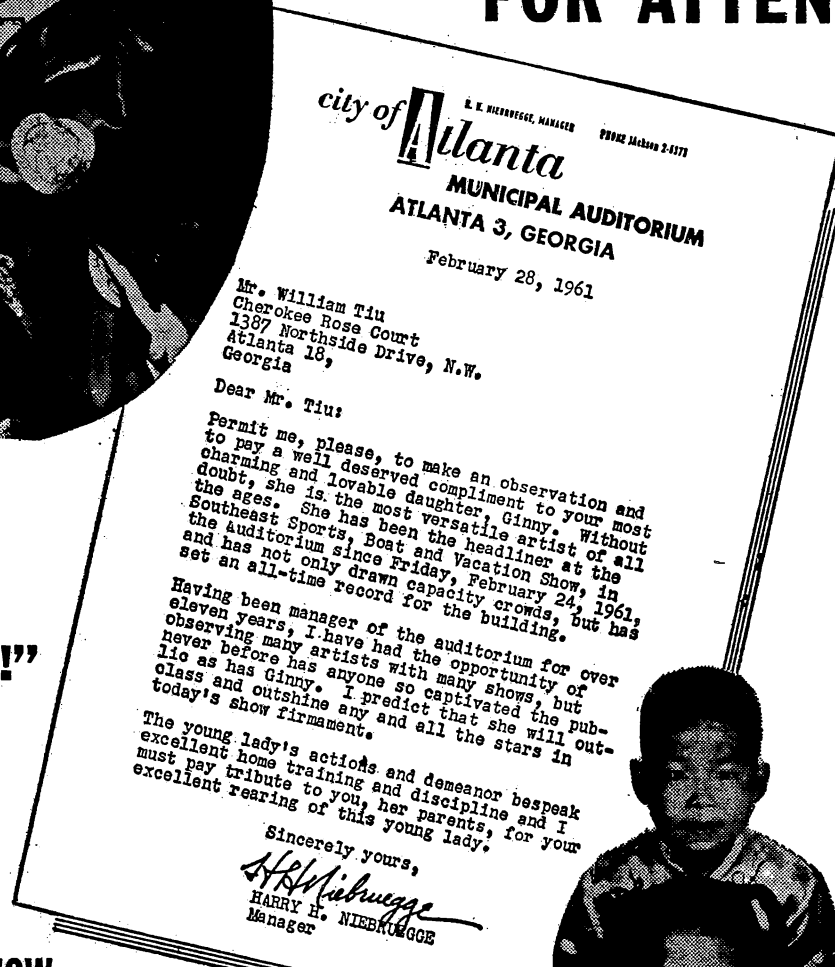
GINNY TIU

THE CHINA DOLL
and the HAPPY TIUS...

"I predict that she will outclass and outshine any and all the Stars in today's show firmament."

—Harry H. Niebruegge, Manager,
Municipal Auditorium, Atlanta, Ga.

BREAKS ALL RECORDS FOR ATTENDANCE



city of Atlanta

H. H. NIEBRUEGGE, MANAGER PHONE JAckson 2-6171

MUNICIPAL AUDITORIUM
ATLANTA 3, GEORGIA

February 28, 1961

Mr. William Tiu
Cherokee Rose Court
1387 Northside Drive, N.W.
Atlanta 18,
Georgia

Dear Mr. Tiu:

Permit me, please, to make an observation and to pay a well deserved compliment to your most charming and lovable daughter, Ginny. Without doubt, she is the most versatile artist of all the ages. She has been the headliner at the Southeast Sports, Boat and Vacation Show, in the Auditorium since Friday, February 24, 1961, and has not only drawn capacity crowds, but has set an all-time record for the building.

Having been manager of the auditorium for over eleven years, I have had the opportunity of observing many artists with many shows, but never before has anyone so captivated the public as has Ginny. I predict that she will outclass and outshine any and all the stars in today's show firmament.

The young lady's actions and demeanor bespeak excellent home training and discipline and I must pay tribute to you, her parents, for your excellent rearing of this young lady.

Sincerely yours,

H. H. Niebruegge

HARRY H. NIEBRUEGGE
Manager

YAKIMA
Washington
State Fair

PHOENIX
Arizona
State Fair

●

Next Appearances:

Des Moines, Iowa
SPORTS, BOAT and VACATION SHOW
March 21-28

Dallas, Texas
SPORTS, BOAT and VACATION SHOW
April 8-17

●

"THE GREATEST!"
Jimmy Durante

●

Stars In

PERRY COMO SHOW
March 22

BACHELOR FATHER TV
March 23

for STATE FAIRS, INDUSTRIAL SHOWS, AUDITORIUMS

General Artists Corporation
NEW YORK CHICAGO BEVERLY HILLS CINCINNATI DALLAS LONDON

GABBE, LUTZ, HELLER & LOEB
Personal Management
New York — Hollywood

GEORGE H. MAINES Manager Public Relations
c/o WILLIAM TIU, 2017 No. Vine St., Hollywood, Calif.

Paar-Sullivan TV Feud

Continued from page 24

for the debate, a hassle that was settled when Paar promised they'd behave.

The debate was off, but the real problem, obscured both by headlines and the emotional heat, remained. What constitutes a "performance" by a bonafide performer who has a stock of anecdotes and a variety of routines? This, presumably, is what Sullivan had in mind when he notified the major talent agencies last week that henceforth any performer appearing on the Paar show for the scale fee of $320 would get that same sum and no more for an appearance on his show, which normally pays up to $7,500 for a guest shot.

Story broke or was leaked last Thursday (9) in Jack O'Brian's N. Y. Journal-American column, and Paar immediately hopped on that same night for a tearful on-the-air session that ranged from pleas to threats and challenges to Sullivan's position. But the O'Brian piece was far from clear on what Sullivan had in mind, and the following day, Sullivan amplified his position to point out that he had in mind a bonafide performance—"if he's going to do a night club routine, he's giving a performance"—as opposed to merely witty conversation.

Question in reality got down to a matter of specific personalities—Myron Cohen, who cancelled out of the Thursday night Paar show because of the Sullivan ukase, would probably have delved into his backlog of nitery stories for his appearance, while Joey Bishop, a Paar adherent, wouldn't. Similar borderline case is Sam Levenson, whose appearance on the Paar show apparently teed Sullivan off to the point where he issued the ultimatum. While Levenson writes an original routine for every Sullivan show he does, he's nevertheless a storyteller rather than a conversationalist, and the similarity in routines is what Sullivan had in mind.

A second basic point is the "medium" of the appearance, with the Paar show naturally comprising a smaller audience and a different type of "performance" than an appearance on the Sullivan show. As one non-trade layman put it in a discussion of the hassle: "Let's face it, comics get paid immense sums in Las Vegas and then will work for next to nothing in summer stock. It's a different kind of exposure." This, apart from the economics of the Paar show, which though it probably could permit over-scale payment, couldn't hope to compete with Sullivan on an even basis for talent.

But these issues were obscured in the eagerness of the boys to grab headlines. Paar went on the air without calling Sullivan for confirmation or clarification of the O'Brian piece, and the next morning the Journal-American used the story as its Page One streamer. Both the Post and World-Telegram & Sun, breaking with lesser stories in their early editions, moved the "feud" up to lead-story status for the middle and late editions.

Meanwhile, Paar in his eagerness to do battle, put several performers on the spot as they "declared themselves" for either party. Bishop and Buddy Hackett appeared on Thursday's Paar show to reassure him they were on his side; Shelley Berman, Jonathan Winters and others also told Paar to count them in. Cohen, Levenson and others said they'd stick with Sullivan.

Most revealing episode occurred on the Paar show that night when Paar said that he'd now be able to see how loyal his friends really were. He said he had called Bishop's home that afternoon, "but suddenly he couldn't be reached." He was about to tear into Bishop when the comic himself stepped out on stage and took Paar completely by surprise.

Though the newspapers gave the "feud" full coverage, there were indications that a sizeable proportion of the public couldn't have cared less. One such indication was the ratings—the Thursday night Paar segment, though not publicized in advance, had poorer ratings than the Thursday previous; the Friday segment, though a taped-repeat of the week's best and therefore offering viewers the possibility of seeing what they missed the night before, was also lower than the previous Friday. And Sullivan's Sunday show, according to Arbitron, had a lower rating than the March 5 Sullivan show.

Another index was the reaction of the Thomson newspapers (Sunday Times) of London, whose Arnold Field, on a roving assignment in the U. S., queried his homeoffice on whether they wanted coverage. Answer was "Who cares?"

Best crack on the entire affair came from Jackie Gleason, who sent Paar a wire offering him $320 to appear as a conversationalist on Gleason's own CBS Friday night show. No reply, nor was one expected.

2 Hour Shows Out Of Revue Shop Eyed by CBS; Chill Wills, Derek Set

Chill Wills, up for a supporting actor nomination in the current Oscar race for his "Alamo" role, has been signed by CBS-TV along with John Derek to star in "Frontier Circus," one of two hourlong pilots which Revue Productions is filming for the network.

Other pilot is "The Investigators," which stars James Franciscus and James Philbrook. Both are currently in production, and both are candidates for the two prime hours still open on the network, the Wednesday 8:30-9:30 period and the Friday 10-11 slot. The CBS commitment with Revue calls for the network to pay for 13 segments of one of the two properties, but the web hasn't yet decided which one to order. Web doesn't have to use the 13 shows either, though of course it must pay for them.

Unusual wrinkle to the "Frontier Circus" casting is that Wills and Derek were signed by the network to web talent contracts, rather than by Revue, the producer. Ordinarily, the packager handles all casting deals, but in this instance CBS-TV wanted a hold on the talent and also was able to offer better terms than Revue was willing to put forward in order to grab Wills and Derek. In another instance, CBS put one of its contract players into the lead of "The Jayhawkers," pilot which 20th-Fox TV is doing for the network.

Ed Conway's Pitt Shift

Pittsburgh, March 14.

Ed Conway, the 11 p.m. newscaster for WIIC here since 1957, has been hired by WTAE to replace Ray Scott as sports director.

The appointment came as a big surprise here and left WIIC with a big gap in its news department. Bob Cochran and Mark Schaeffer are filling in until a replacement for Conway is found.

Prior to his arrival in Pittsburgh, Conway was sports director for WORK, York, Pa., and WCMB TV and WCMB, Harrisburg.

What the Talent Agents Are Saying

"There was no necessity for the Sullivan-Paar salary squabble to come out in the open," is the concensus of talent agency thinking on the controversy between the two show toppers. One exec said, "A guy reading about the salaries paid to entertainers resents this situation since he feels that he works just as hard and has a helluva time trying to buy his kid a new winter coat. Both Sullivan and Paar can only lose."

Currently, machinery exists so that a performer can be forced to make a choice and stick with it. He cited the "before and after" clause in all agency contracts. A performer signing a guest shot pact specifies that he will not appear on any other show for 21 days prior to his appearance and eight days afterward. Strict enforcement of that rule and an entertainer will be forced to take a stand."

It's pointed out that an entertainer based in New York where both the Sullivan and Paar shows generally originate, will have to make an alliance. He can only work occasionally on either the Garry Moore, Perry Como, Sullivan or Paar shows under these circumstances, and it would be unwise for him to move into a lower paying bracket consciously. A Hollywood visitor is in New York for a limited time, and he would have to make his choice and get out of town since it's unlikely he'll hang around for more than a month, the total of the before and after time.

One exec General Artists Corp. pointed out that he recently asked the booker for the Garry Moore show for a waiver to permit a name act to go on Jack Paar. The booker, he claimed, refused saying, "Especially Jack Paar." The Moore show is one that rigidly enforces this edict of 21 days before and eight afterward. The show producers would like more, "but that's all we'll give 'em," said the agent.

Another factor that has made the agencies bitter at the outbreak is the fact that "each show has its place." The Paar layout permits a performer a wide lattitude. He doesn't even have to even go near his specialty. He comes on to show the public an entirely different side. He's relaxed, isn't confined to a script and is permitted to become a nice guy or a clever fellow or any combination of personalities. On Sullivan he has to be a polished professional, and he stands or falls on that. If an act makes good on either show, he is wanted in a lot of places. Each has been known to enhance the value of a performer.

On a purely business basis, opinion seemed evenly divided. While many more claimed that a Paar shot seemed more desirable to newcomers, many felt that a heavy registration on Sullivan would be better suited to the top earners. They also pointed out that Sullivan has little need for newcomers, unless some angle is involved.

The agents, however, clucked at the utter waste of feeling and all that publicity which can only harm both of them. "Even if there is a winner, he's gotta lose."

MILWAUKEE BRAVES' 3-SPONSOR PARLAY

Milwaukee, March 14.

WTMJ, The Milwaukee Journal station, will provide extensive coverage of Milwaukee Braves baseball activities, including play-by-play exhibition and regular season games, plus a variety of "satellite" programming.

Sponsors for Braves play-by-play, include the Miller Brewing Co., associated with these broadcasts since the Braves moved to Milwaukee, in 1953, the Clark Oil & Refining Co., and the American Tobacco Co., for dual filter Tareytons. This will be the seventh year of Braves sponsorship for Clark and second year for American Tobacco.

Broadcasts will include 18 exhibition games, starting March 11, plus the entire 154-game regular season.

Houston—Robert W. Dundas, announcer and m.c. for KPRC-TV here has resigned his post to join the staff of Erwin Wasey, Ruthrauff & Ryan as an account exec and manager of the agency's local office.

VARIETY ARB FEATURE FILM CHART

(Continued from page 46)

WFAA Average Rating: 4 Average Share: 50

FRIDAYS 11:30-1:15
Program: CHANNEL 8 THEATRE

Nov. 11 "THE FIRST TRAVELLING SALESLADY"
Ginger Rogers, Carol Channing
1956, Universal, Show Corp. of America, 1st Run

Nov. 18 "SUSAN SLEPT HERE"
Dick Powell, Debbie Reynolds
1954, RKO, Show Corp. of America, 1st Run

COMPETITION

PROGRAM	STATION & AVG. RATING
Jack Paar 10:45-12:00	WBAP 5
Movietime 10:45-12:30	KRLD 3
Starlight Theatre 11:00-12:45	KTVT 2
News, Almanac, Mys. 12:00-12:15	WBAP 1
Midnight Mystery 12:15-12:30	WBAP 1

WBAP Average Rating: 12 Average Share: 39

SATURDAYS 5:00-6:30
Program: SATURDAY SHOWCASE

Nov. 12 "THE GUILT OF JANET AMES"
Rosalind Russell, Melvyn Douglas
1947, Columbia, Screen Gems, Repeat

Nov. 19 "THE THING"
Kenneth Tobey, Margaret Sheridan, Dewey Martin
1951, RKO, UAA, Repeat

COMPETITION

PROGRAM	STATION & AVG. RATING
Wrestling 5:00-6:00	KRLD 6
All Star Golf 5:00-6:00	WFAA 7
Star Theatre 5:00-6:00	KTVT 4
News 6:00-6:15	KRLD 17
Police Report, Wea. 6:15-6:30	KRLD 18
8 Lives, Expedition 6:00-6:30	WFAA 6
Football Scoreboard 6:00-6:30	KTVT 2

KRLD Average Rating: 7 Average Share: 70

SUNDAYS 11:00-12:00
Program: WESTERN THEATRE

Nov. 13 "RANGELAND EMPIRE"
James Ellison, Russell Haydon
1950, Lippert, Guild Films, Repeat

Nov. 20 "I SHOT BILLY THE KID"
Don Barry, Tom Neal, Robert Lowery
1951, Lippert, Guild Films, Repeat

COMPETITION

PROGRAM	STATION & AVG. RATING
Baptist, Methodist 11:00-12:00	WBAP 1
Christian, Presb. 11:00-11:30	WFAA 3
Methodist Church 11:00-12:00	KTVT 1
Church Presents 11:30-12:00	WFAA 1

FRENCH PHONES

Variety of styles with and without dials in nickel plate with baked enamel finish. Elegant deluxe model in 23 Kt gold plated available for private use or executive gifts. Decorator inquiries invited.

George's 6 Ave. at 54 St. New York 19
FURNITURE GALLERIES
COlumbus 5-7520

Prop rental dept has vast collection of usual and unusual furniture from every period. Available to TV, Photo Studios, Films.

Mgt. William Morris Agency

EMMETT KELLY
Mgt.: LEONARD GREEN
300 E. 51st St., New York
PL 2-1744

The Measure Of A Station's Quality For Advertisers And Agencies!

ATAS Committees On Int'l Assembly

First International Assembly of the Television Arts & Sciences, to be held in New York Nov. 4-11, yesterday (14) announced chairmen and co-chairmen who will be in charge of the 15 committees handling details for the worldwide broadcasting confab.

The committee heads are currently enlisting membership from the industry to help iron out details of the forums, panels, screenings, demonstrations etc., that will be held for the several hundred delegates expected from both tv and non-tv nations.

Headed by Assembly chairman Ed Sullivan, the committee chairmen and co-chairmen (in that order) are: agenda committee: Richard Pack, WBC, and Richard Heffner, CBS; facilities: Cornelius K. Sullivan, NBC; finance: Ted Bergmann (acting chairman), Revlon, and Jack Wrather, Jack Wrather Organization; guilds, crafts and unions: Donald F. Conaway, AFTRA; honors and achievements: Richard Lewine, CBS, and Ted Fetter, ABC; information and publications: Sydney Eiges, NBC, and Mike Foster, ABC, and Charles Steinberg, CBS; international participation: Donald Coyle and James Larkin, both ABC International; legal: Royal E. Blakeman and Edward Burns, attornies; Los Angeles liaison (for '62 Assembly): Robert Lewine, CBS; new frontiers: Mrs. Marietta Tree, United Nations; reception: Betty Furness; telecast: Henry S. White, WNTA; tv and education: Lawrence Creshkoff, TIO; tv science: William Trevarthen, NBC; Washington liaison: John S. Hayes, WTOP, and E. Kidder Meade, CBS.

'CBS Reports'

Continued from page 24

ready set plans to call for active "Reports" participation by Eric Sevareid, Daniel Schorr, David Schoenbrun and Winston Burdett, among others, for upcoming shows.

Sevareid is down for two shows, one on U.S.-British relationships as exemplified by the controversy surrounding the Polaris base in Holy Loch, Scotland, the other a program on Brazil and its economic problems. Sevareid will fly to Brazil from his London post to do the latter.

Schoenbrun will do "France's Agony," show on the Algerian problem, filmed in France and Algeria, dealing with both sides of the problem as well as the future of France and of the Algerian colonists, and due to go on the air in April. Burdett is working on a show that's still under wraps. Schorr is doing preliminary work on a possible German show.

Also on the "Reports" slate is a second show on Africa, dealing with the nationalist problems in Central Africa. And Friendly, who evaluates the CBS foreign correspondent staff as the "best in the world, including that of any newspaper," will make more extensive use of them in other respects.

Clark's trip will be his first abroad since taking over the No. 2 spot under prexy Dick Salant at CBS News. He'll call in Alex Kendrick from London (Sevareid has been in N. Y.), Schorr from Bonn, Burdett from Rome, Marvin Kalb from Moscow, Blaine Littell from the Congo and Russell Jones from the Middle East to a two-day weekend session in Paris to go over their problems, collective and individual, as well as apprise them of new CBS policy. Then he'll hop over to Bonn, London and Rome for individual bureau visits in each spot, then return to the U. S. after five days in all.

Big Diehl

Ottawa, March 14.

Radio is far from dead in Canada, but it still doesn't reach a lot of tv regulars. Therefore CBC's 15-year-old radio confab "Court of Opinion" is being packaged as a tv series. CBC-TV has an option on it and will decide after seeing the pilot, due to be taped this month.

TV actor Fred Diehl has formed Dico Productions Ltd. of Vancouver, whose first package will be "Court of Opinion." He has obtained world tv rights to the show,

Ed Murrow

Continued from page 24

to it that USIA informational arms would convey the news accurately and not sweep under the rug America's fallings. "If the bad news is significant, it's going to be reported (abroad) anyway. We should report it accurately," Murrow said, "rather than let others distort it."

Murrow also said he would strive to persuade American picture and telefilm execs to keep at home product harmful to the U. S. image overseas, but conceded there is no legal way he could do it. He also promised to get industry cooperation in producing product for America's overseas information effort.

The Senate committee also heard and okayed the former Life mag Washington chief, Donald Wilson, as deputy USIA director.

Dallas—Casey Cohlmia has been named director of promotion and publicity for WFAA radio and television, according to Mike Shapiro, general manager. The advancement places Cohlmia in charge of promotion, publicity, advertising and merchandising for the broadcast properties of the Dallas Morning News.

Westinghouse's Big Stake As Canada CKEY Sale Wins Board Okay

Ottawa, March 14.

Meeting in Ottawa, the Board of Broadcast Governors okayed sale of Toronto AMer, CKEY, to Shoreacres Broadcasting Co. Ltd. BBG's recommendation that the federal government issue a license to the new company was conditional on concurrent surrender of the CKEY license held by Consolidated Fry-brook Industries Ltd., owned by Toronto publisher Jack Kent Cooke. Cooke has indicated he will leave Canada to become a U.S. citizen.

BBG warned it would cancel the Shoreacres license if proposed Class B debentures of Shoreacres were converted to common voting stock of the company at any time. These make up most of Shoreacres $4,104,000 capitalization and are held by the Westinghouse Corp. in the U.S.

Voting shares now are held by Toronto Globe & Mail, 50%; Westinghouse and its Canadian subsidiary, 25% each, the rest by four Toronto individuals. Conversion of the debentures to voting stock would give the U.S. firm control of Shoreacres.

CKEY's sister station, CKOY in Ottowa, got a one-year renewal of its license.

What's WBKB-TV Gonna Do About That Controversial BBC Film on Chi?

Chicago, March 14.

That locally controversial tele film, "Chicago—First Impressions of a Great American City," produced for the BBC by Denis Mitchell, was in the hands of ABC-TV brass in New York last week, where presumably its fate on the U.S. airwaves was being pondered.

The Chi o&o, WBKB, which owns the American rights to the film through its autonomous co-investment with the British company last fall, issued a denial that the parent network was making anything like a final decision, insisting that the decision was the station's own to make. WBKB spokesmen said the print was sent to ABC only for an opinion. (Film has been crucified, sight unseen, by the Chicago press ever since BBC aired it on Feb. 21, the attack basing on reports from London that Mitchell focussed mainly on the sleazy sectors of the city).

Apparently ABC's opinion has taken the form of a "recommendation." A VARIETY report from N.Y. has it that the web will advise WBKB to stay out of trouble by not showing the film, in view of the hostile predisposition to it here.

So it's now a question of company semantics whether the Chicago station has any decision to make. Is a home office "recommendation" truly a recommendation, or is it a command?

Incidentally, WBKB seems to be in one of those damned-if-you-do and damned-if-you-don't situations. Local managing editors have been pressuring the p.r. department to show the film, probably so that they can have another crack at it. If the station doesn't telecast it, the press is sure to give it both barrels for chicken-heartedness. If it does put it on the air, the film seems very much in line for a shellacking, based on the prejudgments.

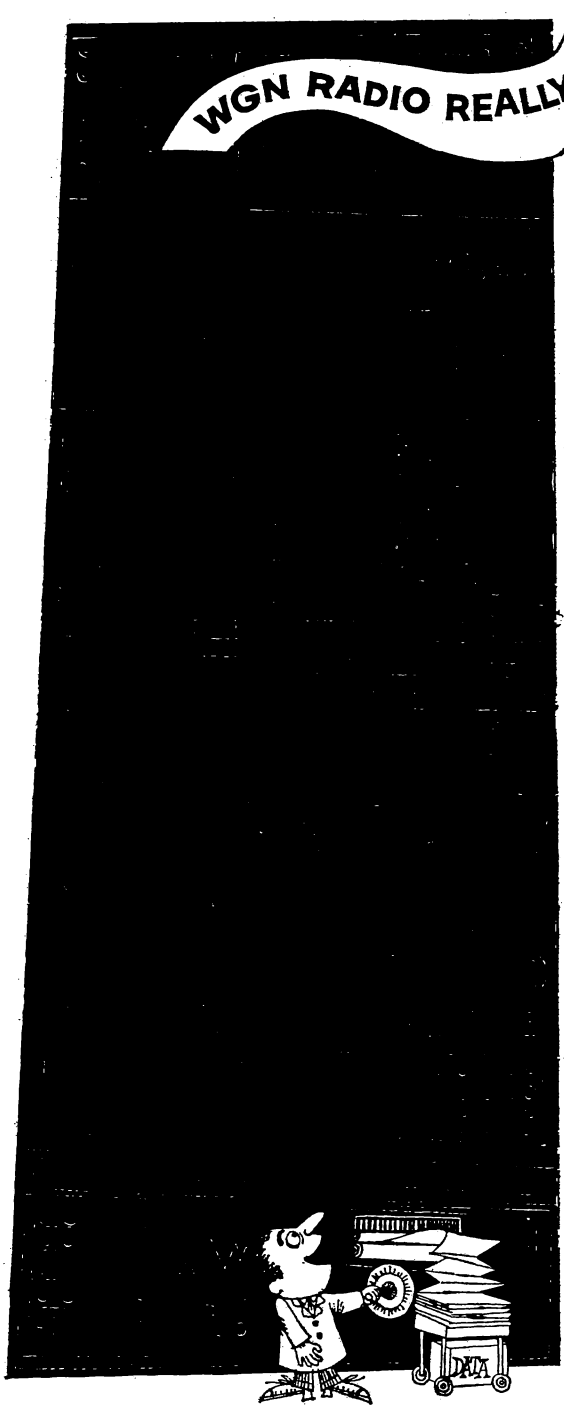
Announcement on its fate is expected this week.

Canada's Big Tower

Ottawa, March 14.

Ottawa head office of the Canadian Broadcasting Corp. has okayed sharing a proposed $625,000 television tower in Montreal with that city's two private video stations, CFCF-TV (English) and CFTM-TV (French).

The tower, atop Mount Royal, will improve CBC's tv signals



WGN RADIO REALLY RATES IN CHICAGO

Latest rating figures* show:

WGN Radio has Chicago's most favorable image!

WGN Radio reaches more people!

WGN Radio has the highest average quarter-hour audience for entire week!

WGN Radio is No. 1 Chicago station in total audience!

WGN Radio has highest average hourly share of audience—12 midnight—6 a.m.

WGN Radio delivers an adult audience! More than 9 of every 10 listeners are adults!

For full facts on why adult listeners like WGN Radio's sound, advertising and programming, write to WGN Research for a study by Market Facts, Inc., on the images of Chicago radio stations.

*Nielsen — Dec./Jan., 1961. Pulse — Dec., 1960, Post-midnight study. Pulse —1960, Audience composition reports.

In Chicago

WGN RADIO

means quality programming and dedicated community service

Chicago: 2501 Bradley Place, LAkeview 8-2311

New York: 220 E. 42nd Street, MUrray Hill 2-7545

Represented by Edward Petry & Co., Inc., except in Chicago, New York, Philadelphia and Milwaukee

Member of Quality Radio Group, Inc.

Jocks, Jukes and Disks

By MIKE GROSS

Polly Bergen (Columbia): "THE HAPPIEST GIRL IN THE WORLD" (Chappell*) is the title tune from the upcoming Broadway tuner fashioned with a melodic lilt created by Offenbach and an intelligent Yip Harburg lyric which gives it long lasting values. "BYE BYE BLACKBIRD" (Remick*) gets an energetic lowdown vocal that will go over in barrom jukes.

Dianne Maxwell (Capitol): "BORN TO BE WITH YOU" (Mayfair*) is a fresh workover of the Chordettes' click of several years ago and brings Miss Maxwell to the fore as a gal to watch. "WHISPERING PINES" (Buna†) is another years-ago click that's brightened for the current market with a fine piping style and an effective chorus and string backing.

Lloyd Price (ABC-Paramount): "ONE HUNDRED PERCENT" (Pri-Gan*) rolls with a catchy beat that's a sure juke attraction. "SAY I'M THE ONE" (Lloyd-Logan*) gets a hefty shout treatment that will win over the rockers.

Art Mooney Orch (MGM): "MALIBU" (Sunbeam*) is based on strong instrumental lines built for jobsa deejay play. "YANCEY SPECIAL" (Shapiro-Bernstein*) is the Meade Lux Lewis classic put in trim pop spinning form.

Cannonball Adderley Orch (Riverside): "AFRICAN WALTZ" is an exciting instrumental import from England and Cannonball Adderley's touches it up for the U. S. market with a catchy beat that will get him into the pop fold. "KELLY BLUE" (Jazz Standard*) is a colorful jazz piece with some neat rhythmic maneuvers.

Jimmie Rodgers (Roulette): "I'M ON MY WAY" (Leeds*) has a pretty ballad flavor with an attractive folk flair for good spinning results. "EVERY TIME MY HEART SINGS" (Kahl†) swings with a gay lilt that should jump around the jukes.

Albimoor Orch (Palette): "SOUVENIR D'AMOUR" (Zodiac†) has an appealing quality in its melodic form and a vocal chorus presentation that makes it a good programming bet. "TENDER PASSION" (Zodiac†) has the romantic instrumental flavor that often wins the mood music programmers.

Roy Berkely (Coral): "ALL NIGHT LONG" (Bayer*) presents some frantic rockabilly styling but its spins are limited. "ABILENE" (Champion*) puts another city in the pop song sweeps but it's strictly an item for the chamber of commerce.

Bobby Helms (Decca): "SAD-EYED BABY" (Acuff-Rose*) has a rocking blues beat that's sure to stir up coins all around. "YOU'RE THE ONE" (Cedarwood*) has an old vaude song flavor with a hillbilly seasoning to win over the young crowd.

The Dreamers (Guaranteed): "MARY MARY" (David Jones*) is not be confused with the current Broadway comedy legit click. It is, however, a strong rocker that has a noisemaking potential. "CANADIAN SUNSET" (Meridian*) has little gleam in this rock'n'roll harmony setting.

*ASCAP. †BMI.

Best Bets

AL CAIOLA ORCH ..... **BOUNTY HUNTER**
(United Artists) ..... **Bonanza**

Al Caiola Orch's "Bounty Hunter" (Karolyn) will pick up the big spinning coin because of the intriguing instrumental style that's paid off for him before. "Bonanza" (Livingston & Evans*) is unfolded with exciting values that will be good for spins too.*

* * *

THE LIMELITERS ..... **A DOLLAR DOWN**
(RCA Victor) ..... **When Twice The Moon Has Come and Gone**

The Limeliters' "A Dollar Down" (Sanga†) brings this vocal group into the pop single field with a bang. Tune works over the credit plan angle in a way that everyone can appreciate. "When Twice the Moon Has Come and Gone" (Leeds) has a fine folk lilt.*

* * *

DUANE EDDY ..... **GIDGET GOES HAWAIIAN**
(Jamie) ..... **Theme From Dixie**

Duane Eddy's "Gidget Goes Hawaiian" (Columbia Pictures) has the spirited instrumental quality, with a guitar leading, that the kids will take to in a big way. "Theme from Dixie" (Lindmark*) puts "Dixie" in the pop sphere.*

* * *

LAWRENCE WELK ORCH. .. **OUT OF A CLEAR BLUE SKY**
(Dot) ..... **My Three Sons**

Lawrence Welk's "Out of a Clear Blue Sky" (Harry Von Tilzer) follows his "Calcutta" click and his instrumental formula is working again for another big spinning takeover. "My Three Sons" (Don-Maichael*) is another solid instrumental slice.*

* * *

FATS DOMINO ..... **FELL IN LOVE ON MONDAY**
(Imperial) ..... **Shu Rah**

Fats Domino's "Fell in Love on Monday" (Travis†) is in the typical rocking ballad beat that's sure-fire material in his bands. "Shu Rah" (Travis) has a fast pace.*

* * *

DAVID DANTE ..... **SPEEDY GONZALES**
(RCA Victor) ..... **K-K-K-Katy**

David Dante's "Speedy Gonzales" (Budd) is set up in wild rocking terms and will be pushed to the top by the jean-aged crowd. K-K-K Katy (Feist*) is brightened up for some new spinning chances.*

* * *

THE JARMELS ..... **LITTLE LONELY ONE**
(Laurie) ..... **She Loves To Dance**

The Jarmels' "Little Lonely One" (We Three) is a snappy and tasty rocker that's a natural to score on all levels. "She Loves to Dance" (Schwartz*) has an okay beat for some juke appreciation.*

* * *

PATTI PAGE .... **A CITY GIRL STOLE MY COUNTRY BOY**
(Mercury) ..... **Dondi**

Patti Page's "A City Girl Stole My Country Boy" (Gil) is fashioned along folksy ballad lines that will take it high. "Dondi" (Lear*) has a bright melodic beat.*

* * *

THE ALLISONS ..... **ARE YOU SURE**
(London) ..... **There's One Thing More**

The Allisons' "Are You Sure" (Burlington) is the solid rocking click from England that will have similar scoring action in the U.S. market. "There's One Thing More" (Burlington*) gets by with a catchy harmony style.*

LAWRENCE WELK

Features **FRANK SCOTT'S** Harpsichord on a Great New Dot Album and "Single" **"CALCUTTA"** ...Following his Top-Hit "Last Date!"

Colpix Snags Dick Gregory

Dick Gregory, Negro nitery comic from Chicago who was given a big spread in Time mag a couple of weeks ago, has been inked by Colpix Records, a subsid of Columbia Pictures.

Gregory, who broke through in his date at the Playboy Club in Chi, now has an extensive series of nitery dates lined up, including the hungry i in San Francisco, the Surf Club in Cincinnati and the Blue Angel in New York where he opens Friday (17) for 10 days. His first Colpix LP is due late this month with Alex Dreier, ABC network correspondent, introing Gregory in the album and also doing the liner notes.

Elliot Chaum Upped To Cap Legalite Head

Elliot Chaum has been upped at Capitol Records to the post of director of the legal department. Chaum, who's been a staff attorney for the diskery since 1959, takes over the new spot April 1. He will continue as secretary and counsel of Capitol Records Distributing Corp and EMI/US, both Capitol subsids.

Until Chaum's appointment, Robert E. Carp, Cap's secretary and counsel, had been serving as legal department director in addition to his corporate responsibilities.

Album Reviews

Frank Sinatra: "All The Way" (Capitol). This is Sinatra's 21st album release for Capitol and although he's got his own label in operation now, Cap and Sinatra will go hand-in-hand for some time to come. This album is a reprise (his own label, incidentally, is called Reprise, of his single clicks of the past few years. The extra-added attraction is that they're now presented in stereo except for "All The Way" and "Witchcraft," which the label states is in "enhanced monophonic sound." It's still Sinatra, however, and on such other clicks as "High Hopes," "French Foreign Legion," "Ol' Mac Donald," "Talk To Me" and "Sleep Warm," the fans could hardly ask for anything more.

Enoch Light Orch: "Far Away Places" (Command). Enoch Light, who started the percussive sound gimmick, has now added a harpsichord sound to this musical Cook's tour. "Calcutta," "The Poor People Of Paris," "How Are Things In Glocca Morra," "Sunrise Over Sumatra" and "The Poor People Of Paris" are in Light's itinerary and he gives 'em all the quality that the audio buffs take to in a big way.

"Tunes of Glory" (United Artists). The trouble with this soundtracker is that there are several dull spots. When the bagpipes are blowing, however, it comes to life. The title song, "The Highland Regiment" and "Listen To The Pipers" have a spinning fling and the pic's playdates may help it move across the retail counters.

Edmundo Ros Orchestra & Chorus: "Sing 'n' Clap Along" (London). Edmundo Ros has adapted Mitch Miller's "sing along" style to good advantage. Stressing the show-tune area, Ros develops a neat Latino beat that's easy to follow. The package is also on a special sales deal which should get it rolling with the retailers.

Count Basie-Sarah Vaughan (Roulette). This is a lovely match. Sarah Vaughan's singing and Count Basie's swinging have been blended by producer Teddy Reig into a nifty musical package. "You Turned The Tables On Me," "You Go To My Head," "I Cried For You" and "Mean To Me" are among the standards that Miss Vaughan and Basie make meaningful.

Muriel Angelus: "Muriel Angelus Expresses The Lyrics of Oscar Hammerstein II" (Strand). Together, the music of Richard Rodgers and the lyrics of the late Oscar Hammerstein 2d have worked wonders in the Broadway musical theatre. Muriel Angelus, in this set, has attempted to separate them. Her concentration is on Hammerstein's poetry without Rodgers' melodic aid and it doesn't work out too well. A lyric was meant to be sung and no matter how feelingly she may deliver "Hello Young Lovers," "Sound of Music," "You'll Never Walk Alone" and "Some Enchanted Evening," etc., there seems to be something missing. And that's Rodgers' music. It was an attempt at a gimmick that never came off.

Duke Ellington Orch: "Peer Gynt Suites Nos. 1 & 2—Suite Thursday" (Columbia). There are two solid sides in this package showing Duke Ellington at the top of his imaginative form. Edward Grieg's "Peer Gynt" gets the Ellington workover on one side and an original Ellington-Billy Strayhorn piece, inspired by John Steinbeck's "Sweet Thursday," fills the other. The "Peer Gynt" concert is similar to an earlier Ellington (with arranger Strayhorn) attack on the classics with a disking of Tchaikovsky's "Nutcracker Suite." His own "Suite Thursday" opus builds up many melodic shadings and gives such topnotch sidemen as Lawrence Brown (trombone), Willie Cook (trumpet), Paul Gonzalves (sax) and Ray Nance (trumpet) a chance to show their stuff.

Henry Mancini Orch: "Mr. Lucky Goes Latin" (RCA Victor). Henry Mancini, who clicked with such gringo material as "Peter Gunn" and "Mr. Lucky" goes south-of-the-border here with a resulting peppery platter. It may not have the exciting buildup of his aforementioned tv themes but its chile flavor grabs hold and will attract lots of programmers. The compositions are all Mancini's and he takes care that they get a proper reading from his nifty orch setup.

Ethel Smith: "Ethel Smith Swings Sweetly" (Decca). Ethel Smith's Hammond organ work is familiar to virtually everyone but she's consistently pulling surprises with it. In this outing she gives it a light swinging touch that enhances the oldies and gives special attraction to the new ones. Standout among the standards are "Moonglow" and "Tenderly" while "Shuffle Rock" and "The Gospel," which she composed with Robert Prince, grab attention.

Charlie Byrd Trio: "Charlie's Choice" (Offbeat). Guitarist Charlie Byrd's "Choice" is choice. His favorites are the favorites of many and he treats 'em with respect. His unamplified guitar, supported by Keter Betts' bass and Buddy Deppenschmidt's drums to "Speak Low," "Taking a Chance On Love," 'Makin' Whoopee," "Everything I've Got Belongs To You," "Nice Work If You Can Get It" and some longer unfamiliar pieces that have their own special message. *Gros.*

Longplay Shorts

MGM Records is adding six more albums to its "Spectacular Series," Three were produced by **Eddie Heller**, two by **Jesse Kaye** and one by **Larry and Grace Elgart** . . . **Burton Crane**, N. Y. Times financial columnist, has recorded an album for ABC-Paramount titled "Stock Market Profits for the Sophisticated Investor". . . **The Barry Sisters**, currently out with a Roulette LP, "Side By Side," begin a two-weeker at El Rancho, Winnipeg, Friday (17) . . . **Travis Edmonson**, formerly of **Bud & Travis**, has been set by Life mag to be musical director of its forthcoming album of folk tunes in its "Heritage of America" series . . . **Muriel Angelus** guest on **Joe Franklin's** WABC-TV show tomorrow (Thurs.) to discuss her new Strand LP "Muriel Angelus Expresses the Lyrics of Oscar Hammerstein 2d". . . Everest Records releasing a special Easter album with **Russ Morgan** called "Nearer My God To Thee". . . Argo has set albums by **Ramsey Lewis** and **James Moody** for mid-March release . . . **Hal Aloma** has cut an album for Dot called "Hal Aloma at the Luau-400." Aloma, incidentally is starting his fourth year at the N. Y. eatery this month.

A 25-minute film, "Churu," produced by Davis Productions, was sparked by the Candid Records album "We Insist" which contains **Max Roach's** "Freedom Now Suite." The soundtrack for the pic was recorded recently by the musicians who participated in the Candid LP, including vocalist **Abbey Lincoln**, saxist **Coleman Hawkins** and Nigerian drummer **Olatunji** . . . **The American Jazz Septet**, which Carlton Records is releasing, has been set for a string college prom and concert dates via Music Corp. of America . . . Offbeat Records is extending its comedy album program, which gives dealers one free comedy LP for every five purchased, through the end of March . . . Organist **Roger Ram** cutting an LP titled "RAMpant Jazz" at his job at Cheers, a N. Y. steak house . . . Prestige Records is bringing out a **Claude Hopkins** LP tagged "Blues At The Nevele". . . London Records is moving into the comedy album field with **Gerard Hoffnung** originator of the Hoffnung Music Festivals. His first LP, recorded in cooperation with the BBC, includes his monolog "The Bricklayer's Story."

Mercury, for its annual spring sales push, has reinstituted its four-for-the-price-of-three deal until April 15. Retail bargain applies to entire LP-EP line, save for the premium Perfect Presence and Living Presence Sound series.

MGM LAUNCHES FIRST PUSH FOR VERVE LABEL

MGM Records first big push for its recently acquired Verve label got under way last week. The diskery instituted a special drive on the 162 stereo albums in the Verve catalog which will run through March 31.

The campaign includes such Verve artists as Shelley Berman, Ella Fitzgerald, Mort Sahl, Jonathan Winters, Oscar Peterson, Mel Torme, Margaret Whiting, Anita O'Day and many others. The program is based on an incentive plan to get the stock rolling with the Verve distributors.

Lissauer, Patterson Launch New Diskery

A new record company is being launched by Robert Lissauer and Helen H. Patterson. It'll be called Arliss Records.

Lissauer, who will serve as prexy and general manager, is currently head of seven music publishing firms (Mode, Scope, Michele, Jason, Ample, Treble and Lad) which he will continue to operate. Mrs. Patterson, who will act as veep and secretary of the corporation, has been associated in radio and tv and founded WAPO and WRGP-TV in Chatanooga. She has sole interest in these stations.

Among the artists already signed for the new label are Jeanie Allen, Eddie McDuff, Jimmy Randolph, Curt Jensen and Chuck Jennings.

PUBS FACING TECHNICAL KO

Defection of Coast Cleffers to BMI Seen Sparking ASCAP Legal 'Action'

The as yet undefined "action" against Broadcast Music Inc. now being cooked by special counsel Arthur Dean for the American Society of Composers, Authors & Publishers is seen as a direct consequence of the recent defection of a large number of ASCAP writers on the Coast to BMI. The switch of over 40 composers, mostly in the background music field, to BMI not only ruffled ASCAP's prestige, but also stirred concern in the Society over the role that background music will play in the upcoming negotiations for a new ASCAP licensing pact with the tv networks.

ASCAP execs are known to be burning over the fact that many of the Coast writers moved over to BMI because they were given substantial coin guarantees in long-term deals. Under ASCAP's system of distribution, the Society is precluded from making such guarantees since all dividends are based on earned performances, whether current or averaged over a number of years. BMI, on the other hand, has customarily offered guarantees to both publishers and writers based on anticipated earning power.

The likelihood that this issue of guarantees, or front money, to writers may be the hinge of ASCAP's "action" against BMI is strengthened by the fact that ASCAP general counsel Herman Finkelstein announced the retention of Dean, of the Sullivan & Cromwell firm, at the membership meeting on the Coast a couple of weeks ago. This is the area where BMI has been making the major inroad into a domain long dominated by ASCAP tunesmiths.

The widespread beef of the background cleffers against ASCAP is the Society's fractional payoff by themes, cues, bridges and background music in general unless standard tunes are used. BMI, on the other hand, has now stepped up its payments for background music, giving a top of 30c per half hour per station to both publishers and writers.

The legal paths open to ASCAP involve either a complaint to the Department of Justice or institu-

(Continued on page 58)

Poland Licensees Sue Indie Label for 150G Over Folk Ballet Disk

Monitor Records has filed a $150,000 suit against Bruno Hi-Fi Recordings in N. Y. Supreme Court. The action, which was taken in conjunction with ARS POLONA, the cultural material import export agency of Poland, charges that Bruno misappropriated, copied and reproduced recordings of the Slask Polish State Folk Ballet. Bruno is no relations to Bruno, Inc. distributors of RCA product.

ARS POLONA is the sole and exclusive representative for the export and licensing of all records, tapes and musical recordings coming out of Poland. Monitor is the authorized licensee of ARS POLONA for the manufacture and sale of the Slask recordings in the U. S. The plaintiffs claim damages against the defendants in the amount of $100,000 for ARS POLONA and $50,000 for Monitor. Additionally, an injunction is demanded to restrain the defendants from selling or distributing the Slask records.

Besides Bruno, the suit also names Bruno G. Ronti, Musicart International Ltd. and Ideal Records Products Inc. Ideal's is Bruno's major distributor in the N. Y. area. The suit also demands an accounting of any profits derived from the sale of the Slask recordings by the defendants.

Indie Goes 'Compact'

The indie Nancy Records is falling into the "Compact 33" line. The 33 rpm speed singles are already being released by Columbia, RCA Victor and Capitol. Nancy will kickoff its 33s on April 1 and will continue to release the 45 speed for the balance of the year and then it will go with the 33s alone.

Another switch in Nancy's policy will be the releasing of different artists back-to-back on a single record. Nancy's first attempt in this area will be Maryadele Miller's "My Wedding Present" backed with John Raffaele's "War."

Duo-Pianists Rap Col for Releasing Old LP Material

Columbia Records has stirred up another hassle over the "unauthorized" release of an album. Several times during the past year, pianist Erroll Garner has squawked about new Col album releases of old recordings and now the piano team of Ferrante & Teicher are protesting the release of a "Broadway-Hollywood" album which they did for the label several years ago.

The piano duo are now contracted to United Artists and have clicked during the past year in the pop singles market with "The Theme From The Apartment" and "The Theme From Exodus." Filing a complaint through the American Federation of Musicians, the team said that the Col album recently put on release is not representative of their current work and would be detrimental to their UA output.

In a notice to Col, the AFM said that it was in violation of the artists contract to put the album on the market. Col retaliated that it had obtained an okay from a rep of Local 802 and that extra fees were paid for the over-dubbing in which it gave the piano team a new orch backing. However, the Columbia legalites are now trying to work out an amicable agreement with Ferrante & Teicher.

Danny Davis Returns To MGM as A&R Staffer

Danny Davis is returning to the MGM Records fold as an artists & repertoire staffer. He previously had been with the label as artist, arranger and conductor.

He'll work in close association with Jimmy Vienneau, longtime a&r man with the label. In between his previous chores for MGM, Davis handled independent production for Liberty and Epic Records, operated his own label, Thunder Records, and was recording director for the Cabot label. For the past two years he had been working with Joy Records.

New Michelson Deal With Australian Pub

Charles Michelson Inc. has been set by Castle Music Co. Ltd., Sydney, Australia, to act for it in the purchasing of Australian music publishing rights. The Castle firm is a subsidiary of EMI (Australia) Ltd.

The Michelson org, which has been acting for other divisions of EMI (Electric & Musical Industries) for the past several years, will be making all deals out of its N. Y. office.

DISK COIN IN LEGAL DANGER

By HERM SCHOENFELD

A deadly threat is now facing all music publishers as the result of a recent New York Federal Court ruling insisting upon full compliance with all technical "notice of use" filing provisions of the Federal Copyright Act. The decision, involving the suit of Norbray Music vs. King Records, held that a publisher who is late in filing a "notice of use" with the Copyright Office after a disk is made of a song is thereafter barred forever from enforcing his claim to royalties and other relief from every future unauthorized use of copyrighted work.

Since a vast number of important musical copyrights are in this category, the top publishers are concerned that if the decision is upheld in the higher courts, their right to collect mechanical coin will be dangerously jeopardized, if not eliminated. As a result, the Music Publishers Protective Assn., via its counsel, Julian T. Abeles, has filed an amicus curiae brief with the U.S. Court of Appeals, arguing for a reversal of the lower court decision in the "material interest of music publishing and legitimate record manufacturing in-

(Continued on page 58)

Test Suits Anew By Vogel Music Co. In Re TV Usages

Jerry Vogel Music Co. yesterday (Tues.) filed three suits in N.Y. federal court challenging the right of picture companies to use film music on television.

The suits, considered a test, were brought against CBS, Screen Gems, Universal, in one action, CBS and Metro-Goldwyn-Mayer, in another action, and CBS, United Artists Television and Warner Bros., in the third action.

In the first action, Jerry Vogel Music Co. seeks an injunction, along with other relief, alleging that the license it granted Universal for "MacNamara's Band," for its "Badland of Dakota" pic, was confined to theatrical exhibition. The other suits involved "Heaven Will Protect the Working Girl," in Metro's "Strike Up the Band" pic, and "Oceana Roll" in Warner Bros. "Mildred Pierce."

A group of major publishers brought a similar suit a number of years ago, but the suit was dropped before reaching trial.

INK RAY ELLIS TO VICTOR A&R STAFF

Ray Ellis, formerly artists & repertoire chief for MGM Records, has joined RCA Victor as recording artist and member of the a&r staff. He'll work under George Avakian, Victor's manager of the pop album department, but Ellis will also produce singles both as artist and supervisor.

Ellis, a guitarist, is also an arranger, responsible for numerous hits over the past few years.

Meantime, Cal Lampley exited the Victor's a&r staff to devote his full time to a musical comedy he's been working on. The musical, "Cross Talk," is being written in collaboration with Al Kohler.

BIG TOP HANDLES PHILTONE

Phil Bisch, president of Philtone Records, has made a deal with the Big Top label for the release of all future Philtone disks. Currently under contract to Philtone are the Van Dorn Sisters, Barbara Lantz, Joy Lane and Roger Douglass.

Big top is the disk arm of the Jean and Julian Aberbach operation.

SEC Socks Roulette's Stock Offering For Not Mentioning Payola Practices

Washington, March 14.

Another Federal agency is getting into the anti-payola act. Roulette Records was socked by Securities & Exchange Commission with an order accusing it of giving the public "false and misleading information" and failing to tell about alleged payola activities in connection with a $300,000 stock offering.

The SEC order suspended a so-called Class A exemption under which Roulette proposed to offer 100,000 shares of common stock at $3 a share without filing a registration statement. Class A exemptions permit firms to make offerings of $300,000 or less without filing a registration statement with SEC.

Chief SEC charge was that Roulette didn't mention in its circulars on the stock offering the fact Federal Trade Commission had issued an anti-payola complaint against the firm. Of the 100 or so record makers and distributors accused of payola by FTC, Roulette is one of a handful whose cases have not been settled by consent orders under which the companies agree not to engage in payola. Last development in Roulette's case was the firm's answer last March to the FTC complaint. Roulette at that time admitted certain payola practices, but denied FTC's contention they were illegal.

'Material Facts'

SEC further charged that the Roulette circulars failed to disclose "material facts" concerning the way its business is conducted. Namely, "the acts, practices, and methods by which it has promoted the sale of its products, the continued relationship of such acts, practices, and methods to its sales and earnings; changes in such acts, practices and methods and effects on its sales and earnings of changes in such acts, etc."

Roulette was also accused of

(Continued on page 58)

Decca's Peak Net

Decca Records' net for 1960 reached a new peak of $5,524,757, topping the previous year's income of $2,321,923 and substantially over the previous record year's earnings in 1956. The net earnings of Decca's film company subsidiary, Universal Pictures, have been a major factor in the climb of Decca's earnings. Prexy Milton R. Rackmil, however, stated that profits of the Decca disk division also improved over the previous year despite the intense competitive situation.

Full details of the Decca financial statement are in the Film Section of this issue.

Name Dario Soria Victor Vice-Prexy For O'seas Market

Dario Soria, who has been producing the longhair Soria Series for RCA Victor, has been named a vicepresident of RCA Victor handling international liaison for the diskery. In his new post, Soria will participate in the development of policies for the diskery with special responsibilities relating to international marketing operations. He'll report directly to Norman Racusin, Victor v.p. and operation manager.

George R. Marek, Victor v.p. and general manager, stated that Soria's new appointment was designed to "bring about a substantial growth of record sales and we foresee such a growth both in the near and the far future. Records are an international business. Much of the music we record does not need to be translated into other languages. Artists today are keenly aware of and desirous for worldwide distribution and the strength of such distribution is one of the important factors in attracting them to our label. Decisions about artists, often involving considerable outlays in recording expenditures and guarantees, must be made with a world viewpoint.

Assisting Soria in the development of a global program will be George H. Prutting and Richard L. Broderick, both formerly with RCA's International Department. Soria will focus on the Victor catalog as made available through the manufacturing distributors associated with RCA in various foreign markets.

Soria, formerly president of Angel Records and of Cetra-Soria Records, has been with Victor for the past two years producing his deluxe LP packages together with his wife, Dorle Jarmel Soria. She will continue to supervise and produce the Soria Series for Victor.

Vardi, Myers to Pilot Kapp's Longhair Dept.

Emanuel Vardi and Paul Myers have been set as codirectors of Kapp Records' classical department. According to Mickey Kapp, label's veepee, the appointments will create more flexibility and greater range for the indie outfit.

The duo will function as a team, as they have frequently in the past, and will complement each other in supervising the company's entire classical output. Vardi, incidentally, will continue to supervise artists & repertoire for Medallion, the Kapp stereo label.

Under the new setup, Kapp now expects to build up its classical roster and intensify its exploitation on existing contracts.

E. H. Morris Pegs Folio Of 'Bye Bye Birdie' Score To Booming Organ Market

Upsurge in organ sales, now over 100,000 units per year, has opened up a new mass sheet music market for publishers who are printing large numbers of copies for various brands of the electronic and small reed portable organs. Importance of the organ sheet market is spotlighted by the move of showtune publishers to print folios of all leading songs from a given score in organ arrangements.

While this type of folio was common a half-century ago for pianos, they were discontinued in the 1930s when the piano dropped in popularity against the inroads made by records and radio. Now E. H. Morris has revived this showtune folio for two of its musicals, having initially with Organ Selections for "Bye Bye Birdie" and following with a similar book for "Wildcat." Each folio contains eight numbers and is pegged at $2.

Since the organ market is complicated by the existence of 26 different electronic brands and 50 portable brands, E. H. Morris is publishing the folio in easy-to-play single line melody form with chord symbols understood by amateur instrumentalists. He also coded the folio with the Song Dex Organmaster system which indicates by a code number on each page the proper stops to use on each tune. The Song Dex Chordmaster illustrations are also used to show what notes are to be played for indicated chords.

If the Morris folios, which was revived by sales manager Sol Reiner, catch on, it's expected that all showtune publishers will gear folios for the organ market and come up with other ideas adapted from the days when piano sheet music was a big biz.

VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations.

This Wk.	Last Wk	No Wks. On Chart	TITLE, ARTIST	LABEL
1	2	4	SURRENDER Elvis Presley	Victor
2	6	9	DON'T WORRY Marty Robbins	Columbia
3	1	8	PONY TIME Chubby Checker	Parkway
4	5	7	EBONY EYES Everly Bros.	WB
5	3	8	WHERE THE BOYS ARE Connie Francis	MGM
6	4	12	CALCUTTA Lawrence Welk	Dot
7	7	10	WHEELS String-a-Longs	Warwick
8	19	8	APACHE Jorgen Ingmann	Atco
9	9	10	BABY SITTING BOOGIE Buzz Clifford	Columbia
10	31	4	HEARTS OF STONE Bill Black Combo	Hi
11	10	6	LITTLE BOY SAD Johnny Burnette	Liberty
12	28	8	DEDICATED TO THE ONE I LOVE Shirelles	Sceptor
13	14	12	TOMORROW Shirelles	Scepter
14	35	8	WHEELS Billy Vaughn	Dot
15	17	8	THERE'S A MOON OUT TONIGHT Capris	Old Town
16	13	5	LAZY RIVER Bobby Darin	Atco
17	21	5	THINK TWICE Brook Benton	Mercury
18	8	11	SHOP AROUND Miracles	Tamla
19	12	8	YOU CAN HAVE HER Roy Hamilton	Epic
20	16	16	EXODUS Ferrante & Teicher	UA
21	16	4	WALK RIGHT BACK Everly Bros.	WB
22	11	8	GOODTIME BABY Bobby Rydell	Cameo
23	36	4	THE TOUCHABLES Dickie Goodman	Mark X
24	32	7	GEE WHIZ, LOOK AT HIS EYES Carla Thomas	Atlantic
25	52	5	I DON'T KNOW WHY Clarence Henry	Argo
26	18	10	EMOTIONS Brenda Lee	Decca
27	20	7	WHAT A PRICE Fats Domino	Imperial
28	48	4	ASIA MINOR Kokomo	Felsted
29	22	15	WINGS OF A DOVE Ferlin Husky	Capitol
30	38	4	PORTRAIT OF MY LOVE Steve Lawrence	UA
31	37	4	HAVIN' FUN Dion	Laurie
32	15	8	STORY OF MY LOVE Paul Anka	ABC-Par
33	—	1	LONELY MAN Elvis Presley	Victor
34	—	1	ON THE REBOUND Floyd Cramer	Victor
35	40	7	AIN'T THAT JUST LIKE A WOMAN Fats Domino	Imperial
36	90	2	JUST FOR OLD TIMES SAKE McGuire Sisters	Coral
37	29	5	STAYIN' IN Bobby Vee	Liberty
38	25	9	JIMMY'S GIRL Johnny Tillotson	Cadence
39	26	8	ALL IN MY MIND Maxine Brown	Nomar
40	27	11	CALENDAR GIRL Neil Sedaka	Victor
41	67	12	ANGEL ON MY SHOULDER Shelbey Flint	Valiant
42	72	3	HAPPY BIRTHDAY BLUES Kathy Young	Indigo
43	33	9	I WANNA LOVE MY LIFE AWAY Gene Pitney	Musicor
44	58	5	FOR MY BABY Brook Benton	Mercury
45	60	3	I DON'T WANT TO CRY Chuck Jackson	Wand
46	46	5	I PITY THE FOOL Bobby Bland	Duke
47	34	13	THERE SHE GOES Jerry Wallace	Challenge
48	—	1	ORANGE BLOSSOM SPECIAL Billy Vaughn	Dot
49	43	13	ANGEL BABY Rosie	Highland
50	53	3	PLEASE LOVE ME, FOREVER Cathy Jean	Valmor
51	62	2	TAKE GOOD CARE OF HER Adam Wade	Coed
52	50	3	LITTLE MISS STUCK UP Playmates	Roulette
53	89	4	MORE THAN I CAN SAY Bobby Vee	Liberty
54	—	1	MOTHER IN LAW E. K-Doe	Mint
55	—	1	I TOLD EVERY LITTLE STAR Cindy Scott	Can.-Amer.
56	54	14	CORINNA, CORINNA Ray Peterson	Dunes
57	94	3	DADDY, DADDY Robin Clark	Capitol
58	30	7	SPANISH HARLEM Ben E. King	Atco
59	—	1	NO ONE Connie Francis	MGM
60	—	1	LOUISIANA MAN Rusty & Doug	Hickory
61	56	18	WONDERLAND BY NIGHT Bert Kaempfert	Decca
62	—	1	EXODUS Pat Boone	Dot
63	71	2	TOP 40, WEATHER & SPORTS Mark Denning	MGM
64	79	3	THE MISFITS Don Costa	UA
65	49	6	WAIT A MINUTE Coasters	Atco
66	64	4	WORLD IS WAITING FOR SUNRISE Don Gibson	Victor
67	—	1	FIND ANOTHER GIRL Jerry Butler	Vee Jay
68	—	1	BUMBLE BOOGIE B. Bumble & Stingers	Rendezvous
69	59	6	ONCE UPON A TIME Rochell & Candles	Swingin
70	85	2	PONY EXPRESS Danny & Juniors	Swan
71	—	1	BLUE MOON Marcels	Colpix
72	57	2	ALL OF EVERYTHING Frankie Avalon	Chancellor
73	51	7	FLAMINGO EXPRESS Royaltones	Goldisc
74	—	1	WE BELONG TOGETHER Belmonts	Laurie
75	88	13	YOU ARE THE ONLY ONE Ricky Nelson	Imperial
76	—	1	CALCUTTA Four Preps	Capitol
77	47	5	RAM-BUNK-SHUSH Ventures	Dolton
78	—	1	ALL THE WORLD TO ME Della Reese	Victor
79	—	1	MOOD INDIGO Floyd Cramer	Victor
80	39	8	AT LAST Etta James	Argo
81	—	1	MUSKRAT RAMBLE Freddie Cannon	Swan
82	—	1	THAT'S IT, I QUIT Sam Cooke	Victor
83	—	1	DARLING Phil & Harv	Rampart
84	—	1	MY LAST DATE Joni James	MGM
85	—	1	BIG DADDY Boots Randolph	Victor
86	—	1	EXOTIC Night Beats	Sound
87	75	4	HIDEAWAY Freddy King	Federal
88	—	1	RUBBER BALL Bobby Vee	Liberty
89	—	1	MAD LOVER Harley David & Teenaires	Wildcat
90	—	1	BABY HULLY GULLY Olympics	Arvee
91	—	1	SUGAR BEE C. Crocket	GB
92	—	1	DANNY BOY Jim Reeves	Victor
93	86	3	LIKE LONG HAIR Paul Revere	Chain
94	—	1	CHERRY PINK Jerry Murad	Mercury
95	—	1	WELCOME HOME Sammy Kaye	Decca
96	—	1	TUNES OF GLORY Cambridge Strings	London
97	—	1	GREAT IMPOSTER Henry Mancini	Victor
98	—	1	WHAT WOULD I DO Mickey & Sylvia	Victor
99	—	1	LOVE KEEPS CALLING S. Turer	Big Top
100	82	9	MY EMPTY ARMS Jackie Wilson	Brunswick

Inside Stuff—Music

A European all-star band will be presented in Berlin on the occasion of a German Jazz Festival in May by Joachim E. Berendt, head of SWF's (South West German Radio) jazz department. Event will take place via a SWF jazz session at local Congress Hall. The European "dream band" will be composed of tenor saxophonist Arne Domnerus (Sweden), baritone player Ronnie Ross (England), trombonist Albert Mangelsdorff and tenor player Hans Koller (both Germany), trumpeters Muffay Falay (Turkey) and Dusco Gojkowic (Yugoslavia), pianists Martial Solal (France) and Tete Montoliu (Spain), guitarist Franco Ceri (Italy), bassist Erik Amundsen (Norway), drummer William Schiopffe (Denmark) and songstress Monica Zetterlund (Sweden). After the Berlin concert, the musicians will fly to Baden-Baden, home of SWF, for a tv production and then Telefunken will get them for a recording session. Selection of musicians took place under participation of European jazz trade papers and leading jazz crix.

Leonard Levin (lyric), who wrote "Say It With Loft's" with his sister-in-law, Stella Levisohn (music), in 1922, and sold it for $150 (they asked for $500 originally), probably authored the first "commercial" song, it now develops. The industrial mystery stemmed from Loft's candy chain prexy Leonard Wurzel receiving a copy of sheet music with that title from a customer. Nobody within Loft's knew of the song's existence.

Levin eventually disclosed that he brought the song to Charles B. Underhill, president of Loft's at the time ,who liked it and used it in newspaper ads, window displays and, for a time, giveaways to his customers. Present Loft's management hasn't decided whether a "revival" is in order.

Music Productions of America, a new org in the commercial music field, has set a deal with Sesac to produce seven "Drummers" albums this year. Sesac LP "Drummers" are made available to broadcasters and are comprised of station promotionals, weather, time and news spots, deejay themes and sales starters, all featuring a "big band" sound. The first two albums are scheduled for early delivery, with the remainder of the series to be completed at intervals throughout the year.

Joe Feigins, composer-lyricist, is creative director of the new org. Elliot Lawrence, bandleader-arranger, is musical director, and Hal Dreebin will be the technical director.

MGM Records and Loew's Theatres in N. Y. are going on an all-out push for the LeRoy Holmes' disking of "The Bilbao Song." The platter will be used in the theatres as background music for the pic trailers advertising the lineup of coming pix. The record will be advertised in the lobbies and will also be used as music at the breaks.

On the Upbeat

Hollywood

Jimmy Shigeta will cut title tune of "Bridge to the Sun" for his Silver Slipper label . . . **Elmer Bernstein** has received official ok from Capitol Records, to which he's under contract, to cut a single of his "Magnificent Seven" for United Artists Records . . . **Sam Laine**, for seven years west coast district manager for MGM Records, has joined Kapp Records as promotion manager . . . **Mitch Miller** makes his screen composer debut with title tune for Metro's "A Thunder of Drums" . . . **Dimitri Tiomkin** hosted elaborate bash for gospel singer **Mahalia Jackson** at Bev-Hills hotel with **Chick Landis**, Largo Club owner, has placed his prize stripper, **Miss Beverly Hills**, in a "Thriller" episode—as a singer . . . Liberty Records is planning to re-release **Harry Sukman's** "Song Without End" album now that the composer-pianist has won as Oscar nomination for his scoring on "Song."

London

London Records toppers **Lee Hartstone, Tony D'Amato** and **Eddie Kissack** in U.K. for talks with Decca. Result of confabs is likely to be a more "American" sound for Decca's big-name bands—**Mantovani, Edmundo Ros, Ted Heath** and **Stanley Black** . . . Now that his trip to Hollywood to do a movie for 20th-Fox is postponed **Frankie Vaughan** is doing a British concert tour, starting Plymouth March 18 . . . **Elvis Presley's** new RCA release "Wooden Heart" and "Tonight Is So Right For Love" has set up a British record for advanced orders. Latest total is 358,000. This is 3,000 up on previous record—another Elvis ditty, "Are You Lonesome Tonight?". . . **Eddie Thompson** who went to the same London school for the blind as **George Shearing**, is thinking of following in Shearing's footsteps Statewards. His new LP for Ember "Piano Moods" has Thompson playing Thompson . . . Film actor **Sidney James** makes his disk debut with "The 'Ooter Song" for Decca. "'Ooter" is Cockney slang for "nose."

Philadelphia

Johnnie Ray into the Latin Casino, April 3 . . . **Les Elgart** orch into Sunybrook, (18) for one-night stand . . . **Herbie Mann** current at Pep's . . . **Ruthie Rogers**, vocalist current at the Capri, started as canary with the bands of Johnny Messner and Tex Beneke . . . **Jodie Sands**, who broke in her act at the Smart Spot over the weekend, heading for a tour of service installations in Europe . . . the **Jimmy Wisner Trio** furnishes the backing for Mel Torme at the Red Hill Inn, March 10-19. Wisner waxed "Asia Minor" under the monicker of Kokomo . . . **George Shaw** now at the Hedgerow Inn . . . **Charlie Pasco**, Fabian's drummer, filling in at the Trade Winds for the ailing **Charles Delco**, Vince Montana's percussionist.

The HIT! OF THE WEEK

LE ROY HOLMES

And Orch. Play

THE BILBAO SONG

K 12992

M-G-M Records

WATCH THESE CLIMB!
(When You're Young And)
ONLY SEVENTEEN
Prediction—A HIT!
FRANK D'RONE on Mercury

IT'S SO WONDERFUL
Prediction—A HIT!
SYLIA SAYNT on Columbia

LET YOUR LIPS TELL ME
Prediction—A HIT!
JULIUS LeROSA on Kapp

B. F. WOOD MUSIC Co., Inc.
1619 Broadway, New York 19,
STANLEY MILLS, Prof. Mgr.

British Disk Best Sellers

London, March 14.

Walk Right Back..Everly Bros. (RCA)
Are You Sure?.....Allisons (Fontana)
Love Me Tom'r'w?..Shirelles (Top Rank)
Theme For Dream....Richard (Columbia)
Sailor .....Clark (Pye)
F. B. I. .....Shadows Columbia)
Riders In Sky...The Ramrods (London)
Wooden Heart.....Presley (RCA)
Are You Lonesome?..Presley (RCA)
Who Am I?.....Faith (Parlophone)

Van Cliburn as Conductor, Touching Tributes Mark Mitropoulos Memorial

By TRUDY GOTH

Though Dimitri Mitropoulos was a man who knew little vanity, and a whole concert (March 5) to honor his memory might perhaps not been wholly to his taste, there were certain aspects of it which probably would have pleased him greatly. One was the opportunity given to pianist Van Cliburn to make his debut as a conductor with Prokofieff's Third Piano Concerto just as 37 years ago (and incidentally at the same age) Mitropoulos made his debut as a pianist with the same concerto. (The story of how he substituted for the ill soloist instead of changing the program, in Berlin, 1924, is by now well known.) Cliburn may now become identified with this work and asked to play and conduct it at the same time in his future career just as often as Mitropoulos was.

Piano Cliburn used, had a plastic lid built for such a performance by Steinway in 1953 when Mitropoulos was playing and conducting Prokofieff's 3rd Piano Concerto at the N. Y. Philharmonic. Cliburn took a chance if not with the audience at least—with the N. Y. critics. But his performance, showmanship and obvious communication to the orchestra and public leaves no doubt that here is a conductor in the making (though he will need a great deal of practice and experience to realize fully his inherent capacities).

No Stunt

This was no stunt for the young musician—it was meant as a tribute to a man and musician whom he admired and to whom he wanted to give a tribute in his own right. And nothing would have pleased Maestro Mitropoulos more —perhaps not even the almost $20,000 the Musician's Aide Society, of which he was a co-founder, took in with the sale of tickets and donations towards establishing a "Dimitri Mitropoulos Residence for Aged Musicians."

To honor the Greek's memory conductors Karl Boehm and Fausto Cleva together with singers like Renata Tebaldi, Mignon Dunn, Eleanor Steber, Ezio Flagello and Barry Morrel participated magnificently in the program through the courtesy of the Metropolitan Opera whose General Manager Rudolph Bing was one of the speakers paying tribute to the Maestro. Mishel Piastro appeared as violin soloist and the Symphony of the Air gave most valiant support to everyone.

Among the speakers, His Eminence, Archbishop Iakovos of the Greek Diocese of North and South America gave the initial invocation, followed by U. S. Senator Jacob Javits and David Keiser, president of the N. Y. Philharmonic. The most moving tribute was paid by Mitropoulos' successor at the Philharmonic, a friend and colleague, Leonard Bernstein, who pronounced the benediction on the life of this great man and musician who lived only for his art. He likened the Maestro's death (when he suddenly fell from the podium while rehearsing Mahler's Third Symphony at La Scala, Milan, in November) to a poem by Rilke or like that of Socrates "invited and sacrificial." In fact all those close to Mitropoulos knew that he died the death not only he had wished, but he had many times prayed for.

ARMADA Widens Pitch to Become Catch-All Music Biz Organization

The American Record Manufacturers & Distributors Assn. (ARMADA) will make a bid to become a catch-all music biz organization at its next convention set for the Diplomat Hotel in Miami Beach June 26-27. ARMADA prexy Art Talmadge has proposed opening ARMADA to affiliated membership for publishers, promoters, publicists, pressing plants, matrix manufacturers, and disk jockeys. The affiliates would have no vote but would be able to participate in the convention.

Dues for affiliates have been set by the ARMADA board at $150 per year as against the $200 tab for

(Continued on page 58)

It's Now Col. Elvis

Memphis, March 14.

It's now Col. Elvis Presley!

Memphis' prince rock 'n' roll exponent was saluted and honored last week before a combined house of the Tennessee Legislature and at the same time was made an "honorary colonel" by Gov. Buford Ellington at the State capital, in Nashville.

Presley followed Ernie Ford who was given similar honor several weeks ago. He told the state lawmen: "I'm not as funny as Tennessee Ernie Ford and I don't have any kind of a speech but I'm thankful to all of my home state friends."

Tom Parker, Presley's manager, is also an honorary colonel.

Garner Grosses $8,300 In Rochester 1-Niter

Rochester, March 14.

Erroll Garner grossed $8,300 Saturday (11) at the Eastman School of Music here. His tour continues through March 24 in Baltimore, following which he's set for Ed Sullivan's CBS-TV show March 26.

Garner then moves into Basin Street East March 30 for his first N. Y. nitery date in five years.

INK NEVINS & KIRSHNER TO PRODUCE FOR EPIC

Epic Records has brought in the indie disk producing team of Al Nevins & Don Kirshner. The duo will produce albums as well as singles for the label.

Nevins and Kirshner have produced disks independently for RCA Victor, MGM and ABC-Paramount. The team was brought in by Bill Gallagher, who took over as general manager of the label in January in addition to his chores as veepee in charge of sales for Columbia Records, Epic's parent company.

The Big 3 salutes
Harry Tobias
On His 50th Year As A Songwriter

SWEET AND LOVELY
NO REGRETS
AT YOUR COMMAND
DAUGHTER OF PEGGY O'NEIL
WILD HONEY
LOVE IS ALL
PUT YOUR LITTLE ARMS AROUND ME
I'M SORRY DEAR
MILKWEED
WHAT IS IT
GOODNIGHT MY LOVE
WOULDN'T I LIKE TO HAVE SOMEONE LIKE YOU
FASCINATING YOU, YOU'RE FASCINATING ME
RHYTHM OF THE WAVES
SONG OF THE MOONBEAMS
LOU-ANNA
WHEN IT'S HARVEST TIME SWEET ANGELINE
THERE'S ONLY ONE LOVE IN A LIFETIME
GOTTA BIG DATE (With A Little Girl)
ALL FOR THE LOVE OF MIKE
I MADE A HIT WITH KIT KIT KITTY
LONELY ONE
FROM A.M. TO P.M. (I Love You All The Time)
OO OO OOH HONEY (What You Do To Me)
LILY-MAY
WHEN TWO HEARTS BEAT AS ONE
YOUNG IN HEART
SNOWFLAKES IN THE MOONLIGHT
WEDDING OF THE BIRDS
ROLLEO ROLLING ALONG
DON'T CRY SWEETHEART DON'T CRY
LADY LOU
HERE YOU COME WITH LOVE
GEE I'D LIKE TO BE YOUR SWEETHEART
DREAMING OF MY OLD KENTUCKY HOME
LET'S HELP EACH OTHER ALONG
SWANEE RIVER DREAM MAN
CALL OF THE ROCKIES

ROBBINS • FEIST • MILLER

Pubs Face Technical KO

Continued from page 55

dustries as well as those of the writers."

The original action of Norbay Music against King Records stemmed from a move by the publisher to collect mechanical royalties on a tune titled "Slow Walk" from King on the grounds that the diskery failed to comply with the compulsory licensing provisions of the Copyright Act. Under the latter provision, if a diskery fails to obtain a license from a publisher to cut a specific tune, the diskery must pay the publisher the full royalties within 30 days of such a demand.

King's central defense, which was upheld by the court, was that the publisher had "failed to file a notice in the copyright office of its use of the musical composition, 'Slow Walk,' for recording purposes" and hence its copyright was "void and invalid and has no effect.

The facts in the case are as follows: On Oct. 2, 1956, Mercury was issued a license to record "Slow Walk." During September and early October of that year, King recorded the same tune without applying for a license. The publisher filed a "notice of use" with the Copyright Office on Nov. 26, 1957, or more than a year later. Meantime, Mercury had sold 286,041 copies of the "Slow Walk" disk and King sold 284,513 copies of its disk before the "notice of use" was filed.

The Federal district court held that the sole question for determination was "whether a late filing of the notice of use is effective in mitigating the absolute bar to suit by the (Copyright) Act." The court held that since the publisher failed to comply with the Copyright Act by filing his notice of use when he licensed Mercury Records, the action for royalties is now barred.

In its brief upon the appeal, the publisher has made two contentions: (1), the copyright owner is entitled to recover statutory royalties under the Copyright Act even though it may be barred from a recovery against the diskery as an infringer, which would involve penalty damages; and (2) King Records pressed "Slow Walk" prior to making a search in the Copyrgiht Office to ascertain if notice of use was filed and hence is an infringer. Chappell Music has also filed an amicus curiae brief making the same contention as the publishers under the (1) heading.

Abeles' Brief

Abeles' brief buttresses the publisher's side with additional arguments based on previous decisions, involving infringements of copyrights by various phases of the disk industry. Abeles pointed out that King Records, having started to manufacture "Slow Walk" during September and early October, 1956, had in actuality beat the initial license granted to Mercury Records on Oct. 2 of that year. Therefore he argues, King Records had infringed "Slow Walk" even before a notice of use was required. The publisher's failure to file such a notice after granting a license to Mercury cannot affect the right of recovery against King, Abeles contended.

Another point raised over the wording of the Copyright Act is that there is no time limitation under which the notice of use must be filed. In the "Slow Walk" case, the notice of use was filed until Nov. 26, 1957 just prior to the institution of the suit and after King had manufactured the bulk of its "Slow Walk" records. The lower court ruled that any delay in the filing will forever bar the publisher from making recovery for infringements perpetrated subsequently to such a filing.

Abeles argued that the publisher certainly has the right to recover under provisions of the Copyright Act after filing a notice of use, irrespective of his rights before filing such a notice. Otherwise, he pointed out that every copyright which did not have a prompt filing of a notice of use would be ineligible for mechanical royalties, a situation that would constitute a field day for pirates, bootleggers and other shady operators eager to take advantage of a legal technicality.

Supreme Court Decision

In this regard, Abeles' brief quotes a Supreme Court decision which held: "The purpose of the act of 1909 was to open a path for authors besides and not through the quagmire which has been created under the old act. I have no disposition to open another. Of course, the policy of the act must be enforced, but it does not lie in purposeless technicality."

Abeles pointed out that many disk companies actually begin recording before clearing the rights, as for example, in sample and broadcast records marked "not for sale." If reaction is good, then a license is obtained. Likewise, music publishers make demonstration records for submission to disk companies. In either case, Abeles pointed out that it would be simple for an "unscrupulous" manufacturer to be informed of such records and then launch a "crash program" to get his disk to the market before a legit disker. If filing of notice of use was delayed, then the "unscrupulous" diskers can operate with immunity not only until such a notice was filed but for the full life of the copyright, if the lower court decision is upheld.

In view of the severity of the lower court's interpretation, publishers are being cautioned by the MPPA to file notices of use promptly and in every case where a disk is made of a tune, whether by others or by themselves.

The notice of use is required under the compulsory licensing provisions of the Copyright Act. The notice was designed to promote free competition in the music industry since once a notice is filed on a specific song, any disk company can make it as long as he abides by the strict accounting procedures designed to protect the publishers.

Mills HIT REMINDERS
CORRINA, CORRINA
Ray Peterson—Dunes
MOOD INDIGO
Floyd Cramer-RCA Victor
GIRL OF MY DREAMS
Marty DeRose-MGM
MILLS MUSIC, INC.
1619 Broadway New York 19

WIZARD OF THE HAMMOND ORGAN
BILL DOGGETT
And His FAMOUS COMBO
Currently on
Personal Appearance Tour Thru June 1
WARNER BROS. RECORDS
BOOKED EXCLUSIVELY BY
ASSOCIATED BOOKING CORPORATION
JOE GLASER, President
745 FIFTH AVE., NEW YORK 22, N. Y., PLAZA 9-4600
CHICAGO • MIAMI BEACH • HOLLYWOOD • LAS VEGAS • DALLAS • LONDON

Tito Guizar Clipped By 'Poor Investments'

McAllen, Tex., March 14.

Mexican actor-singer Tito Guizar said here that "poor investments" caused his luxurious home to be turned over to a creditor in Mexico City. Guizar, who popularized the charro, or Mexican cowboy, in some of the first films made in Mexico City, was here to appear at a stage show in connection with this city's International Spring Fiesta celebration.

Guizar stated that he and his wife had made "poor investments in movies and other things in Mexico but betting on horses had nothing to do with it."

KING TO DISTRIB KEM

Kem Records has tied in with King Records for worldwide distribution. The deal was set between Sydney Nathan, King prexy, and Bill Richards, prez of Kem.

SEC Socks Roulette

Continued from page 55

making a financial statement "not in accordance with generally accepted accounting principles and practices." SEC cited particularly the firm's amortization of costs in creating master records, the write-off of goodwill to earned surplus and treatment of amounts paid out to certain artists as advance royalties.

Roulette can get a hearing from SEC on the suspension order if it asks for one. If the suspension order remains in effect, Roulette must file a formal registration statement in order to offer the stock. Presumably the registration statement would have to correct the alleged misleading statements contained in the circulars.

Asked whether all record companies that were targets of FTC anti-payola action would be similarly treated by SEC in stock offering proposal, a SEC spokesman said this was the first case of its kind and any one to follow would have to be judged in it own light. Undoubtedly a major factor in Roulette' case was fact it hadn't agreed to stop the practice, as most other firms have done.

Federal Communications Commission is reportedly sitting on about 250 license renewals because of suspected payola acceptance. Whether any action taken against stations by FCC will cause SEC to take a stern look at any stock offerings by broadcasting corporations involved is a matter for interesting speculation.

RETAIL ALBUM BEST SELLERS

(A National Survey of Key Outlets)

This wk.	Last wk.	No. wks. on chart	
1	2	14	**EXODUS** (Victor) **Soundtrack** (LOC 1058)
2	1	8	**LAWRENCE WELK** (Dot) **Calcutta** (DLP 2539)
3	3	21	**ELVIS PRESLEY** (Victor) **G. I. Blues** (LPM 2256)
4	5	10	**CAMELOT** (Columbia) **Original Cast** (KOL 5620)
5	4	9	**FRANK SINATRA** (Capitol) **Swinging Session** (W 1491)
6	7	8	**GREAT MOTION PICTURE THEMES** (UA) **Various Artists** (UAL 3122)
7	8	19	**BOB NEWHART** (WB) **Button Down Mind Strikes Back** (WL 393)
8	9	12	**MANTOVANI** (London) **Music from Exodus** (LL 3231)
9	10	5	**KINGSTON TRIO** (Capitol) **Make Way** (T 1474)
10	6	10	**BERT KAEMPFERT** (Decca) **Wonderland by Night** (DL 4101)
11	11	45	**SOUND OF MUSIC** (Columbia) **Original Cast** (KOL 5450)
12	13	7	**RAY CONNIFF** (Columbia) **Memories Are Made of This** (CL 1574)
13	15	18	**MITCH MILLER** (Columbia) **Memory Sing With Mitch** (CL 1542)
14	12	5	**MITCH MILLER** (Columbia) **Happy Times** (CL 1568)
15	16	13	**UNSINKABLE MOLLY BROWN** (Capitol) **Original Cast** (WAO 1509)
16	14	14	**HARRY BELAFONTE** (Victor) **Returns to Carnegie Hall** (LOC 6007)
17	17	9	**RUSTY WARREN** (Jubilee) **Knockens Up** (JLP 2029)
18	22	5	**WILDCAT** (Victor) **Original Cast** (LOC 1060)
19	26	47	**BOB NEWHART** (WB) **Button Down Mind** (W 1379)
20	21	29	**NEVER ON SUNDAY** (UA) **Soundtrack** (UAL 4070)
21	18	14	**LAWRENCE WELK** (Dot) **Last Date** (DLP 3350)
22	20	7	**LIMELITERS** (Victor) **Tonight: In Person** (LPM 2272)
23	19	16	**THE ALAMO** (Columbia) **Soundtrack** (CL 1558)
24	38	4	**MIKE NICHOLS & ELAINE MAY** (Mercury) **Evening with Nichols & May** (OCM 2200)
25	33	5	**JUSTIN WILSON** (Ember) **Humorous World of** (ELP 801)
26	—	1	**ELVIS PRESLEY** (Victor) **His Hand in Mine** (LPM 2328)
27	32	10	**SVIATOSLAV RICHTER** (Victor) **Brahms Second Piano Concerto** (LM 2466)
28	28	32	**FRANK SINATRA** (Capitol) **Nice 'n' Easy** (W 1417)
29	40	3	**RAY CHARLES** (ABC-Par) **Dedicated To You** (ABC 355)
30	34	14	**ROGER WILLIAMS** (Kapp) **Temptation** (KL 1217)
31	—	1	**RAY CHARLES** (Atlantic) **Genius of Ray Charles** (1312)
32	40	11	**BILLY VAUGHN** (Dot) **Soundowners Theme** (DLP 3349)
33	24	30	**KINGSTON TRIO** (Capitol) **String Along** (T 1407)
34	29	4	**DO RE MI** (Victor) **Original Cast** (LOC 2002)
35	35	42	**SOUTH PACIFIC** (Victor) **Soundtrack** (LOC 1032)
36	—	1	**WOODY WOODBURY** (Stereoddities) **Laughing Room**
37	—	1	**BING CROSBY** (WB) **Join Bing & Sing**
38	30	4	**PAUL ANKA** (ABC-Par) **Paul Anka Sings His Big 15** (ABC-323)
39	—	1	**DAVE BRUBECK** (Columbia) **Brubeck Plays Bernstein** (CL 1466)
40	39	2	**JOHNNY HORTON** (Columbia) **Horton's Greatest Hits** (CL 1596)

ARMADA

Continued from page 57

regular members. Associate memberships, which cover employees or reps of full members, are pegged at $50. The ARMADA board also has set up a group insurance plan to be made available to all ARMADA member firms. Talmadge also stated that a new purchasing index geared for the disk industry would be available in time for the June convention.

ARMADA's conclave this year will be unique insofar as eight manufacturers will have the chance to hold distributor meetings immediately following the convention. Each of the eight labels will be allowed one-half day for the meetings with hours and dates to be determined by a drawing. Six firms have already signed for the distrib meetings which will eliminate duplication of travel expenses since many of the distribs handle numerous labels.

ARMADA board, planning the convention, includes, besides Talmadge, Bob Chatton, v.p.; Al Bennett, western v.p.; Nelson Verbit, secretary; William Shocket, eastern v.p.; Harry Apostalaris, Amos Herlicher, Sigmund Steinberg, David Steinberg and Morton Gurelick, legal reps of ARMADA; Ahmed Ertugen, Jordan Ross, exec secretary; and Norman Weiser, publicity.

ASCAP-BMI

Continued from page 55

tion of a fullscale court action against BMI. In the first case, ASCAP could ask the Dept. of Justice to revise the consent decrees under which both ASCAP and BMI operate to "equalize" the competition. If a court action is pursued by ASCAP, it will have no relation to the longstanding suit brought by 33 ASCAP songwriters against BMI and the major networks in which a charge of conspiracy and discrimination against ASCAP music has been made.

VARIETY (Mar. 1)
BEST BET
"SOLID SPINNING"
MISTER LONELINESS
GENE VINCENT
on Capitol Records
FAMOUS MUSIC CORPORATION

2 GREAT INSTRUMENTALS!
Theme from
HAND IN HAND
by DAVID CARROLL
MERCURY RECORDS #71790
M. WITMARK & SONS
BILBAO SONG
by LEROY HOLMES
M.G.M. RECORDS K12992
HARMS, INC.

$23.50 Tab for Sinatra's M. B. Preem Spotlights Rising Nitery Minimums

Despite declining nitery trade in many sections of the country, minimum prices are edging upwards especially in situations where top names are booked. The scale of $17.50 cover plus $6 minimum for the opening of Frank Sinatra at the Fontainebleau, Miami Beach last week is a sample. Last winter he got $25 straight for the "Summit" show. Minimum subsequent to the opening was set at $10 with no cover. The Eden Roc, M.B., also goes way up, depending on the star.

Another indication of the rising graph of minimal spending required to see top names is the hiking of the $6.50 minimum at the International, N. Y., to $7 with the opening of the Ritz Bros. The $7 tap is also set up at the Blue Angel, N. Y., on some opening nights and weekends. The Latin Quarter, N. Y., has long had a $7 tap.

The highest minimums have been in effect in Miami Beach. The bottom spending requirements have fluctuated with the value of the headliner, and frequently have reached the proportions of being conversation pieces.

Ritz Bros.' $15,000

The practice has long been blamed on the prices paid to topliners. The International, for example, is paying the Ritz Bros. a $15,000 guarantee, along with other items which will bring up operator Jack Silverman's cost to about $17,000. With such a nut, he feels that a slight upping of the tariff is called for as a means of protection.

In Sinatra's case, the contract is highly secret and reportedly is known only to the singer and Ben Novack, the inn's prexy. No agency is involved in this case, since Sinatra isn't signed to any office. There is no way of guessing what was paid. No agency rep will hazard a try saying it can be anything and could involve considerations other than money. However, they concede that it must be stiff, hence the extremely high minimum.

The practice of raising minimums with the headliners is not universally condoned. Jules Podell, operator of the Copacabana, N. Y., for example, will not raise his present $6.50 minimums no matter who is starring at the cafe. He has often expressed the thought that he's in business 52 weeks of the year, and raising the tariff for one engagement will alienate a lot of his regulars.

Drop-in Trade Essential

Podell feels that he could lose his drop-in trade, those who come no matter who is at the cafe, if he started to raise prices with some headliners. Those who come with-

(Continued on page 60)

Newcomer Fills in For Ailing Belafonte in Philly; Customers Get 'Raincheck's'

Philadelphia, March 14.

Stricken with a virus, Harry Belafonte failed to make the Latin Casino shows last week (8-9). The management posted notices outside the first night announcing the singer's indisposition and more more than 600 prospective patrons drove right off.

The house made a unique "raincheck" offer to arrivals which several hundred accepted. The substitute was Steve DePass, a 27-year-old calypso singer, who uses an audience-participation gimmick by having the ringsiders call out words and ideas which he promptly sets to calypso beat and wordage.

"Rainchecks" were given all diners who came in at house suggestion and later felt they hadn't seen a show. Only a score of persons asked for them on DePass' first night. The rebate tickets entitled the patron to return and catch the Belafonte show without paying the $6 minimum.

Replacement, who really came out of left field, got a rousing ovation from the partially filled house. Mrs. David Dushoff, wife of the Latin Casino owner, had heard DePass on the Garry Moore telecast the evening before. The cafe man gambled on the unknown. The young singer had appeared once before on tv with Jack Paar.

MCA V.P. to Testify In Vegas Suit Vs. Agency

Las Vegas, March 14.

A court order has been obtained by attorney Morton Galane which requires Roy Gerber, MCA vice prexy in charge of the Las Vegas office, to appear for a disposition hearing today (Tues.) in connection with a $124,000 suit against the talent agency. Gerber was ordered to appear at this time because he is about to be transferred to New York to assume other duties with MCA.

A civil suit seeking to collect contract fees from MCA was filed here in District Court by Galane on behalf of Rene Bardy, who owns the La Nouvelle Eve nitery in Paris. A show bearing that name appeared here at El Rancho Vegas for 18 weeks beginning in January, 1959.

L.A. Cops Crack Down on 'Mixing With Customers'

Los Angeles, March 14.

Los Angeles Police Commission has started a crackdown on all strip palaces and niteries which allow performers to mingle with customers between shows. Action stems from numerous complaints that "entertainers," particularly the practitioners of the bumps-and-grinds, have been hustling customers for drinks and extra-curricular activities while not on stage.

According to Lieut. Mark Smith, of the Commissioner's office, the ordinance, which went into effect in 1958, calls for all performers to remain backstage or in their dressing rooms when not on stage for a show.

The drive actually is aimed more at the strip joints than the legitimate clubs since they're the most common violators of the "mixing-with-customers" practice. When reminded of the intermingling of entertainers and customers in clubs falling under the County's jurisdiction, Smith replied: "Maybe they're more 'broadminded' than we in the city."

James L. Kelly, L. A. branch manager of the American Guild of Variety Artists, has pledged his union's support to the Police Commission and is cracking down on alleged violators. AGVA members most affected are the strippers working specific clubs that encourage "mixing-with customers." AGVA some months back started its own drive to put a stop to the "mixing" practice by threatening members with suspension and fines.

BEHAN 'ON' AGAIN AT BLUE ANGEL, N.Y.

The on-again-off-again engagement of Irish playwright Brendan Behan, originally set for the Blue Angel, N. Y., for tomorrow (Thurs.), may actually come off—but as a one-nighter. Maybe longer, according to the club, but only if he feels like it.

Behan came to the U. S. over the weekend with his normal amount of controversy. The officials of New York's St. Patrick's Day Parade said that Behan won't be allowed in the line of march, and neither will the Fordham U. student group which stated that they'll permit him to parade in their ranks.

Originally, the Blue Angel said the deal was for two weeks and options, but a cable from Behan later stated that he would be occupied with a writing project and wouldn't make the trip to America. Joe Glaser, prexy of Associated Booking Corp. who handles Behan's U. S. dates, said that it was originally understood that the date was for one night only.

A Trend?

Chicago, March 14.

Breakthrough of Negro comic Dick Gregory into the prime ofay nitery circuit apparently is opening doors for veteran sepia funnymen. Slappy White has been pacted by Mutual Entertainment Agency.

It's understood that he's been skedded for an upcoming date at the Playboy Club, Chi, same room that's credited with launching Gregory.

New Mgt. Relights The Cloister, Chi

Chicago, March 7.

The Cloister, which has changed hands several times in recent years and finally shuttered last month, is reopening April 7 under new management and with still another show policy. New owner Mitch Wolcoff formerly bonifaced Ciro's and Tale of the Cock, both cocktail lounges.

At the Rush St. bistro he's installing local comic Phil Tucker as permanent headliner, with supporting acts, thereby erasing the longtime sophisticated tone of the room. Tucker, a blue material specialist, has developed a staunch local following via his 13-year hitch at a nabe club, the Silver Cloud. It's understood he's giving up his piece of the Cloud (he was part owner) to work for a straight $2,000 per week at the Cloister.

So far as is known, Tucker has had only one engagement outside of Chi in recent years, that at the Chase Hotel, St. Louis, around six years ago, from which he was quickly chased because of his unchaste material.

Wolcoff has taken a 10-year lease on the Cloister with an equivalent option. He's going to renovate the club, enlarging the stage and increasing the seating capacity to around 200. Under new policy, house will be open seven nights a week with Tucker playing five or six. Cover or minimum charges haven't been determined as yet.

Stiff Manhattan Rentals Squeeze Nitery Spending Out of Household Budget

The new and elegant apartment buildings that are rising throughout Manhattan are no help to the niteries, according to bonifaces. This is especially true in regard to neighborhood cafes which complain that the edifices have been reducing the amount of trade that comes from the immediate area.

Although the number of residents in their vicinity is on the upbeat, thus far the nabe niteries have felt no benefit. Some operators think that the older residents were more conscious of the cafes, and it was quite common for many to hit a nitery with the same frequency that they patronized a restaurant.

Reason ascribed by the operators for the failure of new customers to come through from the ranks of the new cliffdwellers is the high rentals. They believe many have been forced into paying the high rents because of the evaporation of the moderate priced apartments. They say very few move from controlled situations into quarters in which rentals sometimes go nearly to $100 per room per month. They say most of their extra income goes into rentals, and even if it didn't the necessity of refurnishing the new apartments would take up any spare cash.

This is in direct contrast to the original anticipations of the bonifaces, for example, in the Yorkville area. The removal of the Third Ave. elevated increased land values and currently high building costs have forced rentals to zoom to the point where a potential customer must have on other aspects of living.

The bonifaces say they still have to rely mainly on expense account spending. When the buyers aren't in town or there are no conventions, business is weak. In former years, they say, the nabe trade made up for the paucity of buyers, but it's no longer the case with the fancy new buildings springing up around them.

Fair Mgts. Balk at High Talent Pay, May Use Cheaper Shows, Giveaways

High salaries paid to name performers have hit stages of revolt among the fair managements. Discussions at various fair associations such as were held at the New York State Fair Assn., recently in Albany, and the Western Fair Assn., held sometime ago in Buffalo, were ignited to fever pitch by concern over mounting costs of talent as well as rising costs in other departments.

Some fairs are considering raising the initial admission at the gate and permitting free grandstand shows, instead of charging a separate admission. Others have been talking about using giveaways as the primary lure and having moderate priced shows.

Either course would have the effect of eliminating expensive facts. The free grandstand shows, it's claimed, would be paid for by the increased price and at the same time could be a tremendous lure inasmuch as they would provide entertainment, which in former years carried high ducat prices. The giveaways, it's figured, would also bring in considerable coin, especially if an inexpensive show were provided along with them.

Squeezed By Costs

The various fair associations in recent years have been complaining about the steadily rising price graph. Shows which once cost a comparatively modest sum have become laden with names getting as much as $10,000 per diem.

It's become an untenable situation for many fairs in relation to dwindling revenues in some cases, and/or rising costs in other departments. It's all the more untenable for other fair groups inasmuch as they feel that with State subsidies, the big names are subsidized by taxpayer coin.

The talent agencies attending these confabs have been telling the fair buyers that ultimately names cost the fair groups little because they draw admissions which would not otherwise have come to the shindig. However, with fear of deficits and in the face of possible declining farm prices, the percentery pitches haven't registered on fair officials with their usual effectiveness.

Just how many of the rural exhibits will go in for gimmick showmanship instead of name shows remains to be seen. It's thus a critical selling season for the offices and the crises are likely to mount as talent prices go higher.

Lighting Failure Cancels 'Showcase' Toronto Bow

Toronto, March 14.

Cancellation of "Showcase '61," a revue starring Andy Williams and Diahann Carroll, last night (Mon.) at the O'Keefe Centre due to lighting equipment failure saw some 500 customers get either rebates or seats for a later performance. Reportedly 1,980 of the house's 3,200 seats were sold for opening night.

The 500 ticket-holders turned up because they had not heard a 7:30 p.m. broadcast over local and out-of-town radio-tv stations announcing cancellation of the preem. The house was scaled from $4.50 to a $5 top.

Curfew Shift Stirs Activity In Quebec Cafes

Feeling that the province of Quebec is about to change its curfew laws, has caused a flurry of booking activities in niteries in that sector. Several talent agency reps have already planed out to Montreal, Quebec and other cities in the area, to talk about headliners.

Nitery business in that area has been decimated lately by the strict enforcement of midnight curfew laws in all niteries. There is plenty of indication being given to the bonifaces that this will be upped, although there is not yet any assurance just what hour will be designated. With this guarantee, nitery owners have been inquiring as to availabilities. Bellevue Casino, for example, is shopping around for shows to start April 7.

For many months, the normally profitable Montreal and Quebec City market has been closed to the talent agencies. Only a few cafes have been operating in that area, namely the spots located in hotels. Otherwise, the general run of nitery has been shut down because there was insufficient number of hours to operate.

Larry Gengo of Music Corp. of America, plus some indies who have been booking various niteries, have thus far made the trip. Others have been submitting by telephone, and have been completing deals but aren't signing contracts until the provincial legislation is enacted. It's believed the new curfews will be increased to permit operation until at least 2 a.m.

SEE TWO-WAY MEXICO, JAPAN TALENT STREET

Mexico City, March 14.

Hisando Higuchi, head of Swans Promotions Co., Ltd., arrived in Mexico last week in company of the Los Panchos trio to pact additional Mexican entertainers for Japanese tours. Among others, Higuchi wants to ink Lola Beltran, Miguel Aceves Mejia, Hugo Avendano and Maria Victoria for theater, night club and tv engagements.

The Panchos are a big hit in Japan, have made several visits and last tour netted them $40,000, Higuchi said. His local rep hopes to make a two way talent exchange deal. While here he is sounding out clubs and theatres on a Japanese musical and dance group with a cast of 300, as well as other attractions.

Royal Gala For Icer

Liverpool, March 14.

"Snow White and the Seven Dwarfs" on ice will be given honor of a Royal Gala Performance at the Empire Theatre here May 24, with Queen Elizabeth and the Duke of Edinburgh attending.

Show was staged at the Wembley Empire Pool last Christmas, and is set for a three-weeks' season at the Empire. The British Royal pair will be on a trip to Liverpool and district during the show's run.

N.M. State Fair Comm. To Set '61 Expo Talent At March 24 Huddles

Albuquerque, March 14.

The selection of a talent package lineup and other details of an extended 1961 exposition — upped from nine to 11 days — are the major agenda items scheduled for talkfest at the last sesh of the new New Mexico State Fair Commission, planned March 24 in Albuquerque.

Republican Governor Ed Mechem this week is expected to name several new members to the seven-man board to replace Democrats who have resigned and who served under former Gov. John Burroughs.

Last year's show grossed $297,951 in a nine-day run, featuring a number of top oater tv and film stars.

Fair manager Tex Barron is scheduled to ask the board for authority to negotiate contracts with talent for this year's show, if artists preferred by the board are not available. Barron was granted a similar power last year. This year's lineup is again expected to rely heavily on the western and alfalfa circuit stars.

The governor last week signed a bill authorizing a year-around police force for the State Fair grounds, which have been the scene of several riots growing out of rock and roll dances.

Patti's London Stint

Chicago, March 14.

Patti Page goes to London May 18 for a five-week nitery stint at the Pigalle.

Before going abroad she is dated for guest star shots on the Bob Hope Show April 12 and the Perry Como Show May 30.

Circuit of Overseas Military Clubs Gives Steady 'Time' to U.S. Talent

By HAZEL GUILD

Wiesbaden, March 14.

"There's more work here in Europe for entertainers than in any other area in the world," according to one of the top booking agents working with the military clubs in Germany and France, Allan Blackburn.

Blackburn, who with his wife runs the Gail Blackburn agency here, added, "An act can play 48 weeks a year—that is much more time than it can work in the States." While the pay is slightly less than it is in the States, Blackburn added, costs of living are considerably less.

"A good middle class act can earn from $600 to $700 a week here," Blackburn reported. And he's gotten as much as $5,000 for a one-nighter with Louis Armstrong in a combined military club deal

At the U. S. Army Clubs in the little town of Baumholder, where many troops are stationed, Blackburn arranged the $5,000 fee as a joint venture for three clubs, the officers, the non-commissioned officers and the enlisted men's club.

When Armstrong played at the base, it was staged at the base gym where 4,000 people could be seated. For this event admission charge was $1.50 per person, although at most of the military clubs, the entertainment is provided free to the members.

There are about 500 Army and Air Force clubs in Europe. And about 20 of them can afford good shows during the week—mainly because of the increased income from the slot machines. "The big clubs may be making from $15,000 to $20,000 a month profit from the slot machines—and they can plow that money back into entertainment for their members," Blackburn said. For many of the smaller clubs, though there is little hope of bringing in the good acts.

Blackburn is currently booking June Christy at about 20 of the top Army and Air Force clubs in Germany and France, and has the Four Freshmen playing roughly the same group of clubs, where about 16,000 personnel will be able to see them. He plans to bring over Dennis Day within the next few weeks, and the Andrews Sisters in May. Likewise, he is negotiating with Tony Bennett, Patti Page, Eydie Gorme, Betty Hutton and Lionel Hampton.

Blackburn cuts down costs for the military clubs by bringing in acts that have been booked in London. Then he splits the plane fares with the London bookers. The military, which used to supply many extras, like plane and bus and housing for the acts, has cut all that out, and these additional costs must be absorbed by the agents.

Blackburn said, "The military clubs are often better than the commercial clubs in America and England as far as facilities are concerned." Stages, lighting, seating for the guests, and dressing rooms and equipment for the acts are often superb overseas.

Much of the facilities available for the military clubs, though, depend on the interest of the club managers. And sometimes in the out-of-the-way smaller clubs, the act still has to dress in the manager's office and perform on a broken-down stage with bad lights, he said.

One problem in the military is that the Army does not provide a job classification for club management, and men from other totally unrelated fields are often assigned to these jobs. In the Air Force, club management is a career and the men generally stay in that field.

Another problem is that the Army generally demands auditions before booking the acts. And Blackburn said, "It's mostly a waste of time and really drops the calibre

(Continued on page 62)

Shriners' CNE Encore

Toronto, March 14.

Shriners' circus has been inked as afternoon attraction this summer at the Canadian National Exhibition, according to Hiram McCallum, CNE g.m. It's a repeat from last year for the outdoor circus at the 24,000-seat grandstand here.

CNE will run from Aug. 18 till Labor Day, Sept. 4.

Teahouse of Aug. Moon

Ottawa, March 14.

Canadian National Exhibition plans to erect a $110,000 glass-walled tea-house—paid for and run by Salada Tea Co. Location: beside Lake Ontario, moonlit by night.

CNE opens in Toronto late in August.

Pleasure Island, Mass., Gearing to Repeat Click Kiddie Park Operation

Wakefield, Mass., March 14.

Pleasure Island, the $4,000,000 recreation park here, which went bust its first year and came back in its second year to become the most successful park in the country, outside of Disneyland, is girding for its third season with a new theme of circus acts, one-nighter concerts, and weekend dancing.

Skedded opening, earliest in the east, is May 6 for weekends, with daily operation set for June 19 through Labor Day, then weekends again through Oct. 12. The same price policy which pulled the park out of the red last season will be revived: "Pay one price, ride all the rides free all day." Admish is pegged at $2.40 for adults; $1.80 for moppets with all rides, shows, acts, etc., cuffo.

Helming the project again will be last year's executive vice-president, Norm Prescott, who has just returned from Europe where he is filming an animated motion picture feature. Prescott is putting a series of one nighters in the works for the 8,500-seat show bowl, built last year, with bookings of Harry Belafonte, Judy Garland, Mort Sahl, Bob Newhart, and others. The circus acts are being bocked by Leo Grund Enterprises, New York.

Prescott said a research study was made of the park last year, and he related that "the only way an amusement park of the future can exist is to keep the entertainment coming so fast and so often that the customer can't possibly take it all in one day—and make sure you let everyone know about it," he said. He reported he has tied up every children's tv show in Boston to advertise the park this summer. A heavy newspaper and radio sked is also set.

For the circus theme, Prescott is building six big stages throughout the park, each one adjacent to ride areas, and will present 26 shows a day, a new show every 15 minutes with the top animal acts in the country.

Signed as a permanent attraction this season is Harry Foster Welch, "Popeye," who played the part last year. He will guest on tv shows, appear at store openings in the area, and serve as goodwill ambassador for the sprawling 79-acre layout. In the Show Bowl, one show a day will be presented with kiddie personalities.

Construction at the park is underway, and a dance floor is being built, which will be collapsible and taken up and stored after its usage. The dance layout will be on the water's edge surrounded by a glamour setting.

In 10 weeks last year the park drew two and a half times the amount of customers that it did the first year. Opening year was 330,000. Last year over 750,000 paid admissions were recorded.

Borge's Frisco Encore After Boff $42,000 Take

San Francisco, March 14.

Victor Borge scored a turnaway $42,000 at the Masonic Temple here, in three days ending March 3, and has been rebooked for a two days stand April 7 and 8 at the S.F. Opera House. His new concert manager, George Campbell, has also set the pianist-comedian on a tour of 28 dates through March and April.

Borge will inaugurate the season at the Greek Theatre, Hollywood, for a 10-day stand starting June 23. He then moves into the Royalty Theatre, London, July 4 for three weeks.

Berman 25G, Toronto

Toronto, March 14.

Shelley Berman scored a strong $25,135 for seven performances at the Royal Alexandra Theatre here. Advance was a heavy $16,000, just about half the capacity of the house. Per usual, the Cumberland Three was his relief act.

Midweek blizzards stemmed sales to a great extent, but there were sellouts on Friday and Saturday nights and Saturday matinee, which brought up the take.

One-Man Show

Shelley Berman
(CARNEGIE HALL, N.Y.)

Shelley Berman with Cumberland Three; March 12, $4.80 top.

Shelley Berman has been traveling the length and breadth of the country with the Cumberland Three in a tour that has given comedy a concert hall status. Capping this junket with a recital to a nearly full house at Carnegie Hall, N.Y., Sunday (12), Berman has given the avant garde set a chance to view his offerings without going through minimum and cover charges of cafes and in an atmosphere highly suited to his particular comedic style. Shindig grossed $8,500.

Berman is essentially an outgrowth of the oldline vaudeville monologists, but he has brightened his material and angled it along modern lines. Among his comedic armaments, is a widely fluctuating voice, a viewpoint best described as neurotic which utilizes the embarrassment and fears that arise in everyday living. His subject matter is easily identifiable to his viewers. He has the knack of building up a situation to the point to a risible apex. His dissertation on embarrassment at the dinner table, the fears resulting from a visit to the dentist's office, and the terror at swallowing a black speck floating in the milk are indeed mundane situations, but, from Berman's viewpoint, fraught with horror. However, he is able to laugh at it and communicate this feeling to the audience.

Of course, there is the extremely tender telephone scene recalling an incident when he approaches his father for $100 to attend acting school. This is easily the most artistic offering of the evening.

During the coure of the evening, Berman is ecstatic at the chance of working face to face with an audience in a concert hall. Apparently, even after his lengthy tours in this atmosphere, the wonder of it seemingly never ceases. He is overwhelmed by all the attention he gets and his response is also on a higher level.

Providing the breather for Berman is the Cumberland Three, a male instrumental and folksinging group who have achieved a high state of proficiency. By this date, they no longer give out with a distinctive sound, being closely related to that of the other similarly aligned groups. However, they do perform excellently and they provide Berman with entertainment that complements his type of talent. *Jose.*

Rising Minimums

Continued from page 59

out checking who is starring probably do so for the plain reason that they know approximately what they will spend, and be assured of a reasonably good show.

The Latin Quarter also subscribes to the view of maintaining regular minimums, although prices of some menu items may change from time to time. They also feel that it's important to the maintenance of regular trade.

The high prices in the Florida cafes are regarded as one of the prime reasons for the bad season there, despite the fact that there has been a large number of visitors in the area this winter. However, the general feeling in the trade is that people will spend money, but resent being given the sucker treatment. It's estimated that with Sinatra's opening night show at the Fontainebleau, the average dinner expenditure, including tax and tips, came to $100 per couple.

Jazz, Babes, Booze Still Pay Off On New Orleans' Bourbon St. Beat

By GLENN TRUMP

New Orleans, March 14.

The street (Bourbon, natch) continues to amaze this Omaha VARIETY correspondent, making his first visit to the Vieux Carre in more than a year. The format, of course, remains the same—jazz, babes and booze. With the beaucoup prices necessary because of limited capacity.

And the joints still are employing the play on strip names. For example, there's *Tempeste* Storm, *Candie* Barr, etc., with the auditors expecting the big names. And there must be at least a half dozen different "Cat Girls," none of whom is the original. Of course, some spots such as Frank Carasi's 500 Club do supply the actual personalities.

A couple of new gimmicks have popped up in recent months that are worthy of note. One is at Club Mardi Gras, a typical-sized Bourbon St. nitery. Here one of the "acts" consists of five gals in harem costume who are onstage at the same time. For each show a different "Sultan" is selected from the aud, outfitted in turban and capes and placed on a huge pillow on the stage.

Strip for 'Sultan'

For the next half hour (longer if the guy happens to be with a spending group) the five gals wiggle for their "Sultan," peeling down the pasties and G-strings. Gals do okay jobs, guy gets his kicks, and it's all hilarious to the payees even if they don't know the "Sultan."

Another innovation is at the 809 Club, which is featuring a calypso revue and is one of the few spots on the Street where the entertainers keep their clothes on. Operating on a postage-stamp sized floor, Club has a line of four girls who work almost continuously for the 45 minutes of show, along with a featured dance pair, a bongo drummer and a waiter who opens with a fast tap dance.

Four gals are all lookers, excellent dancers and hard workers. Dance duo amazes in view of the limited working space. Biz here appeared stronger than at most of the stripperies.

With Al Hirt on the road until May, most of the visitors head for Pete Fountain's new spot to whet their jazz appetites. But the natives prefer the classy Dream Room, currently featuring Sam Butera and the Witnesses. A big (for the street) hall seating around 400, this site is consistently packed. In the wee hours, the Dream Room draws entertainers from the other spots as the lights go off along the street.

Danny Kaye to Spiel At 2-Day USO D.C. Conclave

Washington, March 14.

USO National Council opened a two-day convention here with the principal item of business being a discussion of means of getting increased financial assistance for the organization. In the past 20 years it has entertained an aggregate military personnel audience of 238,078,000 in all parts of the world. Group will also discuss ways of expanding USO's morale services for the GIs.

One of the main events of the meet is Danny Kaye's address at the annual dinner at the Mayflower Hotel. Kaye will discuss his wartime experiences as an entertainer along with his UNICEF tour. He feels that GI entertainment today is as vital as it was during wartime.

Tank Collapse Hurts 3; K.C. Hits Hamid-Morton With 60G Negligence Suit

Kansas City, March 14.

Three divers were hurt, one critically, when a 34,000-gallon tank used in their high diving act, collapsed Wednesday (8) during a performance of the Hamid-Morton Circus under sponsorship of the Kansas City Police Department in the Municipal Auditorium. The turn and a high-diving horse act were taken out of the show when the tank could not be reconstructed.

Athos Darigo, 32, of Miami, was still in fair condition in a hospital at week's end. He had been climbing a ladder to the diving board when the rig collapsed. He fractured an arm and a leg. Gary Gains, 38, Trenton, N. J., was diving when the tank broke, leaving only about 5 feet of water for him to hit instead of the usual 10 feet. He was unhurt.

Hartley French, 31, of North Miami Beach, was on the diving board when the break occurred. He was hurt when the tower fell across him. Damage to the wooden block floor of the auditorium was extensive, as the water caused severe buckling in several spots. The tank was dismantled and the two acts taken out of the show.

Circus continued its regular performance through Sunday.

Situation culminated Friday (10) in the filing of a damage suit by Kansas City against George A. Hamid Circus Inc. The city is seeking $60,000 in damages, claiming the circus was negligent in the operation and maintenance of the 34,000-gallon water tank used by the diving men and the diving horse.

Damage to the Municipal Auditorium floor, salvage work necessary to restore the floor and possible further loss of service by prevention of use of the arena were cited by the city.

Suit was filed in Jackson County Circuit Court. City officials said they expected the circus to post bond, since it earlier indicated it had insurance to cover such emergencies. Arrangements, were made with William Cully, director of the Swope Park Zoo, however, to house the animals should the city have to seize the circus.

Carmel Quinn Promotes St. Paddy's Day Festival

Singer Carmel Quinn is promoting an Irish "Festival of Stars" at Carnegie Hall, N. Y., on St. Patrick's Day (Friday). Joe Feeney, of the Lawrence Welk show, will headline.

Others on the bill will be the Emerald Girl Pipers from Dublin, the Butler Irish Dancers, from Toronto, and the McFrlean Junior Dancers. Show will have a $5 top.

Haymes-Jeffries to Copa

Dick Haymes is slated for his third New York stand within a year. Singer, together with his wife, Fran Jeffries, have been lined up for a two-weeker at the Copacabana, starting Aug. 10.

Duo had previously appeared at the Empire Room of the Hotel Waldorf-Astoria and the Round Table.

Ringlings to Repeat At Philly Conv. Hall

Philadelphia, March 14.

The Ringling Bros. Barnum & Bailey Circus will stage a repeat engagement at Philadelphia's Convention Hall in the fall. The three-ring spectacle was held successfully indoors here for the first time last year. The dates set are Nov. 29 through Dec. 3. A two-year agreement, assures this city the Ringling show again in 1962.

Completely air-conditioned, Philly Convention Hall with top has 10,000 seats. Show can be presented upon same basis as in Madison Square Garden.

Icer Hot In South

Greenboro, N. C., March 14.

"Holiday on Ice of 1961" broke records for attendance and gross receipts for any engagement that has been at the Greensboro War Memorial, according to Bob Kent, manager. A total of 41,990 people attended the nine performances and gross receipts amounted to $111,146, said Kent. This compared with approximately 37,000 who saw the show here last year when it grossed $104,000.

Kent said the War Memorial expects to realize approximately $25,000 after expenses are paid. The proceeds will go toward defraying the costs of its operation. Kent noted that the $25,000 does not include parking fees and concession profits—both of which will add to the net income.

Henny Youngman at the Plaza?

Yes, Comic Invades the Sophisticated Persian Room

He Jests in Setting Songstresses Have Flourished In

By MILTON ESTEROW

The lights are turned down in the poshPersian Room at the serene and stately Plaza Hotel. The audience, personifying good manners and gracious living, waits quietly. Into the spotlight steps a tall man with something of a droll grin. He is impeccably tailored in white tie and tails but he also wears a turban with a purple plume. It is Henny Youngman of Brooklyn, the Borscht Belt and Broadway.

Perhaps not since Mrs. Pat Campbell, the actress, lifted lorgnettes by lighting a cigarette in the Palm Court soon after the hotel opened in 1907 (she was asked to put it out), has such incredulity pervaded the Plaza. Even the hotel ads inquire in bold type "Henny Youngman at the Plaza?"

What does it mean? Is the Persian Room, where sophisticated songstresses flourish and not a single low-brow comedian has passed the maitre d' unless he paid his way in, diversifying? Is the room looking over the shoulder of bistros from Miami to Las Vegas? Does the move reflect a change in the clientele's taste? Sociologically, is there any significance?

Mr. Youngman's booking is for one week. He will appear through Tuesday.

Reaction Is Sought

Neal Lang, vice president and general manager of the hotel, gives this explanation:

"We wanted to get a reaction. It doesn't mean we will abandon the lovely ladies. This isn't a renaissance for comics.

"If there is any constancy left, it's at the Plaza. But this doesn't include entertainment. Tastes change, conditions change. You have to try something new, to keep reappraising what you're doing," he continued.

"In many hotels, a new look, whether in the plant or anything else, is considered a step forward. This could not happen here. You have to get something new that looks old." Mr. Lang paused and added: "We wanted to see how many people would be infuriated or shocked."

The New York Times

Henny Youngman

The reaction to Mr. Youngman's first show Wednesday night and the second one early yesterday morning was neither fury nor shock. The audience liked what it heard. And the applause equaled anything given that long-time Plaza favorite, Hildegarde, who preceded Mr. Youngman at the room.

Groomed at the Top

Mr. Youngman was a bit nervous in his debut but settled down later and the jokes poured forth. He explained the turban:

"My career has reached a peak, at last I'm a Persian for a week."

If the first two jokes are arid, the new few flourish. The subjects are endless — method cab drivers, Mrs. John F. Kennedy's hair-do, small cars, New York parking, Texas millionaires, Reno, movies, art theatres.

Of course, he is not slow with the gags. Jack Benny once said: "Where I would use three jokes, Bob Hope or Milton Berle would use twelve and Henny Youngman forty-seven."

Mr. Youngman also brought along his violin, which was delivered to him at the microphone on a red, velvet cushion. He borrowed six violinists from Ted Straeter's orchestra and before you could say Johann Strauss, they were strolling by tables and turning the room into old Vienna.

Henny Youngman at the Plaza? It's Henny all right—white tie, tails, turban and all.

—and in THE NEW YORK TIMES!

Vaude Finds Mucho Customers In Five N.Y. Spanish Language Houses

A curious situation is presenting itself to New York show biz. The amount of Spanish vaudeville is now at least the equal of the regulation stageshows. For English speaking residents there are always the Radio City Music Hall and the Apollo, N. Y. However, the Latins have at least two regular houses, and three theatres that play spot shows when an attraction becomes available.

Currently there are 27 film houses in the New York area which play Spanish pictures, and many of them would be open to stageshows if sufficient productions became available at prices which they felt their customers could afford.

The houses on a more or less regular basis are the Jefferson and Puerto Rico, latter in the Bronx. They are joined at intervals by the Atlantic, and Prospect, Brooklyn, and the San Juan in New York's Washington Heights area. The latter house, once owned by Lou Walters, onetime operator of the Latin Quarter, N. Y., has elaborate stageshow facilities. Its management is constantly on the lookout for suitable shows.

The Latin speaking population has become a powerful boxoffice factor in many neighborhoods. The influx from Puerto Rico, although it has diminished somewhat, is still adding new residents to the New York area. They're all potential theatre patrons.

The situation which presently prevails among the Latin population is akin to that which obtained in the early part of this century when immigration from European countries made foreign language theatre an important part of the show biz economy. Today, most of the earlier groups such as the Yiddish, Italian, Hungarian and German imports have all but disappeared.

Today, the Spanish theatre is emerging as the strongest of the foreign language segments in show biz. Its economic importance is seen by the fact that even major companies distribute Spanish pix.

Patrons-Performers

Continued from page 1

happened to be vacationing on the island, walked into that job. It was first regular cafe appearance in his many years.

Changing Attitudes

There has been a noticeable increase of late in the attitude of both audiences and performers. Shelley Berman, for example, has bawled out the customers bitterly, and has even demanded that the management heave them out. Thelonius Monk has shown a contempt for many audiences, and there are times when other players cut short routines and hurled insults at the payees.

There is a sharp division as to who is right in these cases. Many feel the need of a code of etiquette as to what to do until the audience gets quiet. Customarily, the bulk of the audience will shush a noisy party, indicating that normally, the larger section of the crowd will help a performer do his work, particularly when only one or two tables are involved.

The law-and-order elements will normally give up when the general tenor of the room is to continue talking. It then seems evident that somebody goofed. Either in the booking, the performer in the selection of his material, or something said or done which alienated the crowd. It has been customary for the old school of performers to fight their way into the crowd's good graces, and it can frequently be done. This has been the feeling of the bonifaces.

In the old days, an owner used to fire an act on the spot. Today with union regulations plus contracts forbidding such summary action, an owner will frequently pay off an act. Sometimes parting is by mutual consent, and there are times when the entertainer begs to be let out.

Ops Prefer Tact

However, operators universally resent entertainers hurling insults at the crowd generally, although they'll forgive direct slams at an offending or noisy party. Customers, they claim, are pretty hard to come by these days, and they should be nurtured to a reasonable degree.

Performers on the other hand, crave affection and attention from the audience. They will fight hard for it, reward the customers with extraordinarily good performances, and many, particularly among the oldtimers, will try long and hard to overcome crowd hostility. The newer entertainers, not yet completely familiar with how to cope with unruly crowds, crack up in the face of opposition.

However, in losing control, a performer may close many avenues of employment necessary to his future. Problem has become a major source of discussion since the Mathis and Nina Simone incidents.

Backtalking by artists in the concert and symphonic field has been almost an accepted item in longhair circles. Rise Stevens, soprano on the Met roster, interrupted her concert Thursday (9) in Hopkinsville, Ky., to tell the audience that two giggling girls were driving her out of her mind. There were also a number in the audience who tuned in transistor radios to listen to a local basketball game.

'No Hard Feelings' As Mathis Stomps Out of P.R. Club

By AL DINHOFER

San Juan, P.R., March 14.

Rattled by "uncalled-for remarks" of a noisy audience, singer Johnny Mathis last Wed. (8) stomped off the stage of the 500-seat Club Tropicoro. He and his road manager, John Noga, departed for New York the following afternoon—his two-week contract to appear at the San Juan Intercontinental's posh nitery "cancelled by mutual consent."

Comedian Lou Holtz, concluding a 10-day vacation here, agreed with a handshake to fill in (through March 19) one hour before his plane was scheduled to depart San Juan.

Here's what happened according to three eye-witnesses in the club, including Intercontinental catering manager Francois Lemaistre:

Mathis sang for about 15 minutes, harassed once or twice by ringside kibitzers. During this time the hand-mike came apart in his hand, and he spent several seconds screwing it together. While singing "The Lady Is a Tramp," someone called out a remark which apparently momentarily unhinged the singer. At its conclusion he turned and bolted off the stage without a bow.

While people in the club (which was "far from full") waited for an explanation, someone threw some coins onto the stage. Shortly thereafter it was announced no cover ($3 per) would be charged "due to Mr. Mathis' sudden illness."

Intercontinental manager John P. Sutherland indicated the cancellation was the result of a number of precipitating incidents. He said the hotel's promotion staff directed by Mike Segarra, found it increasingly difficult to get "any kind of cooperation."

He said: "We have reached a point where we are unable to cope with the demands and temperament of some of the entertainers coming down here to work."

According to hotel staffers, guests in the room next to Mathis complained that too much noise and loud music was emanating from his room. The next evening the same complaint was registered. Mathis' cooperation with the local press was also next to nil.

"What it boils down to is that one show was cut short," road manager Noga said before departing. "Mathis needs a rest. In the last month he's played the Latin Casino, Philly, the Sahara, in Vegas, and had a rough recording session directly before coming to Puerto Rico.

"We have no hard feelings," Noga continued. "It just happened, that's all."

Holtz spent the afternoon before opening at local radio stations announcing he would appear at Club Tropicoro "without a cover."

When Sutherland demanded to know if Holtz was "one of those temperamental artists," Holtz replied: "Sure, if I'm not paid."

Vaude, Cafe Dates

New York

Steve Allen being packaged by the William Morris Agency for a series of dates . . . Maureen Cannon planed out to Guatemala City for a Monday (12) preem at the Guatemala Hotel . . . Tony & Eddie set for the Coral Island Club, Bermuda, April 10 for 10 weeks . . . Sarah Rubine a newcomer to the Sahbra . . . Danny Apolinar to the Keyboard, Detroit, March 20 for three weeks . . . Lillian Briggs back in New York following a stint in the Jerry Lewis film, "The Ladies Man" . . . Miriam Makeba bows at the Apollo Theatre, Friday (17) . . . The Gaylords into the Latin Quarter, March 22.

Eartha Kitt booked for 10 days of one-nighters and teevee dates in Brazil starting May 25 . . . Bob Melvin pencilled for the Johnny Mathis bill at the Copacabana, April 27 . . . Sammy Davis Jr. starts a week at the Sands, March 22 . . . Rudy Vallee booked for a May stand at the Kings Club, Dallas . . . Ben Beri & Rowena Rollins started at the B&B Supper Club, Indianapolis, March 13 . . . "Adventures on Ice" on a one-weeker at the Crown Room, Indianapolis, April 24 . . . Steve De Pass inked to a five-year two-weeks a year deal, at the Latin Casino, Merchantville, N. J. . . . Ritz Bros., now at the International, taped a sequence for NBC's "Monitor."

Chicago

Jorie Remus booked at Playboy Club here, April 7 for a fortnight . . . Andrews & Hadley set for Copacabana, Winnipeg, April 5 for 10 days . . . Wilma & Ed Leary's "Adventures on Ice" set for Marott Hotel, Indianapolis, April 24 for one week . . . Nancy Welso down for 10 days at Colony Club, Omaha, starting June 1 . . . Jack Carter booked into Rancho Don Carlos, Winnipeg, June 16 for one week . . . Nelson Eddy to play Angelo's, Omaha, Sept. 8-16 . . . Billy Daniels open a two-week date at Town & Country, Winnipeg, March 17 . . . Toni Jones signed for Eddys', Kansas City, Sept. 15-18.

Pittsburgh

The Pony Tails is the first attraction of the spring for the Twin Coaches. They'll be followed by Les Paul & Mary Ford for nine days starting April 14; Johnny Puleo, April 24 for two weeks; Ames Bros. (without brother Ed), May 8, two weeks; Bobby Rydell, May 22, seven days; May 29, Mickey & Sylvia, seven days; and Johnny Mathis, June 5, one week. . . . Ailene Goodman at the Ankara, singing in the lounge and between shows. Ankara show is "Varieties on Ice," starring the adagio team of Charles & Lucille Cavanaugh. Magico Ron Urban also on the bill . . . Vagabonds headlining for two frames at the Holiday House.

Kansas City

Singer Betty Johnson lent a hand to the Crippled Children's Easter Seal drive by guesting at the annual appreciation luncheon at Eddys' Classique Room Monday (6.) Following her date at Eddy's, she goes to Sprinfield, Mo., to begin a new show for Massey-Ferguson over ABC . . . Tony Adams & Lou Marsh head for Hot Springs, Ark., after their current stand at Eddys' through Thursday (16). They'll play the Towers for three weeks beginning March 20 . . . Bob Newhart and the Chad Mitchell Trio in a one-nighter in the Music Hall last Friday (10) at a $4.50 top . . . Annual Ice Capades appearance begins in Municipal Auditorium April 3 through April 8.

Military Circuit

Continued from page 60

of the entertainment. The first class acts don't feel that they should have to do an audition, and besides many of the club managers don't even show up when an audition is set."

While about 150 clubs are booking in the Army's Northern Area Command section headquartered in Frankfurt, and an audition is held every two weeks, generally only five or six managers turn up, Blackburn reported.

Blackburn has been on both sides of the spotlights, having arrived in Europe in 1950 as half of the Blackburn Bros. comedy act from London. His brother, who is now producing shows in London, and he decided to break up the act, and he worked with an American agent, then with a British agent, and in 1956 established his own booking agency here.

Some of the clubs, like Wiesbaden's Rocker Club, the noncommissioned officers club, gives its members five free shows a week, generally buying a $150 package. Other smaller clubs offer only one or two shows a month.

HERBIE SELLS
Currently:
CLUB DATES
BABE CLATTERBUCK PROD.
411 NO. CENTRAL AVE.
PHOENIX, ARIZONA

"THE COMEDIAN"
The Only Real Monthly PROFESSIONAL GAG SERVICE
THE LATEST — THE GREATEST — THE MOST-UP-TO-DATEST
Now in its 126th Issue, containing stories, one-liners, poemettes, song titles, hecklers, audience stuff, monologs, parodies, double gags, bits, ideas, intros, impressions and impersonations, political, interruptions Thoughts of the Day, Humorous Views of the News, Vignettes, etc.
$25 YR.—SINGLE ISSUES $3
Foreign
$35 YR.—SINGLE ISSUES $4
NO C.O.D.'s
BILLY GLASON, 200 W. 54th St. New York City 19, CO. 5-1316

★ ★ ★ AVAILABLE ★ ★ ★
PRESS, POMOTION AND PR MAN
Also need several top acts for bookings in several states in South and South West.
Write VARIETY, Box V-2119
154 W. 46th St., New York 36

WANTED
MALE SINGER
Tall—6 ft. or Over
To act as straight man for comedy team. Have bookings. Contact: Mr. Watt.
UNIVERSAL ARTISTS CORP.
1271 SIXTH AVENUE, NEW YORK
JU 6-0720

Eleventh Week on Tour
"HARLEM GLOBETROTTERS"
CAB CALLOWAY
Current CORAL Release
I'LL FOLLOW YOU b/w DANCING MAN
Variety (Jan. 11) RAVES
Management BILL MITTLER, 1619 Broadway, New York

DICK AUNT
WESTON AND MARTHA
Comedy Ventriloquism
Currently
THE THUNDERBIRD
LAS VEGAS, NEV.
Pers. Mgt.: GEORGE SOARES
4208 El Jardin, Las Vegas, Nev., Du. 4-2182

CONTINENTAL ECCENTRICS
LOLO AND LITA
FUNNY • DIFFERENT
SMART • INIMITABLE
PARIS Eddy Marouani 11 Rue Chateaubriand.
MADRID Rafael Cortes Ave. Jose Antonio 68.
U.S.A. 719 8th Ave. New York 36, N.Y. Circle 7-2190.

NICK LUCAS
and the TROUBADORS
Opening
March 16th
Newt Crumbley's
HOLIDAY HOTEL
Reno, Nev.

BILLY GLASON'S FUN-MASTER
PROFESSIONAL COMEDY MATERIAL for all Theatricals
"We Service the Stars"
Big Temporary Special on All
35 Gag Files for $15, Plus $1.00 Postage
Foreign: $1.50 ea., 35 for $40
● 3 Parody Books, Per Bk. . . . $10 ●
● 4 Blackout Books, Per Bk. . . $25 ●
● Minstrel Budget . . . . . $25 ●
How to Master the Ceremonies $3 per Copy
No C.O.D's "Always Open"
BILLY GLASON
200 W. 54th St., N.Y.C., 19 CO 5-1316
(WE TEACH EMCEEING and COMEDY)
(Let a Real Professional Train You)

B & B COSTUMES
Gowns and Costumes
INDIVIDUALLY DESIGNED
MADE TO ORDER
110 W. 44th St., N. Y. CI 5-4660

Chi Nite Club
AVAILABLE
We are discontinuing present operation April 1st, 1961.
Open for all suggestions concerning new profitable policies.
Will consider plays, theatricals, revues, etc.
Excellent well-known Chicago location.
Completely equipped: stage, orchestra pit, props, lighting, kitchen, dance floor, parking facilities. Seating capacity 400.
Contact: JIMMY PURCELL
Silver Cloud, 3196 Milwaukee Ave., Palisade 5-9188
Chicago, Ill.

House Reviews

Apollo, N. Y.

LaVern Baker, Jimmy Ricks, Shirrells (4), Big Maybelle, Jimmy Charles, Vibrations (5), King Coleman, Reuben Phillips Orch (12); "Macumba Love" (UA).

Current stanza at this Harlem vaudery has to depend on headliner LaVern Baker and Jimmy Ricks for the vocappeal, and it's good dependency. There's enough comicality otherwise to measure this one a likable enough layout fore tc aft.

Miss Baker is a canny charmer belting or ballading, and maintains steady interest. She even dares a "Bill Bailey" parody centered on Nikita Khrushchev, but it could be sharper satire. Highspot, easily, is her duet with Jimmy Ricks on "You're the Boss," though not to gainsay the femme's obvious prowess solo.

Ricks, in his own preceding slot, is restricted to but two tunes when it's plain he merits one or two efforts more, even if it means pruning from the top. His down-deep crooning is stylish and properly casual for top reaction.

Shirrells, four femmes getting beaucoup disk spins these days, offer an okay routine r&r stint; but ahead of them are some happy moments from Big Maybelle, a self-kidder with an all too-pointed "All of Me" in view of her corpulence. She's a click funster in this spot, plenty deft at toying with audience yocks Jimmy Charles, also limited to a couple of tunes, is a moderate pleaser with a derivative style

Vibrations, as teeoff act, opened things strong, mainly on strength of visual values from clowing and mugging to fancy hoofery in the Step Brothers genre Five fellows look strong for any variety bill.

King Coleman brings some outlandish body English to his emcee assignment, and Rueben Phillips' orch showbacks with per usual capability. *Pit.*

Alhambra, Paris

Paris, March 7.

Leo Ferre, Serge Darri, Williams (5), Marquis Chimps, Bravos (8), Jean-Michel Defaye Orch (15); $1 top.

Singer-cleffer Leo Ferre has stepped from specialized boite and oneman show appearances to this immense Right Bank house. He has made it. Middle-aged, balding and myopic, he still has a drive and adeptness in his songalog that gets right to the public, both the ordinary and demanding.

He has learned to control his voice and get the most from it; a previous shrill quality has all but disappeared. Ferre now joins the ranks of potent headliners here and displays the talent for offbeat foreign boite booking.

Minus the usual glasses, his face now has a squinting aspect which helps somehow in the dramatic numbers where he can get the right sardonic, macabre or passionate look. He warbles expertly lyricked songs about love, the old days, pacifism, and a general heartfelt anarchic attack on all that is frouzy, petty or unjust.

Ferre thus emerges a personalized singer who has something to say. He does it with a knowing musical background, poise, belting and material.

House show around him is excellent and varied except for an egg laid by comic Serge Davri. Williams are expert jugglers with five manipulating objects en masse and adding acrobatics to boot. Bravos (8) do rapidfire teeterboard bits with one sending another up who hits another board to send another until one somersaults atop three partners on each other's shoulders. A most expert filler.

Marquis chimps are an engaging bunch of monkeys cavorting for solid yocks in their mannerisms, and helped by the obvious love for trainer Marquis.

Davri is a madcap zany whose overdone antics and sheer ridiculous posturings have been getting laughs up to now. But repeating his bits about breaking dishes on his head, spewing powder dust all over the place and screeching out silly stories did not sit right with the aud after such fine acts.

He either has to find a true comic bent or stick to niteries where the intimacy can make him seem funnier than merely painfully exhibitionistic. Jean-Michel Defaye orch contributes good medleys and backing helped by fine amplifiers and acoustics.

At a $1 top the Alhambra-Maurice Chevalier, to give the house its full name, looks in for three weeks of biz. *Mosk.*

New Acts

MARC LONDON
Comedy
30 Mins.
Bon Soir, N.Y.

Marc London, a pleasant appearing newcomer to the Gotham comedy field, indicates great promise. At this stage his material is a bit ahead of him, which is the reverse procedure for novitiates. As soon as he closes this gap, should excite wider attention.

London has several points of departure from the norm. He is essentially a witty standup comic, but also has an excellent tenor, and does a few offbeat impressions. Much of the gab seems much too chichi for the Broadway trade, but lots of it is suited for most situations. He perks his audience immediately with his ability to take advantage of material in the newspapers. He did a biting impression of Jack Paar, who seems a hard guy to capture essentially, and which still needs a mite of work, plus a fleeting glimpse of Ed Sullivan. Another unusual item is his translation of Shelley Berman into a Hibernian character which got high marks from this crowd. *Jose.*

NOREEN PARKER
Songs
30 Mins.
Le Cabaret, Toronto

Prior to her forthcoming South American tour, Noreen Parker is breaking in a new act at the plush Le Cabaret here and, wisely, has gone to top men for the writing. Stager is Mervyn Nelson, with all arrangements by Jack Olsen and Ben Bennett; with Nelson doing all the specially-introduced lyrics.

Accenting her contrasting pace, Noreen Parker entered with a bouncy "Look Me Over" (she was in an orange chiffon evening gown when caught) and an immediate switch in tempo to a ballad combo of "My Lover," which includes new lyrics to "Lover, Come Back," and "My Buddy."

Back to more cheerful themes, she changed style for her "Happy Habit" and "I Enjoy Being a Girl," finished in blues style in "Sophisticated Lady" and new lyrics to "Waterboy," latter done by Nelson.

A fiery blond, the diminutive Miss Parker changes her song-styling from high soprano to gravel-voice finishes, depending on the calibre of contrast in her chosen repertory. Alternately vivacious in her novelty numbers or sad in her blues, the big-eyed blond also proved herself a good actress.

Second time she has appeared at Le Cabaret, she was previously heard on the Athur Godfrey morning show; the trans-Canada "Holiday Ranch" tv series of the Canadian Broadcasting Corp., and fronter with Denny Vaughan's Orch, latter now pianist-batoneer of the Queen Elizabeth Hotel, Montreal. *McStay.*

YVONNE CONSTANT
Songs
17 Mins.
Downstage Room, Chicago

This blond gamin, who spun off from the cast of "La Plume de ma Tante" to try her fortunes on the U.S. nitery circuit, does acceptably at this Windy City boite with chiefly Gallic vocals which, after a charming fashion, she translates between verses. Her strong suits, as of now, are ingenuous mannerisms and an eyepopping frame, especially as it's displayed in a black sheath slip. Indeed, she makes it a difficult choice for the male contingent whether to listen or just stare.

Not in the chanteuse category, but rather in the French street singer tradition, she airs such songs as "Poor People of Paris," "Irma La Douce," and a Gallicized "Itsy Bitsy Bikini" with an appealing earthiness. But she needs seasoning, vocally, and a more strategic repertoire. Her voice, while not rich and full, has an admirable huskiness and sensual quality which she doesn't always use to best advantage. Night caught (6) she had to battle an extremely noisy house and quelled it more by animation than by song.

She's ideally showcased in an intimery and preferably one with sufficient stage room for her walkaround hipswinging, which is innocently sexy, in a Brigitte Bardot sort of way. *Les.*

AMES BROS. (3)
Songs, Comedy
55 Mins.
Beverly Hills, Cincinnati

A division of the 17-year-old Ames foursome finds Ed on his own and brothers Vic, Gene and Joe carrying on the standard nitery turn's pattern as a trio. Ed's absence is conspicious to those in the know, but not to the point of seriously retarding entertainment value of the talented trio. Encores are merited in the traditional Ames manner.

Baritones Vic and Gene and basso Joe share solo chores and combine on several melodies from their w.k. Victor waxings. Clinchers include "Toreador Song," "You, You, You," "Lucky Old Sun," "Love Is A Many Splendored Thing" and with audience participation "Yes Indeed" and "Moonlight Bay."

Retained are the impressions, as surefire as of yore, of Cole in Joe's falsetto, Vaughn Monroe, Welk, Godfrey, Sullivan, Frankie Laine and Eckstine. A new specialty is the "Stepping Out" softshoe bit of Vic and Gene, neatly with toppers and canes.

The foursome's arranger and musical director of long standing, Al Semola, had billing in the program for opening show caught, but he did not participate. *Kell.*

Unit Review

Hollywood Bandbox

Melbourne, Feb. 23.

Tivoli Circuit in association with Aztec Services present revue featuring Bob Crosby; with Johnny Matson, Pilita, Darryl Stewart, Freddie Bamberger & Pam, The Sadler Trio, Jimmy Jeff & Bambi, Gloria Dawn, The Escorts, Tivoli Ribbonettes & Beaus; staged by Knox Godfrey; choreography, David Hamilton; musical direction, Hal Moschetti. Opened Feb. 22, '61, at the Tivoli Theatre, Melbourne; $3 top.

With Bob Crosby's stage appearances Down Under limited to four weeks in Melbourne, it seems unfortunate he hasn't brought his orchestra with him.

There isn't much for him to do in this show except be physically present and generally pleasant. A good ad libber, he talks about his relatives, sings a little and appears in comedy sketches.

There's a fairly competent supporting company with no one outstanding. For American comic Johnny Matson the yocks are hard to get, but his simultaneous playing of trumpet and accordion whilst smoking two cigers raises a stir.

Freddie Bamberger & Pam provide amusing moments with comedy patter and Aussie warbler Darryl Stewart hits the high notes. Comedienne-singer Gloria Dawn's talents are wasted on routine crooning numbers with one brief bright spot of a duet with Crosby.

Songstress Pilita fails to shine, and general backing comes from juggler Jimmy Jeff assisted by Bambi, The Escorts and The Sadler Trio. *Stan.*

Peripatetic Percenters

Jackie Green, of Joe Glaser's Associated Booking Corp. of America, on a booking trip through England, Germany and Spain . . . Leonard Vannerson, ex-Willard Alexander, has joined the Ross W. Christena Associates, Indianapolis, where he'll be in charge of the Hollywood office . . . Lee Salomon, of the William Morris Agency, off to Miami Beach . . . Indie agent Bill Burnham on a quick trip to Chicago.

Eddie Elkort back at his desk after conferring with operator Bernie Bralove of the Shoreham Hotel in Washington . . . Dave Baumgarten, MCA, back from trip to the Coast.

CURRENT BILLS

WEEK OF MARCH 13

NEW YORK CITY

MUSIC HALL—Gladys Kreise, Helen Wood, Alegrias Bros., Rassos, Bill Drew, Corps de Ballet, Raymond Paige Orc.

AUSTRALIA

MELBOURNE (Tivoli) — Bob Crosby, Johnny Matson, Pilita, Darryl Stewart, Freddie Bamberger & Pam, Gloria Dawn, Escorts, Jimmy Jeff & Bambi, Sadler Trio.

SYDNEY (Tivoli)—Bob Kole, Rita Tanno, Wendy Waring, Ben Vargas, Joe Bennett, Robbin Miller, B. J. DeSimone, Joel Craig, John Mineo, Steven Ross, Patsy Hemingway, Julie Day, Reg Collins, Ted Ziegler, Philip A'Vard, Lloyd Cunnington.

BRITAIN

GLASGOW (Empire)—Joe Gordon Co., Jimmy Jackson Co., Jimmy Blair Orc., Jigtime Dancers, Billy Crotchet, Sydney Devine, Isobel James, Jeannie, Aileen Manson, Terry O'Duffy, Desmond Carroll, Eddie Canale, Heather Girls, Angus Lennie, Glen Daly.

LIVERPOOL (Empire)—Jimmy Clitheroe, Ronnie Hilton, Billy Burden, Michael Allport, 5 Robertis, Trio Vitalites, Jean & Jackie Dawson.

MANCHESTER (Hippodrome) — Max Wall, Robert Earl, McAndrews & Mills, Duo Russmar, Jill Summers, Rey Overbury & Suzette.

Cabaret Bills

NEW YORK CITY

BASIN ST. EAST—Benny Goodman Orc, Freddie Cole, Red Norvo, Jimmy Rushing, Charlie Shavers, Maria Marchale.

BLUE ANGEL—Dick Gregory, Dorothy Loudon, Cumberland 3, Jimmy Lyon 3.

BON SOIR—Phyllis Diller, Marc London, 3 Flames, Jimmie Daniels.

CHARDAS — Neila Iz, Laureanne Le May, Tibor Rakossy, Dick Marta, Bill Yedla, Elemer Horvath.

CHATEAU MADRID—Carmen Amaya, El Canay 6.

COPACABANA—Nat King Cole, Gary Morton, Douglas Clarke, Paul Shelley Orc, Frank Marti Orc.

EMBERS—Teddy Wilson 3, Red Allen 4, Joan Bishop.

HOTEL ASTOR—Eddie Lane Orc.

HOTEL NEW YORKER Milt Saunders Orc, Verna Lee.

HOTEL PIERRE — "No No Nanette," Jimmy Carroll, Jeanne Michelle, Bonnie Murray, Ronald Rogers, Harry Snow, Mary Tremain, Stanley Melba Orc, Joe Ricardel Orc.

HOTEL PLAZA — Marguerite Piazza, Ted Straeter Orc., M. Monte's Continentals.

HOTEL TAFT—Vincent Lopez Orc.

HOTEL ROOSEVELT —Jimmy Palmer Orc.

HOTEL ST. REGIS — Felicia Sanders, Milt Shaw Orc, Walter Kay Orc.

INTERNATIONAL—Ritz Bros., McKenna Lane, Mike Durso Orc, Aviles Orc.

LATIN QUARTER—Rowan & Martin, Thorens, Chop Chop & Charlene, Harrison & Kossi, Dorothea McFarland, Ronald Field, Jo Lombardi Orc, B. Harlowe Orc.

LEFT BANK—Cal Bostic, Alice Darr.

LIVING ROOM — Sunny Gale, Bobby Cole 3, Iris Paul.

NO. 1 FIFTH AVE.—Jack Denton, Suzanne Bernard, Joan St. James, Harry Noble, Dick Hankinson.

ROUNDTABLE — Nina Simone, Tyree Glenn, Mabel Mercer.

SAHBRA — Sarah Rubine, Rahel & Zhila, Martin Roman, Sara Avani, Kovesh & Mizrachie, Leo Fuld.

SAVOY HILTON—Gunnar Hansen Orc, Marco Rizo 3, Ray Hartley

TOWN & COUNTRY—Jewel Box Revue, Ned Harvey Orc, Martinez Orc.

UPSTAIRS & DOWNSTAIRS—Ceil Cabot, Gordon Connell, Gerry Matthews, Bill Hennant, Mary L. Wilson, Pat Ruhl, Carl Norman, Rose Murphy, Slam Stewart, William Roy, M. & C. Allen.

VIENNESE LANTERN — Vicky Autier, Marguerite Baxter, John Modinos, Ernest Schoen, Joe Troppi.

VILLAGE BARN—Jack Wallace, Johnny King, Carol Ritz, Piute Pete, Bill Cimler, Lou Harold Orc.

VILLAGE VANGUARD — Orson Bean, Oscar Brown, Junior Mance 3.

WALDORF-ASTORIA — Denise Darcel, Emil Coleman Orc, Theo. Fanidi Orc.

SLATE BROS.—Jerry Lester, Dagmar, Dick Stabile Trio.

STATLER HOTEL—"Playmates of 61", Skinnay Ennis Orc.

THE SUMMIT—The Tiemers.

YE LITTLE CLUB — Randy Sparks, Gloria Smyth, Joe Felix Duo

CHICAGO

BLUE ANGEL—"Si Si Calypso," Lord Christo, Jamaica Slim Henry, David Bynum, Olga Montenegro, Lady Francine, Roger McCall, Tino Perez Orc.

CONRAD HILTON—"Ballads & Blades", Jo Marie Roddy, Willie Kall, Norm Crider, Angelito, Fred Napier, Morano & Knowles, Clair Perreau Orc, Bill Christopher, Frederick & Gina, Boulevar-Dears (5), Boulevar-Dons (5).

DRAKE — Susan Barrett, Jimmy Blade Orc.

EDGEWATER BEACH—Yonely, Hal Loman & Playmates (2), Kenny Black Orc.

GATE OF HORN—Tarriers, Inman & Ira.

LONDON HOUSE—Barbara Carroll 3, Audrey Morris 3, Eddie Higgins.

MISTER KELLY'S—Julie Wilson, Wally Griffin, Marty Rubenstein, Marx & Frigo.

PALMER HOUSE—Liberace, Betty Pasco, Clifford Guest, Ben Arden Orc.

PLAYBOY CLUB — Bill Henderson, Clancy Brothers & Tom Makem, Cindy & Lindy, Jackie Jackler, John Gary, Leslie Davison, Kirk Stuart Trio.

TRADE WINDS — Irwin Corey, Adam Wade, Joe Parnello 3.

LOS ANGELES

BEN BLUE'S—Ben Blue, "Les Corps de Paree," Barbara Heller, Ivan Lane Orc (5).

CLOISTER—Sarah Vaughan Show.

COCONUT GROVE—"Anything Goes," Freddy Martin Orc.

CRESCENDO — Bill Dana, Ink Spots, Patt's Moike & Ben Lessey.

DINO'S — Cathi Hayes, Jack Elton, Steve La Fever.

LE CRAZY HORSE—Crazy Horse Revue

LAS VEGAS

DESERT INN Tony Martin, Ford & Hines, Donn Arden Dancers, Carlton Hayes Orc, Michael Kent, Dave Apollon, Milt Herth, Henri Rose, Bobby Stevenson.

DUNES — "Night at Moskva" Tony Bennett, Ford & Reynolds, Dunes Dncrs. & Models, Bill Reddie Orc, Al Hirt Sextet, Dyna-Tones, Exoingues.

EL CORTEZ Johnny Ukelele, Les Memi.

FLAMINGO—Steve Allen, Jayne Meadows, Gabe Dell, Flamingoettes, Nat Brandwynne Orc, Earl Grant, David Allen, Peggy Dietrick.

FREMONT HOTEL Joe King Zaniacs, Fabulous Jets, Satellites

GOLDEN NUGGET Bob Wills, Wade Ray 5, Sunshine Boys, Bobby & Smoky Coats.

HACIENDA — Jean Jones, Johnny Olenn, Keynotes, Cathy Ryan

MINT—Pat Marino's "Artists & Models of '61"

NEVADA CLUB Vido Musso, Joe Foco, Princess Badia, Marty Lavre, Dick Sparks, Johnny Paul

NEW FRONTIER "Good Nudes of '61," Bobby Sargent, The Cables, Cathy Ryan, Dick Rice Orcs., Ink Spots

RIVIERA "La Plume de Ma Tante," Robert Clary, Liliane Montevecchi, Jack Cathcart Orc, Goofers, DeCastro Sisters, Playboys, Peptones, Marty Heim.

SAHARA Eleanor Powell, Don Rickles, Dave Barry, Moro-Landis Dancers, Louis Basil Orc., Characters, Jackie Jocko Caballeros, Tune Jesters.

SANDS Gordon & Sheila MacRae, Elder Lobato Dancers, Copa Girls, Gari Nelson, Antonio Morelli Orc, Dave Barton, Morrey King.

SHOWBOAT — Bonnie Sloan, Skeets McDonald, Deuces Wild

SILVER SLIPPER Hank Henry, Sparky Kaye, Red Marshall, Danny Jacobs, Pat Amber Halliday, Rudenko Bros, Slipperettes, George Redman Orc, Lou Phillips, Charlie Teagarden Orc, Twin Tunes

STARDUST—"Lido de Paris," Roberta Linn, Bernard Bros., Ralph Young, Micki Lynn, Happy Jesters

THUNDERBIRD "Scandals On Ice," Gegi Grant, Dick Weston, George Arnold, Shirley Linde, Phil Richards, Kay Brown, Harry Nofal, Garwood Van Orc, Millionaires.

TROPICANA "Folies Bergere," Jean Fenn, Claudine Longet, Arnaut Bros., Marvyn Ray, Ray Sinatra Orc, Specky Greene, Al De Pauli 4, Dubonnet Trio, Danny Cassella, De Fuentes Pros., Guy Landis.

MIAMI-MIAMI BEACH

AMERICANA Japanese Spectacular, Lou Adler Orc, Pupi Campo Orc, Ross 3.

BILTMORE TERRACE Napoleon Reed, Esther Southerland, Julio Torres Orc, Jeanne Moore.

CARILLON — Lou Walters Rev., Les Chavales de Espana, Ciecuita & Johnson, Jaime Clarre, Mons. Choppy, Kaval & Christine, Can Can Girls, Jacques Donnet Orc

CHARY'S Buddy Greco 3, Buddy Lewis 4, Bobby Fields Trio, Ken Hewitt Trio, Iris Rebin

DEAUVILLE — Jimmy Durante, Eddie Jackson, Sonny King, Jack Roth, George Eagles, Sally Davis, Johnny Mack, Kitty Muldoon, Les Rhode Orc, La Playa Sextet.

DIPLOMAT Damita Jo, Mandy Campo Orc

EDEN ROC Edie Gorme & Steve Lawrence, Corbett Monica, Mal Malkin Orc.

EMBERS Duke Hazlett, Myrtel Jones Trio

FONTAINEBLEAU Louis Prima & Keely Smith, Sam Butera & Witnesses, Len Dawson Orc, Vaadero Sextet

MURRAY FRANKLIN'S Murray Franklin, Paul Gray, Jackie Heller, Kay Carole, Frankie Hyers, Carelly, Charlie Callas, Eddie Bernard.

PALLADIUM —Art Mooney Orc, Carey Orc, Ralph Font., Candi Cortez, Miguelito Valdez Orc.

SAXONY Casa Diosa Revue, Pepe Miller, Diosa Costello, Don Casino Orc, The Sabras, Ivory Tower Revue, Fawzi Amar, Guli Guli, Neila Iz, Yasmina Yemal, Maritza, Geo. Sawaya Group

SEVILLE—"Caught in Act," Jack DeLeon, Terry Haven, Joe Ross, Jerry Newby, Anne Jones, Linda Lavin, Held & Paul.

THUNDERBIRD Frankie Scott, Ritchie Bros., Dick Merrick, Terrificos, Bert Vaughn Four.

RENO-TAHOE

HAROLD'S CLUB Rusty Draper, Judy Lynn, Don Conn Orc.

HARRAH'S (Reno) — Jerry Colonna, Denis & Rogers, Ted Campbell, Jackie & Roy, Nick Esposito, Cooper Sis., Charley Chaney 3.

HARRAH'S (Tahoe) Sammy Davis Jr., Bob Melvin, Lancers, Skeets Minton, Joe Kline, Leighton Noble Orc.

HOLIDAY — Joe Maize, Hi-Brows, Karen Williams, Charles Gould, Poni Tails

MAPES—Don Lane, Signatures, Nock-a-Bouts, Fanelli & La Pata.

RIERSIDE—Vaughn Monroe, Los Cherumbeles, Freddie Bell, Riverside Orc.

WAGON WHEEL (Tahoe) — Gaylords, Gallions, Bramon-Leonard, Bobby Page.

SAN FRANCISCO

BLACKHAWK George Shearing 5

EARTHQUAKE McGOON'S — Turk Murphy Orc

FAIRMONT HOTEL — Crosby Bros., Ernie Heckscher Orc.

GAY 90'S —Ray K. Goman, Bee & Ray Goman.

HUNGRY I—Jackie Mason, Tom O'Horgan, Carol Brent, Freddie Paris.

JAZZ WORKSHOP — Jim Witherspoon, Ben Webster 4.

ON THE LEVEE —Kid Ory Orc.

NEVE—Joe Williams 5, Harry Edison, 4 Dukes, Skip Cunningham, Clora Bryant, H. Henderson Orc.

NEW FACK'S—Mel Young, Bobbi Norris, Geo. Cerruti 3.

365 CLUB—A. L. Simpkins, Mattez & Lucia, Bentley's Poodles, Jackie Cole, Roberto Navarro, Maria Caruso, Mirva Linero, Barry Ashton Dancers, Roy Palmer Orc.

PURPLE ONION — Carol Brent, Jerry Music.

Hotel Plaza, N.Y.

Henny Youngman; Ted Straeter and Mark Monte orchs; $3 and $4 cover.

A standup comic in the posh precincts of the Persian Room is certainly an offbeat booking but considering that Henny Youngman did so well in the Camellia Room of Chi's Hotel Drake this experiment by the Hotel Plaza's managing director, Neal Lang, may be prophetic. Comedians of stature, of course, come higher than chantoosies of like dimensions—professional, that is, not pulchritudinously speaking.

Youngman is a one-weeker, sandwiched in between Hildegarde's closing and Marguerite Piazza's stay which is quite a parlay. Booking commitments were such that the odd-week gave Lang an opportunity to experiment and Youngman is making the most of it for personal show biz exploitation.

Opening in impeccable white-tie-and-tails, to a special lyric, "I'm A Persian For One Night" (in keeping with this class room's motif), he punches over a flock of topical one-liners, many of them spontaneous applause-getters. He also does his violining a bit more legitimately although spoofing the schmaltzy Monseigneur's manner of romantic string serenading.

In actuality there's some legit Strauss and magyar music whipped up as a quintet of violinists from Ted [illegible]'s orchestra surround the Paglacci-ing Paganini. First violinist Joe Spallino, of the band, virtually makes a virtuoso opportunity of the tongue-in-Stradivarius bit.

If Noel Coward can play Las Vegas there's no reason why some of the hotel rooms around the country can't change pace with some standup comedians. Youngman may well prove to be a trailblazer of sorts. On an intratrade basis he had tough competition opening night with the Ritz Bros. at the International Restaurant and a new legit comedy, "Mary, Mary," premiereing the same evening.

[illegible] Youngman has been doing okay dinner trade, but off for the midnight shows, which is SOP for most boites in recent weeks. Straeter and Mark Monte's Continentals deliver handily for the dansapation per usual. *Abel.*

Riverside, Reno

Reno, March 9.

Vaughn Monroe, Four Voices, Freddie Bell & Bellboys (7), Los Cherubimbos (10), Riverside Orch (8); no minimum, no cover.

Vaughn Monroe—with little change in catalog and little change in presentation—is proving to be a perennial fave with the Reno nitery set. Opening night response attests to his marquee lure with the locals. For this turn he's backed by the Four Voices, an act rating mention for top-league support of the headliner, plus commendable offerings alone; but for the rest of the turn it's mostly a carbon of shows offered before: a lot of the Monroe hits he's put on record in the last 15 or so years.

Smooth and with full assurance, he essays the likes of "You Were Meant for Me," "Very Thought of You," "Rockin' With The Moon," etc. The distinctive styling comes across strong, and tablers react with proper spirit. Also included is medley from "Annie Get Your Gun." Singer gives complete songalog, but knows the moment to exit. He remains the impressive pro all the way. Pace is varied by trombone duo (an okay job with "Little Red" Blount, fronting the house band for this session.

Freddie Bell & the Bellboys make for much contrast with the Monroe appeal, and win good endorsement with uptempo, comedy, and variety stuff. There's much enthusiasm obvious with Bell for the most part at the mike on vocals and a bit of story telling. He's backed by piano, drums, bass, trombone, sax, and trumpet.

Opener is "Let The Good Times Roll," and the 30 minutes follow the theme. Instrumentals at times hit the high decibel level for this room, but the overdoing is countered by the apparent desire to give audiences full money's worth. There's no lull with the Bellboys on stage, and they command attention.

Los Cherumbeles, with the accent on the Spanish titles as the name implies, present a concert-style show rich in musicianship and color. Group includes a femme flamenco dancer with exceptional talents. Cherumbeles are a holdover turn for this frame, and the reason is obvious: they're a class act.

New names due in March 22. *Long.*

Crescendo, Hollywood

Hollywood, March 9.

Bill (Jose Jiminiz) Dana, Patti Moore & Ben Lessey, Ink Spots; Eddie Grady orch (5); $2.50 cover, 2-drink minimum.

Acclaim from a ready-and-willing crowd must have been sweet music to Bill (Jose Jiminez) Dana opening his first local date at Crescendo Wednesday night (8). The build-up was there; it remained merely for Dana, a gasser on Steve Allen shows, to deliver. Turn highlights a well-rounded show, including Patti Moore & Beh Lessey and the Ink Spots, which should keep this Strip boite jumping for its 12-day stand.

Dana's brand of comedy, with his two character, himself and his stumbling Jose, offers type of novelty that current saloners seek. Steve Allen showed up to introduce him—"he didn't start on my program but he almost finished there"—and set the mood which was taken up by audience even before Dana, in his Jiminez role, stepped up on stage.

Some of his material is old-hat but he presents enough fresh stuff to sock over his wares. Don Hinckley, his writer, joins him in a couple of routines and his questions-and-answers forum is a particular fave with set-siders.

Back to please their followers of many years, Patti Moore & Ben Lessey, the hardy perennials, do just that with their onstage time, bright, lively and bouncy as usual. Here's a standard act that never wavers through the years, repeats only enhance its popularity. Patti with her bubbling, Ben with his popcorn juggling and whirling dervish routine, pars with Dana for headline honors.

Ink Spots, a far cry from the original crew but still able to belt over their songs to pop taste, open bill with a total of 10 numbers, standards and specialty. Finale is particularly good, called "Hallelujah Time" but mostly drawn from "When the Saints Go Marching In." Eddie Grady with his five-man orch provides fine backing for show. *Whit.*

Mr. Kelly's, Chi

Chicago, March 6.

Julie Wilson, Wally Griffin, Max Frigo Trio; $2.50 cover.

Rush St.'s top cabaret is in good hands for the duration of Lent with Julie Wilson as the purveyor of euphoric songology. A repeater here, and with a good Windy City following collected over the years, she governs these close quarters with sheer savvy. Ten minutes after she's, on it's her party, and no question about it.

Miss Wilson brings with her this time a crafty alignment of songs, slightly offbeat and some just out of mothballs, but all of them perfectly in character—to wit, sophisticated and vital. Case in point, the tee-upper, "Let Yourself Go," articulates her thematic message. She's on for 35 shoulder-tossing, crowd-pleasing minutes and sells in whatever idiom, ballad, uptune or novelty.

It's the symbolic white feather boa that gives her departure into the champagne-and-caviar of her act, those femme-slanted items she excels in, "Hard Hearted Hannah," "I'm a Bad Bad Girl" and the like. For a rousing getaway, she gives out a blues medley in her best powerhouse delivery and leaves them pounding for more.

Wally Griffin works effectively in the opening spot, recouping with clever song parodies and special material after an unsteady standup monolog. Seemed as though opening night nervousness threw his timing off, because the spiel had some very funny lines. A lot of chaff too, however, and more blue stuff than necessary. But it's the ditties that are his metier, and they satisfy, particularly the folk music-advertising spoof, "Hey Nonny Nonny Geritol," and the modern teenage version of "Barber of Seville." Act got good returns, once it got going.

Show is in through March 26, with Dorothy Loudon and Smothers Bros. next up. *Les.*

Deauville, Miami B'ch

Miami Beach, March 11.

Jimmy Durante with Sonny King, Eddie Jackson, Jack Roth, George Finley, Sally Davis, Johnny Mack, Kitty Muldoon, line (5), Les Rhode Orch; $5-$7.50 bev. minimums.

Jimmy Durante provided patron-ailing Casanova Room with its biggest preem-night since season started and through the weekend, brought biz up to a make-money grossing rate. He rated the big turnouts, coming in with the best act he's had in many a year, one that is paced at a whirlwind tempo that keeps the howls mounting and the mitts erupting in middle of routines, notably those with Sonny King.

It's obvious that the tall, sleek and dynamic songster has turned into the perfect partner, rather than foil, for the ageless vet of the frenetic approach to insane goings-on. The lad seems to perk Durante into years-belieing energy and enthusiasm that spreads through the room. There's a slew of new much of it topical material in song and wacky-waggery, with the split infinitives, the mangling of the language retained. The by-now classic "Inka Dinka Doo" is updated and integrated into a smoothly knit continuity of song, dance and chatter that makes the 90 minutes the company is on, seem much shorter. Durante and King now work almost continuously as a team. Only in one or two spots does Durante take over alone, to give his much-younger partner a breathing spell. King belts 'em with his upbeat tunes and in duos with the boss and the threesome-routines with Durante's long associate, Eddie Jackson. The latter does the "Bill Bailey" bit again, but this time to much more solid effect with King and Durante joining, as well as the surprisingly well-staged group of leggy lovelies gathered from local show-belles three days before the opening.

Then, there're the standard bits with the hats, on the "well dressed man" theme and other yock-raising standards, such as the mayhem on the piano, the exchange with drummer Jack Roth and one howler, where Durante "tosses" King over the 88.

Blonde ingenue Kitty Muldoon is on early for a sock lyric special—she could be given more to do. Johnny Mack is back with his out-of-air canes and easy hoofery to peg the finale all-hoofing bit in which bulky standby Sally Davis tosses Durante around. It all adds up to one of the wildest-albeit shrewdly disciplined—stagings Durante has ever presented here. He's well rewarded—as is King—with "more" demands that wind him into a begoff.

Les Rhode and orch back the fast goings-on adeptly. Milton Berle and company follow on the 17th. *Lary.*

Neve, San Francisco

San Francisco, March 10.

Joe Williams; Harry Edison Quintet (5).

Singer Joe Williams, a graduate of the ranks of the Count Basie band, is making his first appearance locally as a single and it is most impressive.

Williams has acquired a firstrate stage presence and delivery during his half dozen years with Basie and these serve him well as he launches out his own.

The blues, of course, were the basic fare of the Basie band, but Williams, in his own series of Roulette LPs in the past couple of years, has laid more and more stress on ballads. This, too, works out well in solo performance because he is able to offer a varied program ranging from ballads and love songs to the shouted "Every Day" and "Alright, Okay, You Win" from the Basie book.

The most impressive thing about Williams' performance in a night club is his handling of the ballads. He belts out uptempo tunes like "River Sainte Marie" with conviction and command and then switches to the soft, sentimental ones like "Darn That Dream" or the number which is likely to gain increasing identification with Williams, "Our Love is Here to Stay."

No matter what the material, Williams handles it deftly. He is a surefire draw at any club these days because he combines a strong jazz following with a pops and showtune meb attracted by his LPs.

The Harry (Sweets) Edison Quintet gives him excellent backing and handles several instrumental solos effectively. Edison is a jazz trumpet player of the first rank and on his own solos or in blowing obbligatos to Wililams lends an additional touch to true jazz flavor to the bill. *Raje.*

Embers, N.Y.

Joe Bushkin Trio, Buck Clayton Quartet; $3-4 minimum after 9:30 p.m.

Ralph Watkins knows how to make a mint out of music. For the past decade the "music-and-food" policy of his E. 54th St. spot, the Embers, has been a solid draw for the city slickers as well as the out-of-towners, and a few blocks south, on E. 48th St., he has one of the hottest music rooms in town in Basin Street East.

The Embers is run on a much calmer and more intimate level. Although he's had some top musicians on the podium during the 10-year span, the basic policy has been that they shouldn't intrude on the room's main event of dining and/or tippling. For the most part it's background stuff that provides a comfortable setting in pleasant surroundings.

It's only fitting that Joe Bushkin should be on hand for the 10th anni celebration. It was Bushkin who launched the room in 1951 and drew celebs (Tallulah Bankhead, etc.) for a publicity roll that got it off to a strong start.

He's still a celeb fave and he's as deft as ever on the keyboard. He seldom resorts to any flashwork on the ivories and he manages to keep everything in proper order by stressing taste in repertoire and treatment. This time out he gets an excellent assist from Jo Jones on drums and Al Lucas on bass.

Sharing the podium with Bushkin is Buck Clayton's Quartet. Here, too, the aim is to set up an unobtrusive background sound. Working with a muted trumpet, Clayton is quite successful at it. He establishes a neat swinging groove with ease and the boys in back, Lee Anderson, piano; Gene Ramey, bass, and Jackie Williams, drums, help supply an all-around easy lift. *Gros.*

Trade Winds, Chi

Irwin Corey, Adam Wade, Joe Parnello Trio; $2.50 cover.

Irwin Corey, who's always well received at the Rush St. spots, was neither in best form nor in his most conducive element when he opened at the Trade Winds Wednesday (8). Nevertheless, he managed at least a score of belly-laughs from his 55 minutes of frenetic, wacky comedy.

There were these harassments: a delayed show time, owing to a snowstorm which held up the arrival of the opening act, with the attendant irritation of an audience that had been put off nearly an hour; poor stage lighting, resulting from a burned out spot; and several rude tablers, who wouldn't play the game at the outset.

Even Corey's classic leadoff pantomime was ruined when, halfway through it, a young lady who couldn't stand the suspense piped, "Say something already."

Fortunately, Corey's as zany when he's straightening out customers as when he's following the prescription of his act, so what was lost in the disrupted panto was more than regained in madcap invective. Eventually he got the holdouts to join the crowd and tickled their risibilities thereafter with his quasi-professorial lecture on sex. It's, of course, one long digression, a crazyquilt of literacy, crudity, sacrilege and sheer nonsense, and as always it yields chaos.

Adam Wade, making his Chi debut, is a highly promising freshman warbler with all the right endowments, a fine vocal gift, natural presence and good masculine looks. With plenty of stage savvy and a persuasive way with ballads, the youthful Negro needs now to drop some annoying vocal mannerisms and to delineate his personal style more sharply. He does an effective 30 minutes with a standard, but somewhat too commonplace, catalog.

Joe Parnello Trio, sans maestro for the engagement, cut a respectable show despite lack of rehearsal time with Wade.

Bill is in through March 29, with Lenny Bruce and Linda Merrill following. *Les.*

International, N.Y.

The Ritz Bros. (3), Sandy Stewart, Boots McKenna Girls (8) and Boys (4), Mike Durso Orch (9), Aviles Rhumbas (4); $6 minimum weekdays, $7 weekends.

Moving north from a high pressure Miami Beach stand at the Deauville, the Ritz Bros. blew into New York with gale force last Wednesday night (8) and all but knocked down the walls in their bow at Jack Silverman's outsized emporium. Opening night biz, dampened by a chilling rain, was good though a bit short of capacity, but repercussions of the Ritz's spectacular preem performance will get around town fast and the ropes will no doubt be up for the duration of their run to March 28.

The Ritz freres didn't only fracture customers, they broke 'em into little bits, pounded 'em into a pulp and then rocked, socked and yocked them till the laughs were turned into gasps. And after being on stage for well over an hour, after which the audience was more exhausted than they were, the Ritzes were given an unusually prolonged, standing ovation from a hip opening night, cafe-going set that sounded as if they were hailing a team of Nobel Prize winners.

After three decades of headlining the Ritz Bros. are selling one of the great standard routines in show biz. This is an act, which though timed with the precision of a Swiss mechanism, has a madcap quality of uninhibited inspiration as the Ritzes pile bedlam on top of pandemonium in a sight-and-sound pyramid of gags.

The basic ingredients of this act have changed little over the years. As usual, Harry Ritz is the take-charge pivot man of the trio, demonstrating his unique species of rubber-faced mugging and dazzling variety of dialectical double-talk. In the freres' wild west spoof, Harry belts 'em with his Chinese chef, Indian chief and dance hall girl take-outs, the latter in drag.

The trio probably hit their peak in their "Continental Gentleman of Song" routine in which Harry Ritz does his Viennese composer burlesque, one of his zaniest bits if definitely not the cleanest. In this respect, this trio is not tailored for the kiddies, and their material is sometimes even a bit rough for a night spot, but the vulgarisms, along with everything else, is projected with a zing that even a Comstock would find irresistible. Their calypso closer, "Vitality," is an appropriate sum-up of the whole act.

In the supporting spot, Sandy Stewart registers with a nifty song session. A young looker with a fine voice, Miss Stewart demonstrates a highly appealing style on a group of standards, such as "Gotta Have Me," "Thou Swell," "The Boy Next Door," "Bye, Bye Blackbird" and "I'm Not A Baby Any More," in which she does acceptable carbons of Lena Horne and Judy Garland.

The Boots McKenna line of boys and girls whirl through one okay production number to open the show which Mike Durso's orch cuts sharply, alternating with the Aviles Rhumba combo for customer dansapation. *Herm.*

Ash Grove, L.A.

Los Angeles, March 10.

Bud Dashiell & the Kinsmen; $1.50 admission.

Bud Dashiell, formerly of Bud & Travis, unstrings his new act with The Kinsmen. Overall impression of Dashiell's Kinsmen (Bernie Armstrong Jr. and C. Carson Parks) is that they're in the talent pool of The Kingston Trio and The Limeliters. And like those groups make with the Ivy League togs.

Dashiell, of course, pulls the main string. His voice and plucking pace and key The Kinsmen's vocal and string maneuvers from U.S. folk songs to south-of-the-border tunes. Particularly impressive were "Prisoner Number 9," "La Bamba" and "I Talked to the Trees." Latter sounds like it could be a big disk seller, if it's singly recorded.

Blending the uniform chording of Dashiell's Kinsmen, both through their quips 'tween songs, and on each individual number, is bass guitarist Charlie Gonzales. He was also a sideman with the old Bud & Travis team. Group remains intact here for four weeks and should guarantee lush business in this spot, which caters to a very young crowd. *Kafa.*

Savoy Hilton Hotel

Gunnar Hansen Orch, Marco Riza Trio; $1.50 and $2.50 cover.

Marco Riza has a terrific trio at the Savoy Hilton's Columns (incidentally a class room also which deserves to do better biz; it's one of the nicest boites in Gotham) and he delivered handily with his Latin tempoed sets. Riza is the new alternate to the violining-maestro Gunnar Hansen's larger dance band and the latter, like the pianist-arranger-composer head of his threesome, makes the fiddle solos virtually virtuoso recitals between sets.

The Columns lends itself to the "society" brand of dansapation which is the earmark of both Hansen and Riza. Latter is from the Coast (Cocoanut Grove, Ciro's Mocambo and Crescendo) and also was eight years with Lucille Ball and Desi Arnaz as maestro-composer of their "I Love Lucy" shows. His Steinway expertness is evident from the first downbeat and he knows how to mix up his tempos so that the sprightly smaller group is excellent counterpoint to the Hansen orchestra. Riza, like Arnaz, hails from Havana. He's been arranger-composer at Columbia and Republic studios, has waxed for Coral, Decca, Tico and Victor and, in general, is an accomplished pro. Incidentally, he succeeded Charles Holden who left for his native Indiana for some minor surgery.

When the violining Hansen does his Strad solos between dance sets he seemingly has difficulty bowing off.

At the door is a young-old pro among top Gotham maitres, Joan Seava, who knows his clientele and the proper hospitality technique. Savoy Hilton's managing director Eugene Voit, incidentally, has the new Savoy Lounge swinging and, of course, the adjacent Trader Vic's, one of the relatively new New York restaurants, is a big click and soon marks its third anniversary. *Abel.*

Bon Soir, N.Y.

Phyllis Diller, Karen Chandler, Marc London, Three Flames, Jimmie Daniels; $5 minimum.

The Village funhouse, the Bon Soir, has another comedy accented show with Phyllis Diller returning to headline with assistance by Marc London (New Acts). In between is Karen Chandler, a young veteran in the song field for a bill that measurers up to the house standards.

Miss Diller is probably one of the stronger members of her sex in the comedy field. She has an extremely zany outlook with a set of offbeat ideas that startles the audience into laughs. She punctuates her material with exaggerated facial mannerisms to insure the success of her gags. At the Bon Soir, Miss Diller has a rostrum that is ideal for her style and she makes this effort pay off at the maximum.

Miss Chandler, likewise hits a high registry on this date. She has voice and power to spare in this intimery. Portfolio carries a sapient mixture of ballads, rhythm tunes and novelty that keeps the audience interested. Now titian-haired, she excites audience admiration with several tunes including a calypso, and aria from "Irma La Douce" and her perennial "Hold Me" which brought her to big league attention via records.

The early settlers at this entertainment dispensary are Jimmie Daniels, who always puts the crowd in a receptive mood with his musical comedy offerings, and the Three Flames, the comedy instrumental outfit which sets the mood of the evening with their musical and frequently vocal funmaking. *Jose.*

Dunes Lounge, L.V.

Las Vegas, March 10.

Al Hirt & His New Orleans Sextet; no cover or minimum.

A local deejay summed up the reason for Al Hirt's popularity when he commented, "Even the squares like him—I know because I'm a square." Big (300-plus) bearded trumpeter Hirt is a musician's musician—the other tooters flock in nightly to dig his amazing artistry—but what's more important, he's a musician who really entertains.

Exceptionally light on his feet for a heavy man, he bounces around the stage, has a sly twinkle in his eye, and makes yockable comments about the music being presented. Comedian Bobby Sargent accurately describes Hirt's appearance: "Santa Claus as a boy."

Each sideman is an outstanding musician, and Hirt gives them plenty of solo spotlights. Pee Wee Spitelera is on clarinet; Jack Delawey, trombone; Oliver Felix, bass; Paul Ferrara, drums, and Ronnie Dupont, piano. Group accents jazz and Dixieland, but is at home with most any kind of sound.

First-nighters gave a standing ovation to the program which included such members as "Cornet Chop Suey," "Birth of the Blues," "Begin the Beguine," "Down By the Riverside" and "South Rampart Street Parade." The Hirt sextet, which proves handily here that it would be a strong drawing card for any situation, is in for four frames. *Duke.*

Drake, Chi

Chicago, March 10.

Susan Barrett, Jimmy Blade Orch (6); $2 cover weeknights, $2.50 weekends.

For a room with a penchant for the mature chanteuse, both native and imported, the Camellia House perhaps was chancing something by bringing in a relative tyro of 20 who has only five other professional engagements and a Capitol LP behind her.

But Susan Barrett meets the standard of this posherry with stage ken and poise that belie her age and brief show biz history. Anyone not equipped beforehand with the biographical intelligence would cover your bet she's that polished.

Miss Barrett has a large talent and quite clearly is confident of it. A comely blonde, she makes an attractive centrepiece in white bouffant and displays the kind of taste and class that are Camellia House requisites. Yet, staying within the tony bounds of the hospice, she gives out a more let-your-hair-down session onstage than the room's clientage is normally exposed to.

Gal has a rich legit voice that lends itself to balladeering, but she's also adept at vocal impressions (Hermione Gingold, Patti Page and Eartha Kitt—nifty carbons) and can get the feet tapping to such an unlikely item for the bon ton trade as "Mississippi Mud."

Her showpiece is a lyrical medley in French, German and Italian set off by the tune, "Stowaway." She parries a ringside inebriate handily by addressing a song to him and, attesting to her savvy, even gets singalong response to such tunes as "Carolina In the Morning" and "Georgia On My Mind."

Only betrayal of ingenuousness is in her obviously memorized patter and the aw-come-on-buy-it plug for her Capitol album, but time and seasoning figure to correct it. Miss Barrett has a real future on the boards.

Now nine years in residence, Jimmy Blade's orch is a boon to the thrushes and still gives out possibly the most inviting dansapation in town. *Les.*

Carousel, Dallas

Dallas, March 10.

Chuck-A-Lucks (3), Gaymotes Quartet; $1.50-$2.00 cover.

The Chuck-A-Lucks, locally home for the first time in two years. It's their fifth local date in playing three midtown intimeries—all in the same block. This time they open the public Carousel (formerly the Sovereign, an upstairs privatery). Boys, Charlie Dickerson, Adrian Keith and Reuben Noel—are drawing hefty patronage from ex-classmates at North Texas State College, in nearby Denton, where the trio was formed.

Trio presents a meld of songs, comedy and disible sketches. The boys have fresh comedy one-liners, lotsa throwaways and expert ability to ad lib for laughs. Trio's "Night Train," "Sing You Sinners," "Birth of the Blues" and "Old Black Magic" vocals pull big matting, especially the comedic bits in the latter. A hillbilly sketch scores, as does a western routine, "Billy the Kid." Keith's solo, "Sorrento," is socko. Noel frets the guitar, aside from joining in the fun and song sessions, with Dickerson scoring with impressions. Aud participation bit on "Yes, Indeed," grabs the patrons and the 30-minute shows augur hefty biz for owner Jack Ruby.

Gaynotes, instrumental foursome, provide neat extra backing at showtime. *Bark.*

Fairmont Hotel, Frisco

San Francisco, March 10.

Crosby Bros. (3); Ernie Heckscher Orch (11); $2.50 cover.

The talent, at least some of it, seem to be vested in the sons at least to the first generation. Bing Crosby is still the best singer in the family but this trio of his offspring makes up a first rate act whose vocals are slick, rhythmic, well-arranged and performed with finesse.

Best voice in the trio belongs to Phillips who belts out several solo bits during the course of the 50 minute show. All the brothers (Lindsey, Dennis and Phillip) however have a touch of the old man's blarney, casual attitude and general charm.

One interesting and effective device they use is to sing a group of folk songs ranging from "Scarlet Ribbons" to "Battle of Jericho." They do this with an aplomb and good spirits that would give the Kingston Trio a run for their money if the Crosby Trio wanted it that way.

The act opens sharp and effective, is well-paced throughout and closes with a smash ending that can't be topped except with the single thing with which they top it. After establishing the fact that they can't sing a medley of their hit songs since they haven't any, they sing "somebody else's hits" which mans Pappa Bing's. This is a long, crackerjack number in which they make reference to, sing snatches of and dig into 32 of the songs he made famous. They do it with charm and a lack of ostentation that is successful in the extreme. That's their finale. The encore ends after a nice speech with a song dedicated "to the man who made this act possible" and then they sing "When the Blue of the Night." It's hard to beat that.

Vocal and instrumental arrangements are by Bill Thompson; staging and production by Charles O'Curran, the act is written by John Bradford and William Friml and the musical director is Fred Otis. This makes a high calibre team for a high calibre act. *Rafe.*

Brass Ring, Houston

Houston, March 7.

Bobbi Baker, E. C. Holland Orch (4); no cover or minimum.

In two appearances in the city within a year, comedienne Bobbi Baker seems to have built a solid following. Last trip she was at the huge Shamrock Hilton, and her returns were so impressive then she was switched from opening to feature spot. Now at the Carrousel Motor Hotel's intime Brass Ring Club, femme again finds "her people" and can afford to be a bit bluer than in her last showing here.

Miss Baker opens her 40 minutes with calypso "A Woman is Smarter Than a Man," and uses tune as backing for some fresh standup chatter. Her comic-serious bit of the lonely woman, with broom and curlers, comes off well, and some one-liners, such as "He owns a going-out-of-business business" are sharp and to point.

She also does some vocals: "You're Nobody," "Let's Fall in Love," and "C'est Si Bon," and if it seems that she may not make it to the top on her pipes alone, then it must be remembered she doesn't have to.

Vet trumpeteer E. C. Holland has built one of the most solid small combos in the business, and can even pretty much catch the old Glenn Miller sound on some tunes, not easy with four pieces.

Show plays through March 16. *Skip.*

Cloister, Hollywood

Hollywood, March 10.

Sarah Vaughan, George Kirby; $2.50 cover, two drink min.

Sarah Lois Vaughan is playing another repeat at the Cloister. This time out she's taken over operation of spot for the next 10 days. Cloister ops Joe Miklos and Al Loeb turned boite over to the sepia songstress on a rental basis rather than meet her $6,000 asking price for the engagement.

Commenting on Miss Vaughan's vocal prowess is fruitless and redundant. Song stylist continues to evince all the controlled tone and vibratto that skyrocketed her into a league with Ella Fitzgerald and the late Billie Holiday.

At Thursday's (9) opener Miss Vaughan, who broke into the biz via band chirp chores with Earl Hines and Billy Eckstine crews in the early '40s, held her audience with expected faves—"Mr. Wonderful," "Them There Eyes," "Misty" and a vocally perfect "I'll Be Seeing You."

Backing by a 15-piece pickup band had the sound solidity of a Count Basie and was excellently paced by regular accompanists Percy Brice, drums; Richard Davis, bass, and pianist-conductor Roland Hammer.

George Kirby, Negro combination of a one-man band, comic, singer, mimic, musician, is sub-billed. He's a show on his own and certainly talented enough to headline in his own right. His takes included Pearl Bailey, Nat Cole, Louis Armstrong, vocally; mouthing of instruments trombone, bass); and a turn at the keyboard a la Basie.

This show is definitely a potent one and should garner much green during its run. *Kafa.*

The Vapors, Hot Springs

Hot Springs, Ark., March 11.

Frankie Laine, Buddy Kirk Orch (9); $2.50 minimum.

Skipper-booker Dave Harris "won" winging away in the stretch at this Spa resort and horse racing headquarters when he inked Frankie Laine for a two week stand. It was SRO when caught (11) at this 750-seater with advance reservations solid.

Laines pace is terrif throughout his 45 minute plus stint. He is a boff showman-salesman, starting with "Some Day" to a begoff after a quartet of encores.

He hit the jackpot with "Jezebel," "Raw Hide," "Marie," "When The Saints Come Marching In," and "Mule Train."

Joe Sinacore, Laine's music chief and guitarist, is superb in directing the well-balanced and peppy Buddy Kirk orch. Drummer Stanley Kay, also another member of the Laine traveling troupe, is also standout. Laine has already been inked by promoter Harris for another stint soon.

Andrews Sisters due April 3. *Matt.*

King's Club, Dallas

Dallas, March 9.

Dick Curtis, Raul Arrimbide, Marilyn Mitchell, Ralph Gibbs Trio; private club, no cover or minimum.

Comedian Dick Curtis, who holds the house record at this midtown intimery, is back for his seventh stanza—and is bringing the aficionados with him. In twice-nightly shows the youngster repeats most of his w.k. routines—the early a.m. Enid, Okla., disk jockey bit, his drunk sketch, Texan at Mt. Vesuvius stint, all for hefty mitting. This time he inserts new and highly risible items anent his recent Australian tour. He's a cinch here, and again clinches tablers with his "stop smoking" and "stop drinking" inserts. Begs off after 40 minutes.

Strolling Raul Arrimbide, singing guitarist, between shows serenades tableside with Spanish vocals in fine style to keep the entertainment keel. Titian haired Marilyn Mitchell pipes neat lyrics during terp sessions by the Ralph Gibbs Trio. Latter, new here, extends slick showbacking for Curtis' intricate routines.

Next up is Patsy Shaw, in March 20 for two weeks. *Bark.*

Newhart-Cafes

Continued from page 2

tinue to avoid Las Vegas nightclubs even though he could get top money on the Strip. He's due to return to Freddie's Cafe, Minneapolis, next fall for a fortnight appearance at $2,500 weekly after drawing $900 a week there last summer.

Meantime, University of Minnesota refused to disclose gross receipts for comic Bob Newhart's one-nighter in University Artists course series at Northrop Auditorium March 7. Officials, who had released figures for earlier, near-sellout appearances of Mort Sahl and Shelley Berman, termed it unfair to reveal the lower Newhart gross because weekend blizzards here undoubtedly hurt the advance sale. According to newspaper estimates, however, the 4,800-seat auditorium was almost three-quarters full with admission scaled from $1.50 to $3.50.

Desert Inn, Las Vegas

Las Vegas, March 10

Tony Martin, Ford & Hines, Art Johnson, Gloria Ferrina, Donn Arden Dancers (14), Carlton Hayes Orch (21); produced by Frank Sennes; choreography, Donn Arden, $4 minimum.

In the past 15 years Tony Martin has appeared in Las Vegas about 40 times, and his current DI engagement tops them all. This time there are no dancing girls, no gimmicks—just Martin's fine voice and showmanship, and he needs no more. The singer is backed by the 21-piece Carlton Hayes orch which contains eight strings, and it's guided with sensitive artistry by Al Sendry at the 88.

With the exception of "Fireworks," "Second Time Around," and "Makes Someone Happy," Martin relies on standards such as "September Song," "Let's Fall In Love," "Whoopee," "Fascination," and "Body and Soul" to showcase his tremendous and distinctive talent. He offers a tight clarinet solo to "Bye Bye Blackbird," and gets a strong assist from violinist Alex Pierce on "Around the World."

Phil Ford and Mimi Hines balance the bill, here trotting out some brand new material that endorses their reputation as one of the outstanding comedy acts in the biz. Ford is the ideal teammate for Miss Hines whose delightful nonsense is both beguiling and fantastically funny.

The comedienne gets consistent yocks with her Japanese curl routine, and such unlikely ratery fodder as dog noises. She also clicks as a vocalist, with the pleasing sound of a well-trained voice. Couple did 35 minutes on opening night, had to beg off from an audience that wanted much more.

Art Johnson and Gloria Ferrina are featured as singers in the holdover Donn Arden production number. *Dale.*

The Body Shop, L.A.

Los Angeles, March 10

Sunset Strip Revue; two-drink minimum.

Al Deitch, already operating the Beverly Caverns and Golden Violin, has taken over Ben Pollock's old rib joint and converted it into The Body Shop. The rather cleverly named spot is a dolled-up strip joint that will cater to those patrons who want to eye the "bare facts of life."

"Body" is now the second peel parlor on Sunset Strip boulevard; first being Chuck Landis' Largo. And like that bump-and-grind factory, this strippery should also garner mucho business. Whether this type of entertainment is fast becoming the new entertainment trend on the Strip remains to be seen.

One can only conclude that half-nude women certainly pull in the spenders. Wednesday's (8) opener was jammed. Show is toplined by blonde, buxom Brandy Long who is abetted by such other exotics as Penny Cillin, Pink Champagne, Timmi Shawn, Marilyn Harlow, Tyrone, Devon St. John, and Sammy Dawn. Emcee Don Corey didn't go over too well with the noisy crowd, which seemed more interested in gawking at the gals than earing gags. For the hungrier patrons, "Body" will feature a food menu during 2 to 4 a.m. *Kafa.*

Thunderbird, Las Vegas

(FOLLOWUP)

Las Vegas, March 10.

Gorgeously gowned Gogi Grant has a stunning showcase for her songalog, and her pipes are in top form as she joins "Scandals On Ice" as its newest headliner. The Marty Hicks ice policy is now in its 90th week.

Miss Grant's songs include "Sound of Music," "All By Myself," "Are You Lonesome Tonight," "Why Was I Born?," "Bill," "Can't Help Loving That Man," her "Wayward Wind" disclick, and a medley from "Gypsy." Jeff Lewis gives fine assistance guiding the Garwood Van orch (12) on the 88.

Ventriloquist Dick Weston is held over for this one, and as usual scores big in the yock department. Kay Brown and Harry Nofal have joined "Scandals" as production vocalists, and along with featured skaters Shirley Linde, George Arnold, and Phil Richards, give the festivities a Broadway-type touch.

Miss Grant is in for four weeks. *Duke.*

Shows Out of Town

Carnival!

Washington, March 10.

David Merrick presentation of two-act musical, with music and lyrics by Bob Merrill, book by Michael Stewart based on material by Helen Deutsch. Staged and choreographed by Gower Champion; settings and lighting, Will Steven Armstrong; costumes, Freddy Wittop; musical direction and vocal arrangements, Saul Schechtman; orchestrations, Philip J. Lang, associate choreographer, Gene Bayliss; dance arrangements, Peter Howard; puppets creation and supervision, Tom Tichenor; magic and illusion designer and director, Roy Benson. Stars Anna Maria Alberghetti; features James Mitchell, Kaye Ballard, Pierre Olaf, Jerry Orbach, Henry Lascoe, George Marcy, Will Lee, Paul Sydell, Martin Bros. Opened March 9, '61, at the National Theatre, Washington; $6.60 top.

Jacquot ..... Pierre Olaf
Mr Schlegel ..... Henry Lascoe
Grobert ..... Will Lee
Roustabouts Tony Gomez, Johnny Nola, Buff Shurr, Bob Murray
Bigueliro ..... George Marcy
Dog Trainer ..... Paul Sydell
Wardrobe Mistress ..... Carvel Carter
Harem Girls Nicole Barth, Iva March, Beti Seay
Bear Girl ..... Jennifer Billingsley
Princess-Olga ..... Luba Lisa
Band C. B. Bernard, Peter Lombard
Jugglers ..... Martin Bros.
Clowns Bob Dixon, Dean Crane, Harry Lee Rogers
Strongman ..... Pat Tolson
Gladys Zuwicki ..... Mary Ann Niles
Gloria Zuwicki ..... Christine Barrel
Gypsy ..... Anita Gillette
Bear ..... Igors Gavon
Marco the Magnificent....James Mitchell
Incomparable Rosalie ..... Kay Ballard
Greta Schlegel ..... June Meshonek
Lili ..... Anna Maria Alberghetti
Paul Berthalet ..... Jerry Orbach
Blue Birds Nicole Barth, Jennifer Billingsley, Iva March, Beti Seay
Aerialist ..... Dean Crane
Dr Glass ..... Igors Gavon

Musical numbers: "Direct From Vienna," "A Very Nice Man," "Fairyland," "I've Got to Find a Reason," "Mira," "Sword, Rose and Cape," "Humming," "Yes, My Heart," "Everybody Likes You," "Magic Magic," "Tanz Mit Mir," "Carnival" Ballet, "Carnival," "Yum Ticky," "The Rich," "Beautiful Candy," "Her Face," "Grand Imperial Cirque de Paris," "I Hate Him," "Always Always You," "She's My Love."

Producer David Merrick has another fistful of aces. In its tryout preem at Washington's National Theatre, "Carnival!" seems a certain hit. It opened in shape for Broadway, with only minor adjustments in order.

If first-night response is a barometer, the musical could last for years. Audience enthusiasm exceeded that given "West Side Story," which had its initial performance on the same stage.

All the elements involved in "Carnival!" rate that exclamation mark and spell success. The star, Anna Maria Alberghetti, sings beautiful music in beautiful voice and plays her wistfully tender dramatic role expertly. The entire cast fit together with the perfection and unison of all the right letters in the Sunday N.Y. Times crossword puzzle.

The direction and choreography by Gower Champion are spirited, exciting, imaginative, colorful, fast, often dazzling high-style theatre. As he showed previously in "Bye, Bye Birdie," Champion is a man of originality.

Bob Merrill's music and lyrics include such potential hit tunes as "Love Makes the World Go Round" (running through the play as a haunting theme), "Yes, My Heart" and "Her Face." One comedy song, "Humming," which Kaye Ballard sings about her lover's other conquests (besides her), sets off an ovation.

Extra lustre is added to the music with the orchestrations by Philip J. Lang. He has given the melodies a Gallic carnival quality suggesting the hurdy-gurdy. Settings and lighting by Will Steven Armstrong are important contributions to the successful package.

The story is the same as the film, "Lili," which starred Leslie Caron and is one of the 10 U.S. motion pictures being exhibited in Russia under the exchange agreement. The program credits the book by Michael Stewart as "based on material by Helen Deutsch." The book is handsomely tailored to blend with song and dance on a stage with magical chemistry.

The carnival setting allows Champion to move jugglers, magicians, acrobats, trick dogs, exotic dancers and even a trapeze performer on and off the stage with arresting delight. Miss Alberghetti, as Lili, joins the carnival to sing with a hand puppet act. The puppets by Tom Tichenor, are enchanting and their lines are amusing. They help make the musical a lure for the entire family.

The musical is performed without an overture or a curtain. The bare stage beginning is a mood-setter. Platform steps into the audience required two rows of seats to be removed at the National.

The top featured performers, Mitchell, Miss Ballard, Pierre Olaf, Orbach and Henry La coe, fit into "Carnival!" like cotton candy.

Carp.

Far Country

New Haven, March 9.

Roger L. Stevens & Joel Schenker production of drama in three acts (six scenes) by Henry Denker. Stars Kim Stanley, Steven Hill, Sam Wanamaker; features Lili Darvas, Salome Jens, George Gaynes. Staged by Alfred Ryder; setting and lighting, Donald Oenslager; costumes, Ann Roth; associate producer, Lyn Austin. Directed by Alfred Ryder. Opened March 8, '61, at the Shubert Theatre, New Haven; $4.80 top.

Gordon Douglas ....Robert Goodier
Martha Bernays Freud.....Salome Jens
Sigmund Freud ..... Steven Hill
Kathy .....Eda Reis-Merin
Frederick Wohlmuth .....George Gaynes
Dolfi Freud .....Ellen Weston
Amalie Freud ..... Lili Darvas
Elizabeth von Ritter .... Kim Stanley
Dr. Joseph Breuer ....Sam Wanamaker

Henry Denker has written, Alfred Ryder has directed and the Roger L. Stevens-Joel Schenker team has produced a provocative clinical-theatrical work in this delineation of the early struggle of Dr. Sigmund Freud to establish his theories of psychoanalysis. The play gets off to an encouraging start here.

Interpreted by a stellar cast, the drama moves at an absorbing pace, bogging down only when its clinical exposition requires too much concentration. Denker has the young Dr. Freud frustrated in following "normal" medical channels and virtually ostracized by his colleagues in his attempts to establish a link between physical ills and their possible mental causes. The script evolves interestingly along the lines of ultimately establishing such a link.

"Far Country" is said to be the first stage play on the life of Freud. It could make an absorbing film. It has something of the aspects of a whodunit via a high suspense content and its cross-examination sequences in the mental settos between Freud and his first psychoanalysis patient. (Film producer-director John Houston is already preparing a picture about Freud, with Jean-Paul Sartre assigned to write the script.—Ed.)

The theme raises a number of interesting side points, for example the parallel between psychoanalysis and increasingly lively subject of religious, or faith, healing. As depicted in the script, successful healing is attained when the patient acknowledges deep-set or even evil subconscious desires, brings them into the open and, on recognizing them, rids himself of their devastating influences. This general principle has been standard practice for those of abiding religious faith, but usually without the workings of psychoanalysis.

Heading the cast, Kim Stanley gives a fine reading of Elizabeth von Ritter, the initial subject of Freud's theories. She makes believable the possibility of a romantic menace to Freud's family life, as well as conveying the nuances of mental struggles. Steven Hill's work as Freud is an excellent piece of characterization in a role that requires sustained playing. Sam Wanamaker makes capital of a meaty part as a medical colleague. Good support comes from Lili Darvas as Freud's mother, Salome Jens as his wife and George Gaynes as the patient's brother-in-law.

Donald Oenslager's combination office and anteroom in early century Vienna provides mobile playing areas and Ann Roth's costumes range nicely from the functional to the decorative. "Far Country" gives an impression of considerable research, but leaves the matter of authenticity to individual conjecture.

Bone.

Bousille and the Just

Montreal, March 3.

La Comedie Canadienne presentation of a drama in four acts by Gratien Gelinas, translated from the French by Gelinas, Ken Johnstone and Joffre Dechene. Staged by Gelinas. Scenery, Jacques Pelletier; costumes, Solange Legendre; associate director, Norma Springford. Opened Feb. 23, '61, at the Comedie Canadienne, Montreal; $3 top.

Phil Vezina ..... Paul Berval
Henri Gravel ..... Yves Letourneau
Aurore Vezina ..... Beatrice Picard
Bousille ..... Gratien Gelinas
Mother ..... Juliette Huot
Noella Gravel ..... Helene Loiselle
Lawyer ..... Paul Hebert
Brother Theophile ..... Gilles Latulippe
Colette Richard ..... Ginette Letondal

Presented a year ago in French, "Bousille and the Just" with Montreal's triple-threat star Gratien Gelinas playing the lead, was a smash for a lengthy run at La Comedie Canadienne. The switch to English falls short of its French original.

The four-acter, written by Gelinas and played to the hilt by a solid group of local Gallic actors, contained all the broad humor, anti-clerical sniping and homilies that have made Gelinas' theatrical name during last couple of decades. The English translation, by Ken Johnstone and Joffre Dechene in collaboration with Gelinas, retains much of the wallop from the French, in fact is structurally better in many places, but the current cast (many of whom played in the original) are often out of their language depth and the sharpness and subtle nuances are, to some extent, missing.

In the title role, Gelinas plays a somewhat retarded distant cousin of a small-town family caught up in a manslaughter charge against the youngest son. He is the only witness to the attack and the plot evolves around their determination to restrain the star witness from telling the truth in court. Gelinas captures the tawdriness and selfishness of the family, building to a brutal scene in the third act.

The locale is a shoddy hotel room near the Montreal courthouse and Jacques Pelletier's workable set helps to maintain the tone of play. As the ruthless brother, Yves Letourneau is adequate. Paul Berval, as the easygoing brother-in-law, displays moments, but the humor is mostly stilted in Juliette Huot's playing of the mother.

Ginette Letondal, appearing briefly, gives the most impressive performance of company. Helene Loiselle, as the bully's wife, is a close second. Gelinas plays his orphan-in-the-storm role with restraint, contrasting effectively with the boorish qualities of the family. Gilles Latulippe's playing of Brother Theophile is an improvement over his French interpretation and is responsible for some of the lighter moments.

The one-set production is a great deal more manageable than other offerings by Gelinas, and the theme of a more general nature. Although all performers are talented in their own language (French), the play might have had more impact if an English cast had been used.

Newt.

JONATHAN FRID

Appears as Darrell Blake in the highly acclaimed off-Broadway production of "The Moon in the Yellow River," now at the East End Theatre on 4th Street, New York. Personal Mgt., TED MEYER 200 W. 57th St., New York JU 6-7255

See Separate Company To Run Littler Chains

London, March 14.

Prince Littler, Associated Television head and one of the top figures of British show biz, is expected to announce the formation of a separate company to manage and develop the rich property sites of his three theatre chains, Moss Empires (16 theatres), Stoll (14 theatres) and Howard & Wyndham (eight theatres).

Along with the development plan will come proposals for a closer working arrangement of the three companies. Revaluation of all the properties in the three Littler chains is in progress. Particular importance is attached to Howard & Wyndham, Britain's premier theatre circuit, which includes such large sites as the Lyceum, Edinburgh; Alhambra, Glasgow; Opera House, Manchester, and Theatre Royal, Newcastle.

Littler's London properties include the Palladium and Victoria Palace (Moss Empires) and Coliseum (Stoll). Through a Stoll subsidiary, Associated Theatre Properties (London) Ltd., he also controls the Aldwych, Apollo, Her Majesty's, Phoenix, Drury Lane, Globe, Queen's and Lyric.

Asides and Ad-Libs

Comedienne **Peggy Cass** and authoress **Jean Kerr** are friends and fellow-Catholics so on the occasion of the latter's play, "Mary, Mary," opening last Wednesday night (8) at the Helen Hayes Theatre, N. Y., it was appropriate for Miss Cass' premiere wire to read simply, "Hail Mary Mary"... The pressagent for "A Taste of Honey" announces that the show's author, Shelagh Delaney, will arrive today (Wed.) from London for her first visit to the U. S. There have been several previous such releases, but maybe the playwright will make it this time.

The current off-Broadway production of "The King of the Dark Chamber," at the Jan Hus House, N. Y., had its genesis at the State Univ. of Iowa, at Iowa City. Krishna Shah, who staged the Rabindranath Tagore drama, previously did it last season as one of the presentations at the University Theatre, while he was a graduate student in the Dept. of Speech & Dramatic Art. Also involved in the Iowa City edition were Lynn Carroll, who designed the costumes for the off-Broadway presentation; Robert Kreis, who provided the choral arrangements, and Don Rosenberg, who did the makeup. Patricia Newhall, associate producer of the off-Broadway version, went to Iowa City to see the college presentation.

The Leo Kerz production of Eugene Ionesco's "Rhinoceros" is at the Longacre Theatre, N. Y., not the Eugene O'Neill as incorrectly stated in a recent issue . . . Another blooper recently was a report that the deficit was $7,000 last season at the Williamstown (Mass.) Summer Theatre. The figure should have read $2,700. The 1961 schedule will open July 6 and continue through Sept. 2 in the Adams Memorial Theatre on the Williams College campus.

"Timing and circumstance play a part in many careers. One year you are piled up on the reefs of rejections and the next year find a safe harbor. In motion pictures the record is quite dramatic. Warners once dropped **Van Johnson**, and MGM years ago dismissed **Fred Astaire**. A long, long time ago I was present when **Judy Garland** auditioned for an executive at 20th Century-Fox and was brushed off as too little a girl for such a big voice. MGM grabbed Garland, and at the same time passed up an option on a singer named **Deanna Durbin**. **Darryl Zanuck** admitted publicly that he had overlooked **Clark Gable**, but he must be comforted by knowing that only a few years ago a contemporary of his by the name of **Dore Schary** overlooked **Marilyn Monroe**." — Film and legit author-director-producer Dore Schary, in an article in the Atlantic Monthly, based on a talk at the American Academy of Dramatic Arts.

"When you go home at night, review what you have learned—think how you can make it better, do not change it, but develop it in your mind. Stars return to rehearsal with a great deal accomplished between sessions. Beginners rarely do this, but it can be of enormous value."—Choreographer **Agnes de Mille**, in an article, "To a Young Dancer," in the Atlantic Monthly.

Off-Broadway Reviews

Rendezvous At Senlis

Claude Giroux & Emanuel Azenberg (in association with Douglas M. Schustek) presentation of three-act comedy by Jean Anouilh, translated by Edward Owen Marsh. Staged by Zeke Berlin; settings and lighting, Marvin Chomsky; costumes, Gene Coffin. Opened Feb. 27, '61, at the Gramercy Arts Theatre, N.Y.; $4.30 top weekends; $3.60 weekdays.

Proprietress ..... Maude Scheerer
Georges ..... Michael Lipton
Emile ..... George Ebeling
Delmonte ..... Russell Gold
Mme. de Montrachet...Josephine Nichols
Barbara ..... Maureen McNally
Jacques ..... Jerry Hardin
M. Delachaume ..... Houghton Jones
Esme ..... Marte Boyle
Mme. Delachaume ..... Frieda Altman
Isabelle ..... Rosina Fernhoff

What keeps "Rendezvous at Senlis" from becoming the thoroughly pleasant comedy it promises to be in the beginning is playwright Jean Anouilh's apparent love of words. The play, having its American premiere at the Gramercy Arts Theatre, N.Y., was done in London three seasons ago under the title, "Dinner With the Family." It starts off with an arresting comedy situation which the author tries to exploit beyond the bounds of its own and the audience's capacity.

His situation is potentially effective. An unhappy youth rents a house in the Parisian suburbs for an evening and hires actors to portray his parents and a caterer to act as the old family butler. These arrangements are contrived for "one evening's happiness" with a young girl he has been seeing. He is ashamed of his actual parents who are in reality living off his pre-arranged marriage to a wealthy steel heiress and has also invented a heroic best friend to compensate for his closest acquaintance, who is also sponging off the unhappy union.

Under Zeke Berlin's generally well-paced and astute direction, a bright and earnest cast energetically expresses Anouilh's double-barrelled dialog. As the alternately comic and pathetic young man, Michael Lipton presents a likable characterization, and Rosina Fernhoff is pleasant in the underwritten role of the girl. George Ebeling provides well-timed laughs as the butler and Josephine Nichols and Russell Gold have funny scenes as the hired parents.

Jerry Hardin does well with the excessive verbiage of the opportunistic "friend" and Maureen McNally is eye-catching as his wife. Houghton Jones and Frieda Altman are less effective as the real parents, and good bits are registered by Maud Scheerer as the woman whose house is rented and Marte Boyle as a lush-looking maid.

Marvin Chomsky has designed decorative settings and lighting for the Edward Owen Marsh translation and Gene Collin's costumes add color. For all its repetitive talk about love, friendship, honesty and money, "Rendezvous at Senlis" has wit and charm, which almost compensates for its length. *Kali.*

(Closed Last Sunday (12) after 10 performances.)

Five Posts in the Market Place

Repertory Co. of the Gate Theatre (Rhea Lone, executive producer) presentation of three-act drama by Algirdas Landsbergis. Staged by Sidney Walters; setting, Herbert Senn and Helen Pond; costumes, Sonia Lowenstein; lighting, Richard Nelson; music, Ernest Furtado. Opened March 5, '61, at the Gate Theatre, N.Y.; $3.50 top.

Commentator ..... Earl Dossey
Antanas ..... Philip Abbot
Leonas ..... Joseph Michael
Jonas ..... Walter Flanagan
Editor ..... Joseph Boley
Aldona ..... Barbara Ames
Grazhina ..... Joyce West
Child ..... Gregg Weir
Father ..... John Miranda
Mother ..... Sala Straw
Deputy ..... Richard Abbot
Chairman ..... Stanley Sayer
Soldiers ..... John Cowger, Robert Vandergriff

Guerrilla resistance against foreign occupation forces is the theme of Algirdas Landsbergis' "Five Posts in the Market Place," the Gate Theatre's fifth repertory presentation. The drama, the author's first, was originally written in Lithuanian, his native language, and was the winner of a $1,000 prize given by the Cleveland chapter of the World Lithuanian Community. In its new version translated into English by the author, the original identification with Lithuania and its Soviet occupation has been altered to a universal-type of resistance of an unidentified country against an unidentified conqueror.

Divested of any finger-pointing specifics, the drama's "universality" provides too large a theme for the slim resources exhibited here, while its bids for audience-involvement and sympathy are lost through the author's tendency to use his characters as prop symbols rather than flesh-and-blood individuals.

The story concerns a small band of guerrillas, seven-year holdouts against the occupying forces. They are planning as a last-ditch coup, the death of a Quisling-like prosecutor at a contrived wedding of the group's leader and his long-time fiancee, who is also the prosecutor's secretary.

Exactly why the execution is to take place under these circumstances is never satisfactorily explained, nor are the about-face developments in which the guerrilla-leader decides not to carry out his plan to kill the prosecutor. Nor

(Continued on page 74)

'Do Re' Cost $479,738 to Bring In; 26 More Sellout Weeks to Recoup

It'll take another 26 weeks of smash business to put "Do Re Mi" in the black. That's based on operating income alone and does not take into consideration such subsidiary revenue as might be forthcoming from a possible film sale.

The David Merrick production, currently in its 12th smash week at the St. James Theatre, N.Y., was financed at $400,000, but cost $472,923 to produce. On top of that there was on overall loss of $9,314 seven-week tryout tour, less $2,500 music royalty, bringing the Broadway opening night tab to $479,738.

The musical, which has been in the capacity groove since its Main Stem preem, clears a little over $13,000 weekly on its maximum boxoffice take. The operating profit for the first five weeks on Broadway, plus four preview performances, was $66,729. That covered the period through last Jan. 28, when the deficit on the Phil Silvers-starrer was still $22,059 in excess of the $400,000 investment.

Included in the deficit was $9,050 owed the production on the author's $10,000 share of orchestrations. Exclusive of that amount, the coin to be recovered as of Jan. 28 would have totaled $413,009. In the ensuing six weeks the production is figured to have picked up another $78,000 at the rate of $13,000 weekly, which reduced the unrecouped costs as of last Saturday (11) to an estimated $335,000, still excluding the author's share of orchestrations.

On the basis of a $13,000 weekly operating profit, the musical will have to run another 26 weeks to recover the present deficit of around $335,000. Incidentally, the music orchestrations and copying was $58,806. That was unusually steep, although it included the $10,000 author's share.

Other productions costs included $102,093 for scenery and props and $91,514 for costumes. A fee of $7,500 was paid to set designer Boris Aronson. Getting fees of $5,000 each were costume designer Irene Sharaff and director Garson Kanin, who adapted the book for the musical from his short story of the same title. The music was written by Jule Styne and the lyrics by Betty Comden and Adolph Green.

The production pays $175 weekly for an insurance policy covering Silvers, who's in on a percentage of the gross. The St. James' share of the gross is 25%.

Margo Jones Award To Spur Opportunity For New Authors and Plays

The late Margo Jones, who produced and directed plays on Broadway and for many years at her namesake arena theatre in Dallas, is to be honored with the establishment of an annual theatre award. The citation, designed to encourage the discovery of new plays and new dramatists, will be presented at a Broadway theatre each February, beginning next year. It'll consist of a commemorative medal (a bas-relief of Miss Jones) and a cash prize.

A committee of judges will annually select a producer or theatre executive in the U.S. who, during the prior calendar year, has "made the most significant contribution to the dramatic art with hitherto unproduced plays, that having been the ardent spirit and unremitting purpose of Margo Jones." Miss Jones, who made it a policy to present new works at her Dallas theatre, introduced plays there by such writers as William Inge, Tennessee Williams, Joseph Hayes and the team of Jerome Lawrence and Robert E. Lee.

The judges include George Freedley, curator of the Theatre Collection of the N.Y. Public Library; John Rosenfield, amusements critic of the Dallas Morning News, and playwrights Inge, Williams, Lawrence and Lee and Howard Lindsay. Included in a non-voting administrative committee are Arthur Kramer, president of the Margo Jones Theatre; Jonas Silverstone, attorney and producer, and J. B. (Tad) Adoue, onetime general manager of the Margo Jones Theatre.

Theatre critics in cities through-

(Continued on page 74)

Jimmy Logan Will Bow In Legit with 'Wedding'

Aberdeen, Scotland, March 14.

Vaude and revue comedian Jimmy Logan will make legit bow at Her Majesty's Theatre here in April. He will appear in "Wedding Fever," comedy by Ulster scribe Sam Cree, which Dennis Ramsden will direct.

The play, with setting designed by Ann Jasper, is skedded for the King's Theatre, Edinburgh, after some years to play legit. His scheduled tour will be limited because of his engagement to do Howard & Wyndham revue, "Five-Past Eight," at the Alhambra Theatre, Glasgow, in May. This will run, as usual, until October.

Guild-Amer. Rep Bows in Madrid

By HANK WERBA

Madrid, March 14.

Helen Hayes, June Havoc, Helen Menken, Leif Erickson and the Theatre Guild-American Repertory Co. of 25, took eight deserved curtain calls last Tuesday night (7), after their initial performance of Thornton Wilder's "Skin of Our Teeth" at the Teatro Espanol in Madrid.

The affair drew a distinguished audience including Prince Juan Carlos (Franco's expected successor), Minister of Defense Barroso, Foreign Minister Castiella, Minister of the Movimiento Solis and Information Minister Arias Salgado. Ambassadors were a dime a dozen and only a total scarcity of tickets restricted a full turn-out of Madrid's diplomatic colony.

Also prominently conspicuous at this glittering occasion were representatives of the Spanish stage, Hollywood filmites on active duty overseas and a hearty smattering of Castilian nobility. The reception was so impressive and tickets so hard to obtain that spectators in evening dress were spotted hanging from the top rails.

The Madrid bow of "Skin" was followed during the four-day stand by three performances of William Gibson's "The Miracle Worker" and two of Tennessee Williams' "The Glass Menagerie," to mark the first leg of a three-month American National Theatre & Academy tour that will take the Lawrence Langer troupe to 24 principal cities of Europe, West, Yugoslavia and the Middle East.

The three-cornered repertory was staged strictly in the American tradition, without the customary local claque or after-curtain

(Continued on page 72)

TAHSE SHOWS TO HIT BIG TIME NEXT YEAR

Martin Tahse, who's acquired the road rights to the current Broadway productions of "Advise and Consent" and "Miracle Worker," intends touring both shows on the major city circuit next season. In the past, he's geared his hinterland presentations for bus-and-truck touring of generally out-of-the-way split-week stands. The dates were booked by Broadway Theatre Alliance, which has sold its subscription setup covering 82 cities to United Performing Arts.

Tahse is currently represented on the road as co-producer with C. Edwin Knill of the touring edition of "Fiorello," which is playing both major city time and split-week stands in smaller towns.

Myra Peache to Retire As Mgr. of Pabst, M'w'kee

Milwaukee, March 14.

Myra Peache, Pabst Theatre manager for last 18 years, will retire May 31, the end of the current season. She also resigns her post with Milwaukee Orchestral Assn., sponsors of the Chicago Symphony Orchestra concerts held at the Pabst.

The Pabst is scheduled to permanently shutter May 31, unless the City of Milwaukee or other interests assume its managership.

Plan 10-Tryout Season At Kentucky Strawhat

A season of 10 tryout productions is planned by Col. Eben Henson next summer for his Pioneer Playhouse, Danville, Ky. The 11-year-old operation, which was granted non-profit status last year, will launch the program June 26.

The plays will be selected by an advisory committee of producers, directors, play agents and educators.

Huntington Says He Lost $19,995 On Spa in 1960

Saratoga, March 14.

John Huntington, who has operated the N. Y. State-owned Spa Summer Theatre in Saratoga for the last 14 seasons, says that the strawhat lost $19,995 last summer. He asserts, "Not one single cent is owed by me or by my corporation to anyone in Saratoga or the area. I have paid these losses out of my own pocket, since the corporate pocket is empty.

"As producer in Saratoga for the last 14 years," he continued, "I have never asked anyone for so much as a nickel for my support. All the money I have needed to run the theatre I have supplied out of my own funds and put into the corporation, which I set up in 1951 to run Spa Theatre."

Despite his financial situation, Huntington declares, "There are now no creditors in Saratoga waiting for their money." The producer attributes his 1960 losses chiefly to what he says were excessive fees and percentages to stars who failed to do business at the boxoffice, plus the fact that the highway between Albany and Saratoga was torn up last summer.

Huntington hopes to obtain a new lease on the 587-seat theatre. However, Dr. David E. Liston, managing director of the Spa Reservation, has announced that the State owned spot will be up for bidding, and that a number of persons had indicated a desire to lease it this year.

Williams College Giving U.S. Preem of 'Long, Short'

Willis Hall's "The Long and the Short and the Tall," which had a six-month London run in 1959, will be given its U. S. preem this week at the Adams Memorial Theatre of Williams College, Williamstown, Mass. It will mark the second successive year the college has been responsible for the initial U. S. showing of a British original. Last year, John Osborne's unsuccessful London musical, "The World of Paul Slickey," was given its initial American presentation at the college theatre.

The Hall play is scheduled to be presented tomorrow (Thurs.) through next Saturday (18) at the Adams under the direction of Giles Playfair. It'll precede by a little more than a month the scheduled U. S. release of the film version of the play in May. The drama was given its North American break-in last fall at the Crescent Theatre, Toronto.

It All Depends

Walter Kerr, as drama critic of the N. Y. Herald Tribune, has one of the earliest deadlines of any of the daily reviewers, and is consequently among the first to hustle up the aisle at the final curtain opening nights on Broadway. He didn't cover the premiere last Wednesday night (8) of his wife Jean Kerr's play, "Mary, Mary," but sat with her in the last row during the performance.

As the curtain was falling and all the critics were crowding up the aisles, including Herald Trib drama editor Judith Crist, subbing for him for the occasion, a manager associated with the production leaned over to ask Kerr what he thought of all those people rushing out and maybe missing the last couple of lines.

The non-reviewer-for-a-night grimaced, then grinned and replied, "The dirty dogs."

Brokers Want In on Twofers; Claim They Lose Regular Patrons

If you can't lick 'em join 'em. That appears to be the attitude of Broadway ticket brokers toward the flood of twofers being circulated this season for fading Main Stem productions. The brokers want to add the discount ducats to their racks for customers who request them.

Brokers are generally against the twofers for the simple reason they're detrimental to a business, which exists on the sale of theatre tickets at regular prices, plus a premium. Broker patrons pay a minimum of $1.50 fee in addition to the stipulated boxoffice scale for a show, while twofer customers see the same production at half the regular price.

The situation subjects brokers to complaints from their customers, particularly the regulars, who not only purchase tickets at the start of a show's run, but also continue doing so over long periods for visiting businessmen and relatives. A letter recently received by LeBlang's agency from one of its customers illustrates the tenor of the beefs.

The letter, sent by a member of a New York firm, points out that the company is frequently offered discount exchange tickets for shows for which they have to pay the full price when ordering tickets through the agency. The letter emphasizes, "We feel that this situation is almost ridiculous."

The letter is one of many which Saul Lancourt, head of LeBlang's claims the agency has received because of the recent spread of twofers. In view of these complaints, Lancourt has written to several theatre operators and producers suggesting that the twofers be made available to the brokers for resale to their customers, possibly at half the usual service charge.

Lancourt feels such a move would not affect the brokers' sale of full-priced tickets, since those who prefer the better locations available at the regular tariff would pay the regular scale. It's his contention, however, that by having twofers at their disposal the brokers could hold the customers who refuse to pay the regular price for tickets to a show they know is on cut-rate.

As Lancourt puts it, "The present practice may also have a tendency to alienate the broker customer, not only from the broker, but from the theatre, when he suddenly becomes a second-class customer after having supported the production by buying the full-price ticket all during the main portion of the run." Lancourt's letter was sent to producers David Merrick and Kermit Bloomgarden and theatre operators John Shubert, of the Shubert organization, and Louis A. Lotito, president of City Playhouses, and vice-president of Producers Theatre.

ANTA Is Sponsoring Chi Stand for 'Fantasticks'

Chicago, March 14.

The Chicago chapter of the American National Theatre & Academy is sponsoring a local run of "Fantasticks," the off-Broadway revue currently in its 11th month at the Sullivan St. Playhouse, N. Y. The Windy City edition, packaged by Richard Allen Woody Productions, has been cast and rehearsed in New York. It opens April 4 at the Del Prado Hotel in a 327-seat auditorium with a connecting bar.

ANTA is furnishing the house and has pledged promotion. Otherwise, show is covering its own end, without a guarantee. It's here indefinitely.

'Fiorello' Tourer Nears 100G Net

The touring production of "Fiorello" is nearing the $100,000 profit mark. That's based on a Feb. 25 net profit of $76,998, plus estimated subsequent operating income.

The musical, which completed repayment of its $190,000 investment last month, distributed an initial $19,000 profit last week. Included in the show's earnings is an operating profit of around $33,000 on a gross of $153,843 for a fortnight's stand Feb. 13-25 at the O'Keefe Theatre, Toronto.

The C. Edwin Knill-Martin Tahse bus-and-truck edition of the Robert E. Griffith-Harold S. Prince Broadway hit is currently in its 32d week of operation. The production, booked by Broadway Theatre Alliance for its network of split-week subscription stands, also plays major city dates and is expected to tour at least through the end of next season.

A royalty, which has gone as high as 4½% of the touring company's weekly gross in recent months, is paid to the original Main Stem edition of the musical, which has a book by Jerome Weidman and George Abbott, music by Jerry Bock and lyrics by Sheldon Harnick. The original production is currently in its 68th week at the Broadhurst Theatre, N. Y.

MRS. O'CONNOR QUITS ALBUQUERQUE THEATRE

Albuquerque, March 14.

Mrs. Kathryn Kennedy O'Connor, for the last 30 years head of New Mexico's oldest barn, the Albuquerque Little Theatre, has announced her retirement at the end of the current season in June. She founded the group in 1930 and has directed 205 productions in the house. She was Broadway actress and understudy to Jeanne Eagles, until she moved to Albuquerque in 1927 for health reasons.

Her husband, James O'Connor, technical director of the house and helped found it, is also retiring effective in June. A native of Ireland, he appeared there with the Abbey Theatre in Dublin before coming to Albuquerque.

Another of the organizers of the little theatre group was Clinton P. Anderson, now U. S. Senator from New Mexico, who served as first president. Frank Quinn, owner of indie radio station KDEF here, is the current president of the group.

'Destry,' 'Take,' 'Mattress' Set for Upstate Tent

Three new post-Broadway stock releases are among the eight productions planned for the upcoming season at Melody Fair, North Tonawanda, N.Y. The three properties are the musicals, "Destry Rides Again," "Take Me Along" and "Once Upon a Mattress."

Productions at the tent, which opens June 6 with "Destry," will run two weeks each.

Dylan Thomas' "Under Milk Wood" will be placed in off-Broadway repertory March 28 with Jean Genet's "Balcony" at the Circle in the Square, N. Y.

Kenley Adds Columbus To Setup in Warren, O.; 2-City Stock Operation

Warren, O., March 14.

John Kenley will expand the operation of his Kenley Players this year. Besides continuing to produce locally at the 2,418-seat Packard Music Hall, he'll present a season of stock in Columbus, probably at the 3,975-seat Veterans Memorial Auditorium.

Kenley-Columbus, Inc., has been formed for the latter operation, which is scheduled to run 12-14 weeks. Officers of the corporation, now negotiating for rental of the auditorium, are John and Frank Kenley and attorney Nathan Routman.

The upcoming season will mark Kenley's fourth here. His plan is to put on shows at the Packard and then move them to Columbus. Kenley had also been negotiating for the Memorial Hall, Dayton, but bowed out because of a State law preventing the county from guaranteeing him a three-year option. He has a year-to-year lease in Columbus on a six-year option.

Kenley had presented a successful stock season at the Dayton hall in 1957, but moved his operation to Warren the following year when the spot was leased to another producer. The Dayton showcase is now being sought by James Alex, a former Broadway dancer who now runs a dance school.

Shows on Broadway

Mary, Mary

Roger L. Stevens presentation of comedy in three acts by Jean Kerr. Staged by Joseph Anthony; setting, Oliver Smith; costumes, Theoni V. Aldredge; lighting, Peggy Clark; associate producer, Lyn Austin. Stars, Barbara Bel Geddes, Barry Nelson, Michael Rennie; features Betsy von Furstenberg, John Cromwell. Opened March 8, '61, at the Helen Hayes Theatre, N. Y.; $7.50 Friday and Saturday nights, $6.90 weeknights.

Bob McKellaway ..... Barry Nelson
Tiffany Richards .. Betsy von Furstenberg
Oscar Nelson ..... John Cromwell
Dick Winston ..... Michael Rennie
Mary McKellaway .. Barbara Bel Geddes

That traditional quest of Broadway producers, a funny, touching, small-cast, one-set romantic comedy, is back again in "Mary, Mary," which opened last Wednesday night (8) at the Helen Hayes Theatre. The Jean Kerr play should have a long run in New York and be a success on tour, besides becoming a staple for stock and little theatres and making a honey of a picture. In short, the works.

Mrs. Kerr plainly wasn't trying to emulate Ibsen's "A Doll's House" or even Noel Coward's "Private Lives," in this amiable fable about a nice young couple who, though in process of divorce, are still in love and manage to get back together in time for the third-act curtain. "Mary, Mary" is that almost legendary theatrical staple, a tender, laugh-filled show about people you like, amusing people you care about and enjoy being with. In an era of depressing theatrical portentiousness, it's delightfully entertaining.

Reputedly based on an actual situation involving some of Mrs. Kerr's friends, "Mary, Mary" is written primarily from the woman's point of view, with a heroine who's not so much contrary as seemingly incapable of resisting an urge toward inopportune flippancies. The husband, a decent enough chap, has an ultra-sensitive male ego, air infuriating ignorance of feminine vanity, and a baffling inability to see transparent facts.

Although there are few explosive laughs, with most of the comedy in the form of line jokes rather than situations, the humor bubbles along refreshingly. Unlike most comedies, it gives the impression of having had some of the jokes trimmed out, rather than having been packed with them during rehearsals and tryout tour. In any case, the laughs don't interfere with the story.

As readers of the bestselling "Please Don't Eat the Daisies" (also done as a Metro picture co-starring David Niven and Doris Day) and the current "The Snake Had All the Lines" are aware, Mrs. Kerr is an irrepressibly witty but good-humored and tolerant observer of the contemporary scene, and in "Mary, Mary" she has given a refreshing treatment to a standard story and theme. The play obviously won't go into anthologies of immortal drama, but it is a cinch to satisfy audiences.

Under Joseph Anthony's adroit direction, the performance is brisk, plausible and diverting. Miss Bel Geddes, looking trim and delectable, gives an expert portrayal of the wife with a knack of undermining her husband. She combines unerring comedy technique with genuine poignance.

As the unseeing husband who's occasionally capable of realizing his own obtuseness, Nelson gives a convincingly intense performance that at times edges on boorishness but is excellent in terms of the overall situation.

British stage and film actor Michael Rennie, making his initial appearance on Broadway, is admirably smooth and winning as the middleaged screen idol who is smitten with the contrary heroine at first sight. It may be a lapse on the part of Mrs. Kerr as author, that a part of the audience hopes he does make off with her. Miss von Furstenberg is excellent as the assured young thing the about-to-be-divorced bubby plans to marry, and Cromwell is skillfully droll as the lawyer who refused to handle the divorce case but takes a hand in bringing about the reunion.

Oliver Smith has designed a handsome and properly roomy Manhattan apartment interior. Theoni V. Aldredge has provided becoming costumes and Peggy Clark has devised suitable lighting. Roger L. Stevens is the producer of this can't-miss popular success and Warner Bros is the canny owner of the screen rights in a preproduction deal.

"Mary, Mary" supports the adage that all the theatre needs is better shows. *Hobe.*

The Devil's Advocate

Dore Schary presentation of his own three-act drama, adapted from the novel by Morris L. West. Staged by Schary; settings, Jo Mielziner; costumes, Theoni V. Aldredge; associate producer, Walter Reilly; production manager, Jean Barrere. Stars, Leo Genn, Sam Levene, Edward Mulhare; Eduardo Ciannelli, Olive Deering, Michael Kane, Tresa Hughes, Fred J. Scollay, Boris Tumarin, Dennis Scroppo. Opened March 9, '61, at the Billy Rose Theatre, N. Y.; $7.50 top Friday and Saturday nights, $6.90 weeknights.

Msgr. Meredith ..... Leo Genn
Cardinal Marotta ..... Boris Tumarin
Nina Sanduzzi ..... Tresa Hughes
Signora Martino ..... Diane Collins
Dr. Meyer ..... Sam Levene
Nicholas Black ..... Michael Kane
Bishop of Valenta .... Eduardo Ciannelli
Mario ..... Maurice Shrog
Contessa ..... Olive Deering
Teresina ..... Lynn Forman
Father Anselmo ..... Allen Leaf
Paolo Sanduzzi ..... Dennis Scroppo
Signora Angeli ..... Maggie Aldrich
Giacomo Nerone ..... Edward Mulhare
Il Lupo ..... Fred J. Scollay
Partisans .. Win Forman, Steve Karmen

In doing a stage adaptation of the novel "The Devil's Advocate," Dore Schary has tried to dramatize a story about an alleged miracle, and it would have been miraculous if he had succeeded. The play, which opened last Thursday night (9) at the Billy Rose Theatre (formerly National), is worthy of respect, but it's hardly a boxoffice bet for Broadway. It should be better as screen material (Warner Bros. acquired the rgihts in a preproduction deal).

According to those who have read it, Morris L. West's original book was compelling and inspiring, but difficult to visualize as a play. The story concerns a good but curiously bloodless English priest's search for an abiding faith, for his own soul. Sent by a Roman Cardinal to an Italian mountain village to investigate a claim of beatification, the learned man of God acquires humility from the simple peasants and, although he neither authenticates nor disproves the supposed miracles or the sanctity of the martyred subject, he finds the divine belief he has sought.

This is, inevitably, a story of inner question and conflict and decision, with the vital "action" taking place "offstage" in the mind and heart of the priest. The flashback events he uncovers and which resolve his uncertainties, are tangible and can be presented in terms of physical action. But they actively involve only the secondary characters. Although the real, inner drama involving the priest can be eloquently expressed on the printed page, it cannot be represented in stage action.

"The Devil's Advocate" tends, therefore, to be a drama on an intellectual and spiritual theme rather than the story of a real person. In consequence, it lacks identification and compulsion for general audiences. An extra handicap financially is that the production, capitalized at $150,000, must have cost more than that, and reportedly needs $32,000 to break even.

Perhaps one of the regrettable aspects of the Broadway theatre is that there is little room for serious, deeply probing plays like this Schary adaptation of West's admired novel. The misfortune doesn't alter the hard fact, however.

Under Schary's firm direction, Leo Genn gives an impressively developed and sustained performance in the title part of the self-questioning priest who, though fatally stricken with cancer, refuses to be diverted from his trying assignment and his search for faith. Sam Levene gives a persuasively fruity performance in one of his infrequent non-comedy roles, a wise, tolerant doctor, the only Jew in the Catholic village and therefore a perennial outsider.

Edward Mulhare, also costarred, is believable if not especially emphatic as the saintly martyr, but his task is complicated by the character's obscurity of motivation. In principal featured roles, Eduardo Cianelli gives a nicely detailed portrayal of a sage, benign local bishop, Olive Deering seems ill at ease in the imperfectly conceived part of a dissolute Contessa who repents a dreadful deed.

Michael Kane is acceptable in the ill-explained role of a homosexual artist whose impulsive suicide provides a puzzling inspiration for the priest's final moment of revelation, Tresa Hughes is appealing as the unquestioning peasant woman who loved the martyr, Dennis Scroppo is well cast as their illegitimate son and Boris Tumarin is effective in the bit role of the Roman Cardinal.

Jo Mielziner has designed an arrangement of mobile scenery and flexible lighting which minimizes the inevitably jerky transitions between the present and the flashback past, and Theoni V. Aldredge has provided appropriate costumes.

Despite its apparent loftiness of purpose and dignity of theme, "The Devil's Advocate" doesn't achieve a miracle, at least for Broadway. *Hobe.*

Bill Fields Bedded

William Fields, legit pressagent and head press rep for the Ringling Bros., Barnum & Bailey Circus, is a patient in the Hospital for Special Surgery, N. Y., having been moved last Monday (13) from French Hospital. (He underwent surgery last year for a stomach ulcer.)

Fields is president of the Assn. of Theatrical Pressagents. & Managers.

Britannicus

N. Y. City Center (in association with S. Hurok) presentation of Comedie Francaise production of five-act tragedy by Racine. Staged by Michel Vitold; decor and costumes, Francine Galliard-Rissler. Opened March 2, '61, at the City Center Theatre, N. Y.; $3.95 top.

Burrhus ..... Louis Seigner
Neron ..... Robert Hirsch
Narcisse ..... Francois Chaumette
Britannicus ..... Michel Bernardy
Agrippine ..... Annie Ducaux
Albine ..... Denise Gence
Junie ..... Daniele Ajoret

Seldom seen in the U. S., Racine's "Britannicus" is an oddly fascinating though not very satisfying verse tragedy. This Comedie Francaise production sustains interest throughout, but doesn't register overwhelming impact. Perhaps the ear not entirely adjusted to the original French cannot catch the nuances which would make eloquent and profound a work that otherwise seems thin.

In form, "Britannicus" is appropriately lean and spare, a stark tale of the birth of a corrupted personality. In this case, it's the young Neron (Nero), just beginning to enjoy the feeling of absolute power after living under the domination of his ambitious mother, Agrippine.

This duel of personalities, as played by Robert Hirsch and Annie Ducaux, is easily won by the forceful, beautifully spoken performance given by Miss Ducaux. As Neron, Hirsch tries hard to suggest the complex nature of the embryonic tyrant, but most often registers only as a capricious, lightweight, undutiful son. Lacking are dark hints of the truly tragic nature of the beast. Technically, too, he seems a bit over his head, being difficult to understand in both his loud and soft moments.

As Neron's stepbrother, Britannicus, the object of the young emperor's jealousy, Michel Bernady gives a fresh-faced, naive performance of virtue just a little too good to be true, even for the purposes of verse tragedy, Daniele Ajoret, as his love, is uncommonly pretty and poised. Lending real heft to the overall production are Louis Seigner as Neron's wise and troubled counsellor, and Francois Chaumette, as adviser to Britannicus and spy for Neron.

The movement of the players against the classic setting has been rigidly controlled by director Michel Vitold, providing emphasis for the verse and giving import to the ultimate violence. *Anby.*

Tartuffe

N. Y. City Center (in association with S. Hurok) presentation of Comedie Francaise production of five-act comedy by Moliere. Staged by Louis Seigner. Opened Feb. 28, '61, at the City Center Theatre, N. Y.; $3.95 top.

Tartuffe ..... Louis Seigner
Cleante ..... Jacques Charon
Valere ..... Georges Descrieres
Orgon ..... Francois Chaumette
M. Loyal ..... Michel Aumont
Damis ..... Michel Bernardy
Elmire ..... Annie Ducaux
Mariane ..... Micheline Boudet
Dorine ..... Lise Delamare
Mme. Pernell ..... Denise Gence
Flipote ..... Catherine Samie

New York has been brighter with the Comedie Francaise production of "Tartuffe." With three of the company's four scheduled New York offerings already seen, "Tartuffe" is apparently destined to be the highlight of the group's City Center visit.

Moliere's classic lampoon of religious hypocrisy and social deceit is the perfect vehicle for the company's distinguished talents, par-

(Continued on page 72)

Shows Abroad

John Gabriel Borkman

London, Feb. 17.

Mermaid Theatre revival of three-act drama by Henrik Ibsen, adapted by Norman Ginsbury. Stars Bernard Miles, Josephine Wilson, Freda Jackson. Staged by Julius Gellner; decor, Michael Stringer. Opened Feb. 16, '61, at the Mermaid Theatre, London; $2.10 top.

Gunhild Borkman ..... Freda Jackson
Maid ..... Jacqueline Lacey
Ella Rentheim ..... Josephine Wilson
Fanny Wilton ..... Pamela Ann Davy
Erhart Borkman ..... James Bolam
John Gabriel Borkman .... Bernard Miles
Frida Foldal ..... Anne Castaldini
Vilhelm Foldal ..... Colin Ellis

"John Gabriel Borkman," one of Ibsen's later plays, has not been seen in London for a decade. Although it is a powerful drama, it's a doubtful choice for the open stage of the Mermaid Theatre.

The essence of this story about a financier who suffers eight years in prison for fraud and then voluntarily imprisons himself in his own home for another long period is claustrophobia. That is singularly lacking in Julius Gelner's staging.

Without this feeling of the central characters being hemmed in, much of the impact of Ibsen's play is lost. However, the Mermaid is becoming a theatre where every show is worth seeing, even if it fails to ring the bell clearly.

The casting of "Borkman" is not ideal. Bernard Miles is a sound actor with a warm, homespun folksiness, but he does not convince as the arrogant, passionate megalomaniac. In fact, the entire cast approaches this play with a solemnity, almost reverence. Ibsen's works can be vital and alive, and should be presented as such, not as museum pieces.

Miles' performance is competent, but never "big" enough, and Josephine Wilson as Aunt Ella, also lacks the stature required to hold the balance between the three main characters. Freda Jackson's portrayal of Borkman's bitter wife is, however, sure and compelling.

The drama is largely a tug-of-war over Borkman's son, played neatly by James Bolam, but his paramour is acted with far too much liveliness by Pamela Ann Davy, and disturbs the mood. Colin Ellis has one excellently handled scene and Jacqueline Lacey and Anne Castaldini cope with minor roles.

"John Gabriel Borkman" is worth a visit if only as a reminder that the great dramatists have always had discipline enough to write plays with a beginning, a middle and an end, and are not afraid to create characters larger than life. *Rich.*

Natttkyparen

(The Night-Walter)

Stockholm, Feb. 21.

Royal Dramatic Theatre presentation of a drama in two acts by Vilhelm Moberg. Staged by Stig Torsslow; settings and costumes, Sven Fahlstedt. Stars Georg Rydeberg, Anders Henrikson, Gunnel Brostrom, Bengt Eklund, Renee Bjorling. Opened Feb. 3, '61, at the Lilla Scen, Stockholm; $2.40 top.

Guest ..... Georg Rydeberg
Desk Clerk ..... Bengt Eklund
Maid ..... Renee Bjorling
Friend ..... Henrik Schildt
Night-Walter ..... Anders Henrikson
Woman ..... Helena Brodin
Red-Faced ..... Rudolf Wendbladh
Mistress ..... Gunnel Brostrom
Old Man ..... Anders Henrikson
Doctor ..... Holger Lowenadler
Girl ..... Catrin Westerlund

"The Night-Walter" is the most recent work of Vilhelm Moberg, Sweden's most popular contemporary author. A new work by Moberg is a big story in Sweden and should find audiences in other countries. Lars Schmidt has the European and U.S. rights.

Although Moberg devotes most of his energies to attacks on society or social injustices, his new work centers on a man's fears of aging, without any reference to old age homes or similar institutions. The play is set in a cheap hotel room, where the guest a once successful painter, has moved in to commit suicide.

In his nightmares he meets the night-walter, representing death, and a horrible vision of his late father, a symbol of old age. He also is visited by his mistress and his best friend, and comes to realize that he has devoted himself to his work and has never dared to stake himself in human relations. Finally, he begins to see new values in life through his conversations with the hotel maid, an elderly widow who regards her job as a mission to show sinners the road to salvation. The ending is unconvincing.

"The Night-Walter" is a rather uneven play. The artist's fear of age is a powerful theme. His meetings with the figure of death and his senile father also make an impression. However, his meetings with his mistress, a teenage prostitute and a sexual pervert, who gets pleasure out of beating young girls, lack originality, but may well be appreciated by many audiences. The excellent acting of the cast, headed by Georg Rydeberg, at the Royal Dramatic Theatre maintains interest. *Fred.*

Les Ambassades

(The Embassies)

Paris, Feb. 10.

Helene Martini presentation of a comedy in two acts (nine scenes) by Andre-Paul Antoine and Jean-Pierre Dorian adapted from a novel by Roger Peyrefitte. Staged by Andre Barsacq; sets and costumes, Andre Francois; music, Georges Van Parys. Features Pierre Michael, Elisabeth Alain, Louis Ducreux, Noel Roquevert, Jean Ozenne, Hans Verner, Colette Proust. Opened Feb. 1, '61, at the Theatre Bouffes-Parisiens, Paris; $3.50 top.

De Sarre ..... Pierre Michael
Francoise ..... Elisabeth Alain
Laurent ..... Louis Ducreux
Grondin ..... Noel Roquevert
Redoute ..... Jean Ozenne
Rudolf ..... Hans Verner
Mrs. Laurent ..... Colette Proust

Sketchily adapted from a best-seller of some years ago, "Les Ambassades" ("The Embassies") combines satirical jabs at diplomatic channels and bureaucracy with a love story between a rising young career man and a diplomat's daughter. It appears conventional and talky, with sketchy characters and little invention. Its appeal is likely to be local and slight as a legiter, but might do for film adaptation.

A young diplomat is infatuated by the 18-year-old daughter of his boss, the French Ambassador to Greece. Their affair is on a worldly basis, as neither wants to get involved. There's an orgy at the embassy when the young man is left as chaperon for the daughter's birthday party, but the scandal is overlooked upon the beginning of World War II.

The caricatures on fatuous embassy types are obvious and familiar and the play is sketchy. The acting is acceptable, with Pierre Michael registering as a romantic light comedian and Elizabeth Alain emerging a fetching newcomer as the Ambassador's daughter.

The settings represent amusing comment on embassy extravagances, and Georges Van Parys has provided catchy Greek-like tunes for a wandering trio. *Mosk.*

On The Brighter Side

Glasgow, March 7.

Peter Bridge (for Bridge Productions Ltd.) & John Gale (for John Gale Productions Ltd.) presentation of new revue, in two parts. Stars Stanley Baxter, Betty Marsden. Features Pip Hinton. Staged by James Gilbert; musical numbers staged by Alfred Rodrigues; designed by Clifford Hatts; costumes, Alan Pikford; lighting, Richard Pilbrow; orchestrations, Dennis Wilson. Lyrics by Sean Vincent, Alec Grahame, Richard Waring, David Campton, Gerry Donovan, Neville Phillips, Johnny Speight, Kenneth Williams, Robert Gould, David Cumming, Derek Collyer, Stanley Daniels, Ray Jessel, Lionel Bart, Ken Hoare, Vivian Ellis, Barry Cryer, Fenella Fielding. Music by Ian Fraser, George Hall, Dennis Wilson, Lance Mulcahy, Robb Stewart, Stanley Myers, Robert Gould, Stanley Daniels, Ray Jessel, Lionel Bart, Vivian Ellis, Alec Grahame, Peter Myers, John Pritchett. Opened Feb. 27, '61, at the Alhambra Theatre, Glasgow; $1.30 top.

"On the Brighter Side," an intimate revue being tuned up for London, suffers from an indifferent first-half but brightens after the interval, suggesting that a regrouping of items is needed. Some of the sketches and numbers are bright and slick, some are below average, and one or two, including a Polaris skit, are n.s.g.

The talent lineup is strong, the dancing girls showing potential, while the comedy of Stanley Baxter and Betty Marsden, recently spotlighted nationally on network tv, shows two big-name star prospects.

Much must be done to slick up the revue for its West End presentation, and it's unfortunate that this Glasgow date is in a theatre too large for an intimate revue and before customers more accustomed to the bash-and-spectacle fodder. As is, however, the production is warmly welcomed, despite the initial surprise at seeing Baxter, a home product, in a more sophisticated style.

Bouncy, eye-gleaming, with an infectious air of mischief, Baxter tilts at current events and personalities and, with Betty Marsden, makes a formidable combo. Given stronger and more offbeat material, the pair would be a riot. As is,

(Continued on page 74)

No Sellouts as B'way Sags Again; 'Mary' $34,063 (7), 'Devil' $23,832 (5), 'Daughters' $22,164, 'Advise' $29,003

Broadway had another sour session last week, with business continuing to decline for most shows. Not a single production went clean. There were discount exchange tickets in circulation for nine of the 29 regular Main Stem productions.

The gross listed below for "Camelot" was after a cut of $508, representing another deduction to cover refunds to patrons unable to attend performances several weeks ago because of blizzard conditions.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Advise and Consent, Cort (D) (17th wk; 132 p) ($7.50; 1,155; $40,500) (Ed Begley, Richard Kiley, Chester Morris, Henry Jones, Kevin McCarthy). Previous week, $34,127. Moves April 17 to the Royale.

Last week, $29,003.

All the Way Home, Belasco (D) (15th wk; 117 p) ($6.90-$7.50; 967; $38,500). Previous week, $15,970 with twofers.

Last week, $16,462 with twofers.

Becket, Royale (D) (23d wk; 177 p) ($6.90-$7.50; 1,040; $45,507) (Laurence Olivier, Anthony Quinn). Previous week, $34,362 with twofers. Exits March 25 for a brief tour.

Last week, $35,170 with twofers.

Best Man, Morosco (D) (49th wk; 384 p) ($6.90-$7.50; 999; $41,000) (Melvyn Douglas, Lee Tracy, Frank Lovejoy). Previous week, $17,719.

Last week, $17,100. Hugh Franklin succeeded Douglas Last Monday night (13).

Bye Bye Birdie, Shubert (MC) (47th wk; 368 p) ($8.60-$9.40; 1,453; $64,000). Previous week, $35,426.

Last week, $38,250.

Camelot, Majestic (MC) (14th wk; 113 p) ($9.40; 1,626; $84,000) (Richard Burton, Julie Andrews). Previous week, $81,842.

Last week, $81,509.

Come Blow Your Horn, Atkinson (C) (3d wk; 21 p) ($6.90-$7.50; 1,090; $43,522). Previous week, $19,532.

Last week, $20,314.

Critic's Choice, Barrymore (C) (13th wk; 101 p) ($6.50-$7.50; 1,067; $40,000) (Henry Fonda). Previous week, $27,570.

Last week, $24,501.

Devil's Advocate, Rose (D) (1st wk; 4 p) ($6.90-$7.50; 1,162; $46,645) (Leo Genn, Sam Levene, Edward Mulhare).

Opened last Thursday night, 9, to four endorsements: Aston, World-Telegram; Chapman, News; Taubman, Times; Watts, Post; two unfavorable reviews: Gilbert, Mirror; McClain, Journal-American) and one mixed: Kerr, Herald Tribune.

Last week, $23,832 for four performances and one preview.

Do Re Mi, St. James (MC) (11th wk; 88 p) ($8.60-$9.40; 1,615; $69,500) (Phil Silvers). Previous week, $69,834.

Last week, $67,501.

Evening With Mike Nichols and Elaine May, Golden (R) (22d wk; 179 p) ($6.90-$7.50; $30,439). Previous week, $24,297.

Last week, $23,761.

Fiorello, Broadhurst (MC) (67th wk; 532 p) ($8.35-$9.40; 1,182; $58,194). Previous week, $35,800.

Last week, $36,198.

Gypsy, Imperial (MC) (87th wk; 686 p) ($8.60-$9.40; 1,428; $64,500) (Ethel Merman). Previous week, $47,039 with twofers. Exits March 25 to tour.

Last week, $42,693 with twofers.

Irma La Douce, Plymouth (MC) (24th wk; 188 p) ($8.60; 999; $48,250) (Elizabeth Seal, Keith Michell). Previous week, $41,328.

Last week, $38,052.

Mary, Mary, Hayes (C) (1st wk; 5 p) ($6.90-$7.50; 1,139; $43,530) (Barbara Bel Geddes, Barry Nelson, Michael Rennie).

Opened last Wednesday night (8) to five favorable notices (Aston, World-Telegram; Chapman, News; McClain, Journal-American; Strassberg, Mirror; Watts, Post) and two yes-but (Crist, Herald Tribune; Taubman, Times).

Last week, $34,063 for five performances and two previews.

Miracle Workers, Playhouse (D) (72d wk; 572 p) ($6.90-$7.50; 994; $36,500) (Suzanne Pleshette, Patty Duke). Previous week, $14,988.

Last week, $18,509.

Music Man, Broadway (MC) (168th wk; 1,335 p) ($8.05; 1,900; $73,850). Previous week, $32,980 with twofers.

Last week, $29,730 with twofers.

My Fair Lady, Hellinger (MC) (260th wk; 2,071 p) ($8.05; 1,551; $69,500) (Michael Allinson, Margot Moser). Previous week, $39,670 with discount tickets.

Last week, $41,254 with discount tickets.

Rhinoceros, Longacre (CD) (9th wk; 72 p) ($6.90; 1,101; $37,000) (Eli Wallach, Zero Mostel). Previous week, $30,992 with Play of the Month Guild patronage.

Last week, $29,995 with Play of the Month Guild patronage.

Show Girl, O'Neill (R) (9th wk; 68 p) ($6.90-$7.50; 1,076; $45,052) (Carol Channing). Previous week, $23,039.

Last week, $22,386.

Sound of Music, Lunt-Fontanne (MD) (65th wk; 516 p) ($9.60; 1,407; $75,000) (Mary Martin). Previous week, $73,823.

Last week, $73,007.

Taste of Honey, Booth (D) (23d wk; 183 p) ($6.90; 807; $30,500) (Joan Plowright, Angela Lansbury). Previous week, $15,041.

Last week, $14,978.

Tenderloin, 46th St. (MC) (21st wk; 168 p) ($8.60-$9.60; 1,342; $65,331) (Maurice Evans). Previous week, $40,975 with twofers.

Last week, $35,848 with twofers.

Tenth Man, Ambassador (D) (70th wk; 551 p) ($6.90-$7.50; 1,155; $41,562). Previous week, $15,601 with twofers.

Last week, $14,214 with twofers.

13 Daughters, 54th St. (MC) (2d wk; 12 p) ($8.60-$9.40; 1,434; $60,172) (Don Ameche). Previous week, $23,809 for four performances and one preview.

Last week, $22,164. An additional $75,000, on top of the original $350,000 capitalization was invested in the production last week to keep it from folding.

Toys in the Attic, Hudson (D) (34th wk; 424 p) ($6.90-$7.50; 1,065; $39,600) (Maureen Stapleton, Patricia Jessel, Anne Revere, Robert Loggia). Previous week, $13,469 with twofers.

Last week, $12,311 with twofers.

Under the Yum Yum Tree, Miller's (C) (17th wk; 133 p) ($6.90-$7.50; 912; $30,486). Previous week, $11,217 with twofers. Has to vacate house April 15.

Last week, $12,304 with twofers.

Unsinkable Molly Brown, Winter Garden (MC) (19th wk; 148 p) $8.60-$9.40; 1,404; $68,000). Previous week, $47,903.

Last week, $51,378.

Wildcat, Alvin (MC) (11th wk; 83 p) $8.60-$9.40; 1,453; $65,000 (Lucille Ball). Previous week, $61,778.

Last week, $61,431.

Closed Last Week

Comedie Francaise, Center (Rep) (3d wk; 24 p) $3.95; 3,090; $80,000). Previous week, $73,100. Ended limited three-week run last Sunday (12) to embark on a brief tour.

Last week, $66,400.

Opening This Week

Importance of Being Oscar, Lyceum (one-man) ($5.65; 995; $26,500) (Michael MacLiammoir).

S. Hurok and Roger L. Stevens, in association with Michael Redgrave and Fred Sadoff, presenta- 500) (Michael MacLiammoir). show. Opened limited four-week run last night (Tues.).

Big Fish, Little Fish, ANTA (CD) ($6.90-$7.50; 1,185; $49,178) (Jason Robards Jr., Hume Cronyn).

Lewis Allen and Ben Edwards, in association with Joseph I. Levine, presentation of play by Hugh Wheeler. Opens tonight (Wed.).

Hamlet, Phoenix (D) ($4.60; 1,150; $29,382).

Phoenix Theatre revival of Shakespeare's drama. Opens tomorrow night (Thurs.).

'LOS FANTASTIKOS' DUE FOR MEX CITY PREEM

Mexico City, March 14.

A Spanish version of the click off-Broadway musical, "The Fantasticks," is scheduled to open here April 6 at the Teatro del Bosque in Chapultepec Park. Rene Anselmo and Luis de Llano, who've been responsible for local editions of "Boy Friend," "Bells Are Ringing" and "Redhead," will be teamed again on the new musical, with Anselmo producing and De Llano directing.

De Llano and Martha Fisher have translated the off-Broadway original, which will be presented here under the title, "Los Fantastikos." Enrico Cabiatti will be musical director. The New York offering, currently at the Sullivan St. Playhouse in that city, opened last May.

Off-Broadway Shows

(Figures denote opening dates)

After Angels, W. 3rd St. (2-10-61).
American Dream, York (1-24-61).
Balcony, Circle in Square (3-3-60).
Call Me, 1 Sheridan Sq. (1-31-61).
Connection, Living Th'tre (Rep) (7-15-59).
Cry of Raindrop, St. Marks (5-7-61).
Death of Bessie, York (3-1-61).
Double Entry, Martinique (2-20-61).
Elsa Lanchester, 41st St. (2-4-61).
Every Other Evil, Key (1-22-61).
Fantasticks, Sullivan St. (5-3-60)
4-1-7 & Cage, Theatre Today (3-4-61).
Hedda Gabler, 4th St. (11-9-60).
Jungle Cities, Living (Rep) (12-20-60).
King Dark Chamber, Jan Hus (2-9-61).
Krapp's & Zoo, Cricket (1-14-60).
Leave It to Jane, Sheridan Sq. (5-25-59)
Mary Sunshine, Orpheum (11-18-58)
Moon in River, East End (2-6-61); reopened Tuesday (14) after one-week shutdown.
Mousetrap, Mews (11-5-60).
O. Oysters, Village Gate (1-30-61).
Roots, Mayfair (3-6-61).
Stewed Prunes, Showplace (12-14-60).
Theatre Chance, Living (Rep) (6-22-60)
Threepenny Opera, de Lys (9-20-55)
Two for Fun, Madison Ave. (2-13-61).
Walk-up, Provincetown (2-23-61).
Worm's Horseradish, Maidman (3-13-61).

SCHEDULED OPENINGS

Feast of Panthers, E. 74th St. (3-20-61).
Ladies Night, Eleanor Gould (3-21-61).
Source & Old Tune, Royal (3-2[illegible]).
Night at Guignol, Guignol (3-25-61).
What A Killing, Folksbeine (3-27-61).
Under Milk Wood, Circle (3-28-61)
Painted Days, Marquee (4-6-61).
Magnificent Hugo, Cornelius (4-6-61).
Smiling Boy, Cherry Lane (4-11-61).
Decameron, E. 74th St. (4-12-61).

CLOSED

Epitaph for Dillon, Actors (12-28-60); closed Sunday (12) after 84 performances.
Five Posts, Gate (3-5-61); closed Sunday (12) after 9 performances.
Rendezvous, Gramercy Arts (2-27-61); closed Sunday (12) after 10 performances.
3 Japanese Plays, Players (2-16-61); closed Sunday (12) after 45 performances.

LONDON SHOWS

(Figures denote opening dates)

Amorous Prawn, Piccadilly (12-9-59).
And Another Thing, Fortune (10-6-60).
Bargain, St. Martin's (1-19-61).
Billy Liar, Cambridge (9-12-60).
Bride Comes Back, Vaudeville (11-25-60)
Caretaker, Duchess (4-27-60).
Changeling, Royal Court (2-21-61).
Chin-Chin, Wyndham's (11-3-60).
Cinderella, Adelphi (12-23-60).
Connection, Duke York (2-22-61).
Fairy Tales, Comedy (1-24-61).
Fings Ain't, Garrick (2-11-60).
Flower Drum Song, Palace (3-24-60).
Gazebo, Savoy (3-29-60).
Hostage, Lyric Ham (2-12-61).
Irma La Douce, Lyric (7-17-58).
John Borkman, Vermont (2-16-61).
King Kong, Prince's (2-23-61).
Lady From the Sea, Owen's (3-15-61).
Luisillo Dancers, Coliseum (3-6-61).
Magic Lantern, Saville (2-6-61).
Men All Seasons, Globe (7-11-60).
Miracle Worker, Royalty (3-9-61).
Mousetrap (Ambassadors (11-25-52).
My Fair Lady, Drury Lane (4-30-58).
Oliver, New (6-30-60).
Repertory, Aldywich (12-15-60).
Ross, Haymarket (5-12-60).
Settled Out Court, Strand (10-19-60).
Simple Spymen, Whitehall (3-19-58).
Step It Whoever, Arts (2-15-61).
Suzie Wong, Prince Wales (11-7-59).
Three, Criterion (2-13-61).
Watch It Sailor, Apollo (2-24-60).
West Side Story, Majesty's (12-12-58).
Young In Heart, Vic. Pal. (12-21-60).

SCHEDULED OPENINGS

Music Man, Adelphi (3-16-61).
You In Your Small Corner, Arts (3-21-61).
J.B., Phoenix (3-23-61).
Sound of Music, Palace (5-18-61).

CLOSED

Pools Paradise, Phoenix (2-16-61); closed Sat. (11) after 28 performances.
Tiger & Horse, Queen's (8-24-60); closed Sat. (11) after 229 performances.

SCHEDULED B'WAY PREEMS

Big Fish, ANTA (3-15-61).
Hamlet, Phoenix (3-16-61).
Far Country, Music Box (3-28-61).
Happiest Girl, Beck (3-30-61).
Impulse, Royale (4-1-61).
Carnival, Imperial (4-13-61).
Mendinao, Cort (4-27-61).
Donnybrook, 46th St. (5-18-61).

'Sound' $81,375 in 2d Det. Stanza, 'Carnival' $26,155 (4) in D.C. Debut, 'Country' $12,766 (5) in N.H. Preem

"Sound of Music" continued as the top road-grosser last week in the second stanza of its getaway hinterland engagement in Detroit. The two-character "At the Drop of a Hat" ended its tour last Saturday (11) with another powerhouse take for its second frame in Toronto. There were two new tryouts last week, "Carnival," which opened strong in Washington, and "Far Country," which started slowly in New Haven.

The "Once Upon a Mattress" company which has been playing major cities folds next Saturday (18) at the end of a three-week Boston stand, and the bus-and-truck edition of "Pleasure of His Company" closes March 25.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net: i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

BOSTON

My Fair Lady, Shubert (MC-RS) (10th wk) ($6.50-$7; 1,717; $67,355) (Michael Evans, Caroline Dixon). Previous week, $64,449.

Last week, $60,277.

Once Upon a Mattress (Hurok), Colonial (MC-RS) (2d wk; $6.50-$7.50; 1,685; $60,000) (Dody Goodman, Buster Keaton). Previous week, $50,331 with Show of the Month Club patronage.

Last week, $46,132 with Show of the Month Club patronage. Closes here next Saturday (18).

CHICAGO

Flower Drum Song, Shubert (MC-RS) (17th wk) ($5.50-$6.60; 2,100; $67,613). Previous week, $43,317.

Last week, $40,550.

Hostage, Civic (CD-RS) (3d wk) $5.50-$6.50; 904; $30,500). Previous week, $23,024.

Last week, $18,869.

Raisin in the Sun, Blackstone (D-RS) (2d wk) ($4.95-$5.50; 1,447; $42,500) (Claudia McNeil). Previous week, $23,527.

Last week, $24,476.

CLEVELAND

Majority of One, Hanna (C-RS) (1st wk) ($5; 1,515; $38,000) (Gertrude Berg, Cedric Hardwicke). Previous week, $39,794 with Theatre Guild-American Theatre Society Subscription, Ford's, Baltimore.

Last week, $32,140 with TG-ATS subscription.

DETROIT

Sound of Music, Riviera (MD-RS) (2d wk) ($5-$6.50; 2,700; $100,000) (Florence Henderson). Previous week, $76,805.

Last week, $81,375 with TG-ATS subscription.

LOS ANGELES

Five Finger Exercise, Biltmore (D-RS) (3d wk) ($5-$5.50; 1,636; $53,000) (Jessica Tandy, Roland Culver). Previous week, $28,381 with TG-ATS subscription.

Last week, $26,577.

NEW HAVEN

Far Country, Shubert (D-T) ($4.80; 1,650; $27,300) (Kim Stanley).

Opened here last Wednesday night (8) to one yes-but notice (Leeney, Register) and one mixed (Johnson, Journal-Courier).

Last week, $12,766 for five performances.

PHILADELPHIA

Big Fish, Little Fish, Locust (CD-T) (2d wk) ($4.80-$5.40; 1,418; $40,000) (Jason Robards Jr., Hume Cronyn). Previous week, $11,500.

Last week, $16,399.

Happiest Girl in the World, Shubert (MC-T) (2d wk) ($6-$7.50; 1,876; $69,000) (Cyril Ritchard). Previous week, $29,300 for seven performances.

Last week, $41,520.

RICHMOND

Music Man, Mosque (MC-RS). Previous week, $43,861 for seven performances, Ovens Auditorium, Charlotte.

Last week, $60,016.

TORONTO

At the Drop of a Hat, O'Keefe (R-RS) (2d wk) ($4.50-$5; 3,200; $82,800) (Michael Flanders, Donald Swann). Previous week, $61,675 with TG-ATS subscription. Ended tour here last Saturday (11).

Last week, $60,051 with TG-ATS subscription.

WASHINGTON

Carnival, National (MC-T) (1st wk) ($4.95-$6.60; 1,563; $51,862) (Anna Maria Alberghetti).

Opened here last Thursday night (9) to unanimous raves: Carmody, Star; Coe, Post; Donnelly, News.

Last week, $26,155 for four performances with TG-ATS subscription.

SPLIT WEEKS

Andersonville Trial (D-RS) (Brian Donlevy, Martin Brooks). Previous week, $32,644, six-performance split.

Last week, $26,402 for six performances: State College, Chico, Cal., Monday (6), one, $1,121; Memorial, Fresno, Tuesday-Wednesday (7-8), two, $11,005 with Broadway Theatre League subscription; Fox, San Bernardino, Thursday-Friday (9-10), two BTL, $8,517; Granada, Santa Barbara, Saturday (11), one BTL, $5,759.

Fiorello (MC-RS) Previous week, $60,702, eight-performance split.

Last week, $54,963 for seven BTL performances: Masonic, Scranton, Sunday (5), one, $7,856; Loew's Poli, Worcester, Tuesday (7), one, $10,944; Paramount, Springfield, Mass., Wednesday (8), $9,885; Klein Memorial, Bridgeport, Thursday (9), one, $9,478; Veterans Memorial, Providence, Friday-Saturday (10-11), three, $16,800.

J. B. (D-RS) John Carradine, Shepperd Strudwick, Frederic Worlock). Previous week, $26,637, seven-performance split.

Last week, $24,510 for seven BTL performances: Municipal, Tulsa, Sunday (5), two, $7,287; Civic, New Orleans, Tuesday-Friday (7-10), five, $17,223.

Once Upon a Mattress (bus-and-truck) (MC-RS) (Imogene Coca, Edward Everet Horton, King Donovan). Previous week, $37,115, six-performance split.

Last week, $31,221 for five BTL performances: Music Hall, Houston, Monday-Tuesday (6-7), two, $10,412; Municipal, Austin, Wednesday (8), one BTL, $6,563; Municipal, Lafayette, La., Friday (10), one BTL, $7,673; Texarkana (Tex.) College, Saturday (11), one, $6,573.

Pleasure of His Company (C-RS) (Joan Bennett, Donald Cook). Previous week, $27,841, six-performance split. Ends tour Feb. 25.

Last week, $24,002 for six BTL performances: Ovens, Charlotte, Monday-Tuesday (6-7), two, $7,896; Memorial, Greensboro, Wednesday (8), one, $5,830; Center, Norfolk, Thursday-Saturday (9-11), three, $10,276.

Feiffer Revue to Open New Chi Cabaret-Legit

Chicago, March 14.

The target date for the completion of a new theatre-cabaret here, to be called Playwrights at the Second City, is now May 2. The house will be opened with the premiere of a new musical revue, "The Explainers," written by cartoonist Jules Feiffer, author of "Sick Sick Sick."

Bernard Sahlins, Howard Alk and Paul Sills, who also operate the Second City cabaret, have purchased the ornamented arches of the old Garrick Theatre, now being razed, for the facade of their new house.

The McCarter Theatre, Princeton, will present "Hamlet" as its current season's final offering, March 22-25.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **This information is published without charge.**

In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading.

Legit

BROADWAY

"All The Best People" (C). Producers, Joel Spector & Buff Cobb (147 W. 57th St., N.Y.; PL 7-2691). Available parts: naive femme, 21; male, 30-35; middleaged femme; executive male, 50-60; callous male, 30-35. Mail photos and resumes, c/o above address.

David Merrick. 246 W. 44th St., N. Y.; LO 3-7520. Accepting photos and resumes of sopranos, bass-baritones, tenors and boys and girls, 7-14, who sing and dance, for casting file. Mail material, c/o Michael Shurtleff, above address. Indicate voice range.

"Get It Up" (MC). Producer, Charles Curran (c/o Lambs Club, 130 W. 44th St., N.Y.; JU 2-1515). Available parts: six femme singers, 20-23, must double with specialty; ballroom dance team, 20-23; young comedienne. Accepting photos and resumes, c/o above address. Don't phone. Applicants must have intimate night club experience.

"Gypsy" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Available parts: girl, 50-54 inches tall, must sing and do toe and tap dance work; man 17-20, good-looking dancer, must also sing; boy singer-dancer, 7-11, under 54 inches tall; girl, 25, to sing, dance and play trumpet. Accepting photos and resumes, c/o Michael Shurtleff, above address. See also touring notice.

"How to Succeed in Business Without Really Trying" (MC), Producers, Cy Feuer & Ernest Martin (Lunt-Fontanne Theatre, 205 W. 46th St., N. Y.; JU 6-5555). Available parts: male singer-dancer, 27, Ivy League Type; character baritone, 40's; comedienne, 25, belter. Mail photos and resumes, c/o Larry Kasha, above address. Don't phone the theatre.

"Jennie" (MD). Producer, Newburge-Porter Prods. (148 W. 24th St., N.Y.; WA 9-6836). Available parts: male lead, 30's, tall; femme, 20, etherial, small, lovely, must sing well; character woman, 30; barmaid, 40's, plump; character man, 40s; Irish man, 50's. Mail photos and resumes, through agents only, above address.

"Kuprin" (D). Producers, Robert E. Griffith & Harold S. Prince (630 Fifth Ave., N.Y.; JU 2-0600). Part available for Russian femme, 25-30, attractive, strong. Casting director Judy Abbott is seeing applicants at 9:30 a.m.-12:30 p.m. daily, above address.

"Love A La Carte" (MC). Producers, Arthur Klein, in association with Conrad Thibault (St. James Theatre Bldg., 246 W. 44th St., N. Y.; LO 5-6376). Available parts: girl, 22; leading man, 30; second leading man, 30; character comedienne, 30. Accepting photos and resumes, above address.

"Mandingo" (D). Producers, Billy Baxter & Edward Friedman (Astor Hotel, Broadway & 44th St., N.Y.; JU 6-3000). Parts available for identical twin Negro boys, 11 or 12; several husky Negro men, 20's. Mail photos and resumes c o above address.

"Medium Rare" (R). Producer, Robert Weiner (146 CPW, N.Y.; SU 7-1914). Parts available for male and femme revue types. Apply through agent or mail photos and resumes, c o above address.

"Nine Millionth Star" (D). Producers, Michael Charnee & Geoffrey F. Rudaw (340 E. 66th St., N. Y.; RE 4-1478). Available parts: girl, 14; boy, 16. Mail photos and resumes, c o above.

"Sound of Music" (MD). Producers, Richard Rodgers & Oscar Hammerstein 2d (488 Madison Ave., N. Y.); casting director, Eddie Blum. Auditions for possible future replacements for girls, 7-16, and boys, 11-14 all with trained voices, characters. Mail photos and resumes to above address.

"Talent '61" (R). Producer, John Effrat (c/o Broadway Show League, 1619 Broadway, N.Y., suite 810; 1619 Broadway, N.Y., suite 810). Auditions tomorrow (Thurs.), Friday (17) and March 23, 24, 30, 31, at the Hotel Astor (Broadway & 44th St., N. Y.). The annual professional talent showcase will be presented April 25 with rehearsals beginning April 6. Do not phone the hotel.

OFF-BROADWAY

"I Want You" (MC). Producers, Theodore J. Flicker & Joseph Crayhon (c/o The Premise, 154 Bleecker St., N.Y.; LF 3-5020). Available parts: Irish-American girl, 18, sexy but sweet; young leading man, thin; male song and dance team, wise crackers; man, huge, dumb, Irish cop; man, short, fat, funny; man tall, thin, evil; six beautiful girls; several low comedians. All applicants must sing and dance. Mail photos and resumes, above address, or phone Rusti Moon, OR 4-9382, at 10:30 a.m. to 6 p.m., for interview appointment.

"It Should Happen To a Dog" (C). Producer, James J. Cordes (600 Tenth Ave., N. Y.; JU 2-5999). Available parts: five character men to play older Jewish types with authentic accents. Mail photos and resumes c/o above address.

"King of the Dark Chamber" (D). Producers, Van Joyce & Harold Leventhal, in association with Patricia Newhall (c/o Jan Hus House, 351 E. 74th St., N. Y.; LE 5-6310). Available parts: character man, 40's, mime and comedy background; character man, 30, heavyset, 6 feet tall, comic. For interview appointment, call Ken Costigan, 4-7 p.m., at above number.

"Leave It To Jane" (MC). Producers, Joseph Berhu & Peter Katz (c/o Sheridan Square Theatre, Seventh Ave. & Fourth St., N.Y.; CH 2-9609). Auditions for male and femme singers as replacements, every Thursday at 6 p.m., above address.

"Meet Peter Grant" (MD). Producer, Lee Bergman (251 W. 74th St., N. Y.; TR 3-7844). Available parts: baritone, 18-25, all-American type; ingenue, lyric soprano; character woman, 40-50, contralto; character girl, 25-40, comic, robust, contralto; character man, 18-25, immature, sad sack, high baritone or tenor; character man, 20-40, big, bass-baritone; femme, 20-35, sexy, pop contralto and sultry blues singer; bass, 18-30, burly villian; male and femme chorus singers and dancers. All applicants must dance. Auditions today (Wed.) through March 27, at 7-10 p.m., at Malin Studios (123 W. 49th St., N. Y.). Bring photo, resume and music.

"Ondine" (D). Producer, Equity Library Theatre (226 W. 47th St., N. Y.; PL 7-1710). All parts available Auditions today (Wed.), at 10 a.m.-4 p.m., at ELT Rehearsal Hall (133 Second Ave., N. Y.). The play will be multiracial and requiresh excellent singers, dancers and actors. Some non-Equity roles are available. The script is available at Drama Book Shop, Samuel French and a back issue of Theatre Arts, and applicants are requested to be familiar with the script and the part for which they would like to be considered.

"Truth Shall Make Us Free" (dramatic trilogy). Producer, New American Universal Theatre (c/o Frederika Blankner, Hotel Des Artistes, 1 W. 67th St., N.Y.; EN 2-6700). Various roles involving male and femme performers of all ages and races are available. Auditions next Saturday (18), at 11 a.m.-1 p.m., at St. Bartholomew's Community House (109 E. 50th St., N.Y.; Room 5R) and Sunday (19), at 12 noon-1 p.m., at the West Side YMCA (5 W. 63d St., N.Y.; Rooms B and C).

OUT OF TOWN

CHICAGO

Second City. Producers, Bernard Sahlins, Paul Sills & Howard Alk (1842 N. Wells St., Chicago, Ill.). Parts available for four girls, 20-32, bright, singing ability. Auditions Friday (17), 12 noon-6 p.m., at Malin Studios (123 W. 49th St., N.Y.). This improvisational group will move to New York within the year and is also forming a second company for winter stock appearances.

"Flower Drum Song" (MC). Producers, Rodgers & Hammerstein (488 Madison Ave., N. Y.; MU 8-3640). Part available for replacement for performer of "Love, Look Away." Contract Edward Blum, above address.

"Vintage '61" (R). Producer, Zev Bufman (1605 N. Ivar Ave., Hollywood 28, Calif.; HO 4-7121). Parts available for six male and six femme singer-dancer-actors under 30. Mail photos and resumes, above address.

STOCK

AUGUSTA, MICH.

Barn Theatre. Producer-director, Jack Ragotzy (200 E. 36th St., N. Y.; MU 6-0043). Available parts: leading man; ingenue lead; character woman with second woman range; male and femme musical performers who can double in dramatic roles for part of the season. Mail photos and resumes, above address.

BEVERLY, MASS.

North Shore Music Theatre. Managing director, Stephan Slane (27 W. 55th St., N. Y.). Parts available for male and femme Equity musical performers, principals and chorus, and apprentices. Mail photos and resumes, above address. New York auditions will be held beginning April 3, through agents only.

BRADDOCK HEIGHTS, MD.

Mountain Theatre. Producer, William O. Brining (4545 Connecticut Ave. NW, Washington, D.C.; EM 3-5051). Parts available for five male and six femme Equity dramatic performers and several non-paid apprentcies. Mail photos and resumes, above address. Season opens June 20.

BRUNSWICK, ME.

Brunswick Summer Playhouse. Producer, Victoria Crandall (162 W. 54th St., N.Y.). Parts available for Equity musical performers, principals, solo dancers, chorus and apprentices. Mail photos and resumes, c/o Don Wortman (60 W. 46th St., N. Y.). The 10-week season opens June 26 with auditions scheduled for March 11.

CHICAGO

Chicago Music Theatre and Chicago Tenthouse Theatre. Producer, Herb Rogers (45 East End Ave., N. Y.; RE 4-5446). Parts available for male and femme musical principals. Mail photos and resumes to above address. New York auditions will be held April 3-14, through agents only.

COHASSET, MASS.

South Shore Music Tent. Managing Director, Bill Ross (c/o King Edward Hotel, 120 W. 44th St., N.Y.; JU 2-2503). Auditions for Equity dancers next Monday (20), men at 11 a.m.-1 p.m. and girls at 2-4 p.m.; open call dancers Tuesday (21), girls at 11 a.m. and boys at 2 p.m., at Variety Arts Studio (225 W. 46th St., N. Y.).

EPHRATA, PA.

Legion Star Playhouse. Producer-director, John Cameron (P.O. Box 334, Ephrata, Pa.). Parts available for five male and five femme Equity dramatic performers and apprentices. Mail photos and resumes, above address. N. Y. auditions will be held April 20-21, by appointment only.

FORT WORTH

Casa Manana Musicals Inc. Managing director, Michael Pollock (545 Fifth Ave., N.Y.; Rm. 1015). Parts available for male and femme musical and dramatic stock performers for the Ft. Worth theatre, opening April 19. Mail photos and resumes, c/o above address.

FRAMINGHAM, MASS.

Carousel Theatre. Producer, Stanton Shifman (c/o Lenny-Debin Agency, 140 W. 58th St., N.Y.; JU 2-0270). Same audition schedule as for Wallingford (see above).

HYANNIS, MASS.

Cape Cod Melody Tent. Managing Director, David Holtzman (c/o King Edward Hotel, 120 W. 44th St., N.Y.; JU 2-2503). Auditions for Equity dancers tomorrow (Thurs.), girls at 11 a.m.-1 p.m. and boys at 2-4 p.m.; open call dancers Friday (17); Equity singers, April 3; open call singers, April 4, same schedule as above, all at Variety Artts Studio (225 W. 46th St., N.Y.).

NORTHPORT, L.I.

Red Barn Theatre. Producer, William Edans (c/o Theatre, Northport, L.I., N.Y.; area code 516, AN 1-5900). Parts available for male and femme musical and dramatic performers, especially character people. Mail photos and resumes c/o above address. Season runs May 24-Sept. 24.

PALM BEACH, FLA.

West Palm Beach Musicarnival. Producer, John Price (940 S. Military Trail, West Palm Beach, Fla.; P.O. Box 2108). Parts available for leading men and women, and male and femme chorus performers. Mail photos and resumes, through agents only, c/o above address.

SPRINGFIELD, ILL.

Tent at the Lake. Producers, Jane Stanley Buckles & D. G. Buckles (c/o Buckles Theatre Co., 1472 Broadway, N. Y.; Rm. 904). Available parts: leading man and woman; ingenue; character woman. Mail photos and resumes, c/o above address, through agents only in the case of the leads.

ST. LOUIS

St. Louis Municipal Opera. Producer-director, John Kennedy (11 E. 44th St., N.Y.; MU 7-0671). Auditions for dancers: Equity call, Friday (17), girls at 11 a.m. and boys at 2 p.m.; open call next Wednesday (22) same schedule as above, both at Variety Arts Studio (225 W. 46th St., N.Y.).

SULLIVAN, ILL.

Summer of musicals. Producer, Guy S. Little Jr. (Box 185, Sullivan, Ill.). Parts available for male and femme Equity musical performers and paid apprentices. Mail photos and resumes, above address.

WALLINGFORD, CONN.

Oakdale Musical Theatre. Producer, Ben Segal (c/o Lenny-Debin Agency, 140 W. 58th St., N.Y.; JU 2-0270). Equity auditions April 10: girl dancers at 10 a.m., boy dancers at 12 noon; girl singers at 2 p.m., boy singers at 4 p.m.; April 11: open call dancers, girls at 10 a.m. and boys at 2 p.m.; April 12: open call singers, girls at 10 a.m. and boys at 2 p.m. All calls will be held at Showcase Studios (950 Eighth Ave., N.Y.). See also Warwick and Framingham.

WARWICK, R.I.

Warwick Musical Theatre. Producer, Burton Bonoff (c/o Lenny-Debin Agency, 140 W. 58th St., N.Y.; JU 2-0270). Same audition schedule as for Wallingford (see above).

TOURING

"Double Entry" (MC). Producers, Albert C. Lasher, Paul Lehman & Happy Medium (c/o L&L Theatre Productions, 245 Lexington Ave., N.Y.; MU 5-7478). All principal roles available. Casting through agents only. Tour slated to begin in Chicago next fall.

"Flower Drum Song" (MC). Producer, Lenny-Debin Agency (140 W. 58th St., N.Y.; JU 2-0270). All parts available. Mail photos and resumes to Jack Lenny, c/o above address. Show will tour the strawhats this summer.

"Gypsy" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Available parts: Tessie Tura, Weber, Uncle Jocko, Agnes, Hollywood blondes, Miss Cratchitt. Mail photos and resumes to Michael Shurtleff, at the Merrick office. Script, published by Random House, available at Drama Book Shop (51 W. 52d St., N. Y.).

"La Plume de Ma Tante" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Available parts: two femme dancers. Mail photos and resumes c/o Michael Shurtleff, above address.

SHOWS IN REHEARSAL

BROADWAY

"Donnybrook" (MC). Producer, Fred Hebert (130 W. 57th St., N. Y.; JU 6-1962).

OFF-BROADWAY

"Decameron" (R). Producers, Selma Tamber & William Tarr (250 W. 52d St., N. Y.; JU 6-0482).

"Galgenhumor" (D). Producers, Norman Twain & Helen Kamber (40 E. 72d St., N. Y.; TR 9-1190).

"Magnificent Hugo" (C). Producer, Cornelius Productions (319 W. 48th St., N.Y.; CI 6-9100).

"Painted Days" (C). Producer, Elliot Martin (58 W. 57th St., N.Y.; PL 7-4181).

"Square" and "Old Tune" (D). Producer, Rose Lynch (c/o Royal Playhouse, 62 E. 4th St., N. Y.; GR 5-9647).

"Under Milk Wood" (D). Producers, Theodore Mann & Jose Quintero (c/o Circle In The Square, 159 Bleeker St., N. Y.; AL 4-2150).

"What a Killing" (MC). Producer, Jack Collins (c/o Lambs Club, 130 W. 44th St., N. Y.; JU 2-1515).

OUT OF TOWN

"Fantasticks" (MC). Producer, Richard Allan Woody (315 E. 70th St., N.Y.; RE 7-6231).

"Two For the Seasaw" (C). Producer, Frank Segrue (132 Beacon St., Boston, Mass.; KE 6-3773).

Television

"Naked City" (dramatic series). Producer, Herbert B. Leonard (Screen Gems, 711 Fifth Ave., N. Y.; PL 1-4432). Accepting photos and resumes of general male and female dramatic talent by mail only, c/o above address.

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

NBC-TV. (30 Rockefeller Plaza, N. Y.; CI 7-8300). Casting director Edith Hamlin is accepting photos and resumes of male and femme dramatic performers for several shows. Mail information to her, c/o above address.

Films

"Chicapee Falls" (D). Producer, Oscar Lerman (1472 Broadway, N. Y.; BR 9-5218, suite 1109). Parts available for leading lady, 20-30, and leading man, 25-35, six feet tall or over. Mail photos and resumes, c o Jeanette Kamins, above address.

Miscellaneous

N. Y. Summer Resort. Director, Michael Skori (75-15 210 St. Bayside, L. I., N. Y.; HO 8-4251). Spot available for femme singer with good English and Yiddish repertoire. Phone above number, 9-11 a.m. for appointment.

Concert Review

N.Y. Philharmonic
(With Leonard Bernstein)

Back on the Carnegie podium after a four-month absence, Leonard Bernstein, the Philharmonic's musical director, started his spring survey of contemporary music with Charles Ives' Symphony No. 2, a work he introduced to N. Y. several years ago and which he apparently intends to make a repertory piece. It is not one of the pieces for which Ives has been lately and often mentioned yet he experimented with certain harmonic ideas in advance of Schoenberg and Stravinsky.

Second Symphony is a well knit piece of Americana with folk tunes, patriotic medleys and hymns and anything indigenous to the American scene—including a trumpet blaring reminder of "Columbia, the Gem of the Ocean." Certainly the afternoon audience preferred it greatly to Alban Berg's "Three Orchestral Pieces, op. 6" to which Bernstein brought his gift of conveying music which though reminiscent of Wagner and more so Mahler, is decades ahead in pure sound and orchestral technique.

Program opened with a work not belonging to his survey of contemporary music, Mozart's "Linz" Symphony, No. 36 in C which got a tasteful if rather dry reading.

Goth.

Theatre in Education Bard Bits Win N.Y. Performing Arts Studes

Scenes from Shakespeare's "Romeo and Juliet," "Richard II" and "A Midsummer Night's Dream" are being presented by Theatre in Education, Inc., as its sixth annual secondary school tour. The program, playing all but four of its 58 scheduled dates in Connecticut auditoriums, features an all-Equity cast of four men and two women, under the direction of Ernestine Perrie, who also adapted the capsule excerpts.

Interspersed with narrative text by Marchette Chute, the scenes are cleverly conceived and executed for maximum visual appeal and action for the captive student audiences. As caught last Friday (10) at the N.Y. Highschool for the Performing Arts, the program appears successful. The students, presumably up on their Bard owing to the course of their specialized studies, lapped up the show.

CASTS AND CREDITS

Theatre in Education, Inc., (Lyn Ely, managing director) presentation of scenes from Shakespeare's "Romeo and Juliet," "Richard II" and "Midsummer Night's Dream," adapted by Ernestine Perrie, with narrative text by Marchette Chute. Staged by Perrie; fencing choreography, Lawrence Greenfield; costumes, Elanor Knowles; settings, Robert Jeffords.

ROMEO AND JULIET
Benvolio ..... Roger Hamilton
Mereutio ..... Page Johnson
Tybalt ..... David Lunney
Romeo ..... Terence Scammell

RICHARD II
Richard ..... Page Johnson
Bolingbroke ..... Roger Hamilton

A MIDSUMMER NIGHT'S DREAM
Lysander ..... Terence Scammell
Hermia ..... Gwyda DonHowe
Helena ..... Lurinda Barrett
Oberon ..... Roger Hamilton
Puck ..... Page Johnson
Demetrius ..... David Lunney

The furious swordplay designed by Lawrence Greenfield for the "Romeo and Juliet" sequence and the comic cavorting contrived by Perrie for the "Midsummer" scenes drew the most attention. Also pleasant are Eleanor Knowles flexible costumes which lend a touch of color and authenticity to the otherwise sparsely - ornamented stage and the inventive patterns in which various actors rearrange the settings in view of the audience.

The industrious cast is generally effective. Roger Hamilton handles the narrating chores competently and is a pleasant Oberon. Page Johnson provides vivid characterizations as Puck and Mercutio, but is less successful in a hurried scene as Richard II. Terence Scammel is an okay Romeo and Lysander, and David Lunney is a credable Tybalt and Demetrius. Gwyda DonHowe and Laurinda Barrett are lithe and often-amusing as Hermia and Helena, respectively.

The program runs 50 minutes, to fit the average assembly period and is presented admission-free. Theatre In Education is a non-profit organization financed through contributions from individuals, organizations and foundations. The current six-and-a-half week tour, which began March 1, will have played 65 performances in 58 schools in 44 towns when it ends April 17. Lyn Ely is the managing director. *Kali.*

It's Christopher Norris In 'The Sound of Music'

New York.

Editor, VARIETY:

The name is Christopher Norris —with an "N," not an "M." You have committed the cardinal sin and misspelled her name in your review of the touring production of "The Sound of Music" in Detroit. For a seven-year-old getting her first notice, and for one of our future and better citizens and finer mothers-in-law, I beg your abject apology.

I think she is the greatest ever, and I think so with the same fine and impartial judgment that I give my enemies. I beg your indulgence.

Arthur Norris ("N," not "M").

(Our abject apologies herewith to Miss Norris (with an "N," not "M") and our congratulations to her father, the sender of the above telegram.—Ed.)

Four acting companies from the American Theatre Wing are currently presenting an admission-free series of musical comedy, Shakespeare, Restoration and contemporary works in New York schools.

JAMES LAURIE BACK HOME

Australian Transfers Producing—Starts With 'Wong'

Melbourne, March 7.

Australian-born impresario James Laurie is transferring activities of his London firm, Concerts Management to here. Starts with "The World of Suzie Wong" at the 3,000-seater St. Kilda Palais here for six weeks on March 25. Playing title role will be Jacqui Chan, publicized as former model of Anthony Armstrong-Jones.

Laurie is meantime negotiating for a theatre in Sydney to present future shows, which would not necessarily be dramas. He said he is planning an opera with cast of 150 for next year. He aims to bring new blood to Aussie theatre with English capital, and is making a start with Melbourne and Sydney.

"Suzie" is to be a replica of London production. It will be staged by David Turnbull who directed it.

Laurie has previously been associated with Down Under tours of Margot Fontyn and the Sadler's Wells "The Merry Widow."

'N.Y. OPERA FESTIVAL' SETS 5TH FALL TOUR

Using the billing "New York Opera Festival," the Wagner Opera Co. will again hit the road next October and November. It's a fifth coast-to-coaster for the company since reorganized in 1956 by Felix Salmaggi.

Travelling by bus, the company of 65 singers, musicians, choristers and stagehands will stick to three bread-and-butter works, "Carmen," "La Traviata" and "Butterfly." Latter will be performed in both Italian and English.

Joan Bennett-Don Cook To Barn-Tour 'Pleasure'

Joan Bennett and Donald Cook, who've been appearing as a team in legit for several years and costarred this season in a bus-and-truck tour of "Pleasure of His Company," will continue their association with the comedy following the windup of their road stint. The performers, who subbed briefly last season for Cornelia Otis Skinner and Cyril Ritchard when the Broadway company toured the play, are scheduled for a summer theatre hike this year in a "Pleasure" package to be sent out by Floyd F. Ackerman Associates.

The Ackerman outfit, which was responsible for around 23 strawhat packages last summer, also plans 1961 packages of "Curious Savage," with Spring Byington; "You Can't Take It With You," with Charles Coburn, and a revue starring George Jessel. Other contemplated presentations include "The World of Suzie Wong," "Marriage-Go-Round," "Majority of One" and "Invitation to a March."

Forrest Carter, formerly of Professional Artists, will be in charge of the packaging operation for the organization, which will also book the American Savoyards' Gilbert & Sullivan presentations, in addition to "Naughty Marietta" and Bizet's "Carmen."

Hunterdon Hills Theatre Bought by Philly Group

The Hunterdon Hills Playhouse, Clinton, N. J., dark last season, has been purchased by James F. Griffith, Greg Nallin and Carl Leswing, who plan a 15-week season of dramatic stock there to open in June. Besides the 600-seater, the property acquired by the trio includes a restaurant, bar, two dwellings, a lake and 35 acres of wooded countryside. The new owners, Philadelphia area residents, intend booking star packages.

The property was purchased from Ione Hutaine, who's owned it since 1939. Griffith, formerly associated with the Valley Forge Music Fair, at Devon, Pa., and Leswing will be active in running the theatre and Nallin will supervise the operation of the restaurant and bar.

HUGH HOOKS STEPS IN

Takes Over Road Dates From Witherspoon-Grimes

Denver, March 14.

Definite assurance has been given that "A Majority of One" and "Fiorello," two roadshows originally scheduled to play Denver through Witherspoon-Grimes, which recently entered bankruptcy, will still play the city in May, was given this week by Hugh Hooks, the City's remaining legit impresario.

Although contracts hadn't been signed at the time this was written, Hooks says that that long distance telephone conversation with the producer assure him that these and many other attractions will play here under his local management.

Among the plays and other stage attractions which are either definitely booked or for which negotiations are well under way by Hugh Hooks Entertainments are "Gypsy," "Bye Bye Birdie," "Sound of Music," "N. Y. Opera Festival," Carlos Montoya, Fred Waring and his Pennsylvanians and Ringling Bros. circus, which played Denver last year under Hooks management.

Harry Zelzer's Romance With McCormick in Chi Is Merely Mathematics

Chicago, March 14.

Harry Zelzer, local longhair impresario, obviously has a strong yen for the new McCormick Place Theatre on the lake front. He had already booked the Met Opera there for four days in May, and now has taken the house for the returning Moiseyev dance troupe June 5-10.

Zelzer's romance with the new showcase is basically simple economics. The theatre seats 5,000, the most in town and 1,400 more than the Kemper Opera House, where his big attractions have berthed till now. Other points would favor McCormick Place, however. Though it hasn't been tested under fire yet (some finishing touches remain to be done), the theatre reputedly has topnotch acoustics and sightlines.

Zelzer doesn't disclose his bookkeeping, but the last time the Met played the Opera House, in 1958, it had a $10 top for the six performances and the house was scaled to yield somewhere in the vicinity of $140,000. At McCormick Place, obviously, and even with the same top (though it may go to a rumored $12), the gross potential will be substantially improved. The house hadn't been scaled for the Met stand at this writing, however.

Zelzer has been talking additional longhair dates for the new theatre—it wouldn't surprise, for instance, if some ballet docks there anon. The more favorable lake front site, while logical for some powerhouse attractions, doesn't forecast a total abandonment by Zelzer of the Opera House, which figures to remain more suitable for a number of his presentations.

Zelzer uses several downtown theatres from time to time, depending on attractions, but his primary culture domes have been the Opera House and Orchestra Hall, the latter primarily for a tandem series of classical recitals.

Martha Raye-'Cadillac' To Open Ft. Worth Sked

A spring season of four comedies followed by a summer season of seven musicals will begin April 19 at the Casa Manana Theatre, Fort Worth. The first of the straight plays, each running four days, will be Martha Raye in "The Solid Gold Cadillac." Sal Mineo in "Operation Madball" will be presented April 26-29, with "Send Me No Flowers" due May 3-6 and "Marriage-Go-Round" set for May 10-13.

The first of the musicals, scheduled for a three-week run starting May 27, will be "Calamity Jane." The Fort Worth presentation will mark the legit preem of the property, adapted from the 1953 Warner Bros. filmmusical of the same title.

The productions slated to follow "Jane," each for a two-week run, are "Pajama Game," "Wizard of Oz," "High Button Shoes," "Texas Li'l Darlin'," "Show Boat" and a special "Holiday in Mexico' variety show as the season finale, Aug. 28-Sept. 9.

2 'Mattress' Tourers 260G in Red; That's 140G Over Capitalization

The two-company "Once Upon a Mattress" touring venture represents a deficit to date of more than double its capitalization. The productions, financed jointly at $120,000, are in the hole for that amount, plus an estimated $140,000 excess. Thus, the deficit at the present time is figured to be about $260,000.

The financial condition of the enterprise is based on its audited standing as of last Jan. 28, with allowance for estimated subsequent profit. The producers of the two road companies, one playing major cities and the other split-week stands, are Frances Cannon Hersey and Michael Dewell. The two are connected with the National Phoenix Theatre, Inc., from which they obtained the rights to present the touring editions of the musical.

The major city touring troupe, headed by Dody Goodman and Buster Keaton, is principally responsible for the heavy deficit thus far incurred by the venture. That presentation, which folds next Saturday (18) at the end of a three-week Boston stand, had an operating loss of $112,561 as of last Jan. 28. The figure covered 21 weeks of playing time.

In addition to the operating loss, there's an unrecouped production cost of $83,226 for that company. Additional expenses of $250 raised the total deficit on that edition of the musical to $196,037 as of Jan. 28. That amount may be down to about $175,000 when the show is closed as a result of healthy business in Boston, where receipts have been bolstered by Show of the Month Club patronage.

With the closing of the Miss Goodman-Keaton company, some of the time originally slated to be filled by that presentation will be taken over by the other production, costarring Imogene Coca, Edward Everet Horton and King Donovan. The latter troupe, traveling by bus-and-truck had, as of Jan. 28, recouped $7,588 of its $92,077 production cost in a little less than 14½ weeks of touring.

Thus, the end-of-January deficit on the bus-and-truck company was $84,489. Added to the coin to be recouped on the other presentation, that represented a Jan. 28 deficit of $280,524 after the deduction of $2 in miscellaneous income. Affecting a change in the overall figure, besides estimated subsequent operating income, will be previously unreported souvenir program income and the outcome of negotiations for a partial waiver of $14,000 owed the S. Hurok office, which has been booking the major city tour.

Since the bus-and-truck company is scheduled to end its tour next May 27 in Washington, that leaves, including this week, only 11 more weeks of playing time for that entry. It's unlikely the show, during that time, will make back the estimated $140,000 deficit in excess of the investment in the two-company operation. The payment of any debts over the investment in the project is the responsibility of the management in accordance with the standard limited partnership setup under which the venture was financed.

It's possible the backers may be tapped for an additional 10% of their investment, since there's provision for that in the partnership. If the overcall is exercised, the investment would then climb to $132,000. However, as of Jan. 28, the backers had only put up $120,000 and the deficit in excess of that amount was $160,524. It's figured that about $20,000 has been sliced from that figure since the end of January.

Substantial cuts in running expenses of the company now in Boston have been executed through the waiver and/or reduction of cast salaries, various royalties, booking fee and rentals. The bus-and-truck company has also cut costs when necessary by a reduction in the weekly payment to Broadway Theatre Alliance, which is booking the show for split-week subscription stands, a paring of the royalty rights payment and elimination of the $350 weekly expense, also charged by the other production.

Anent the heavy operating losses registered by the major city touring company, $61,510 was dropped in the four-week period from Dec. 19-Jan. 14. The show lost $13,296 the week of Dec. 19-24 in Cleveland and $48,214 the next three weeks in Detroit.

The rights to present "Mattress" throughout the U. S. and Canada during the 1960-61 season were acquired by the National Phoenix, which in exchange for assigning the rights to Miss Hersey and Dewell, is in for a 40% cut of any net profits on the two-company venture. The backers are in for the regular 50% and the management 10%.

The $120,000 basic budget for the enterprise excluded about $40,000 in bonds put up by the producers. Dewell, incidentally, is also listed as one of the backers of the project, with a $66,600 investment. "Mattress," a musical parody of Hans Christian Andersen's "The Princess and the Pea," was originally produced at the Phoenix Theatre, N. Y., in May, 1959, by T. Edward Hambleton, Norris Houghton and William and Jean Eckert.

The offering, with book by Jay Thompson, Marshall Barer and Dean Fuller, music by Mary Rodgers and lyrics by Barer, subsequently moved to Broadway, where it played four different houses prior to closing last July 2. The original production, capitalized at $100,000, recently completed repayment of its investment. The current road companies each pay the original presentation $750 weekly royalty against 5% of the gross.

The National Phoenix, of which Miss Hersey is a vice-president, secretary and director, and Dewell a veepee and a director, was formed in 1958 for the purpose of producing touring shows. During the 1959-60 season, the organization toured "Mary Stuart," which had previously been revived at the Phoenix Theatre, N. Y.

Houghton and Hambleton, founders of the Phoenix operation in Manhattan, are also connected with the national outfit. Houghton, who's no longer involved in the operation of the Phoenix in N. Y., is president and a director, and Hambleton is vice-president, treasurer and a director. Thomas A. T. Jack is assistant secretary and assistant treasurer of the national organization.

Miss Hersey owns 100 shares of capital stock, par value $10 per share, of the National Phoenix. That constitutes approximately 19.1% of the corporation's outstanding stock. None of the other officers or directors own any National Phoenix stock.

See SOMC Underwriting Tour Dates in Boston

Boston, March 14.

Jerome Rosenfeld, founder and president of Boston's Show of the Month Club and its newer New York edition, is embarking on the underwriting of shows for Boston presentation. His success in the presentation of the National Phoenix Theatre touring edition of "Once Upon a Mattress," current at the Colonial, he says, led to the signing of three current Broadway shows for Boston engagements next fall.

The three guaranteed bookings are "Fiorello," "The Miracle Worker" and "Advise and Consent." It will be a return for "Miracle Worker," the original Broadway production which has tried out at the Wilbur last season, but the first local stands for the other two shows. Rosenfeld racked up a $70,000 advance from his Show of the Month Club members before tickets were placed on sale at the Colonial for "Mattress." The musical was originally skedded for two weeks here, but was extended to three.

Toronto YM-YWHA Offers Performing Arts Study

Toronto, March 14.

The Toronto YM-YWHA is emulating N. Y.'s 92d St. ditto with classes in art, drama, Jewish studies, music crafts and the humanites. Drama is headed by Leon Major, who has directed in London as well as Toronto and Montreal.

Harold Sumberg, of the Toronto Symphony, heads the music studies.

COUNCIL OF STOCK THEATRES, INC.

Announces

To All Actors' Agents.....To Stars

and to all others concerned with Summer Theatre Packages.

The members of C.O.S.T. are determined to eliminate the excessive charges which have been added to star package productions by Middlemen Packagers; and to control and raise the quality of productions which we demand as Stock Managers and which is demanded by our audiences.

It was resolved at the C.O.S.T. meeting March 6, 1961:

1. *That members of C.O.S.T. will produce their own star package attractions this coming summer season.*
2. *That the Outside Packager, who has an attraction of interest to us, must work with a C.O.S.T. member as co-producer and adhere to the C.O.S.T. regulations.*

We request the cooperation of Actors' Agents and Stars. Our mutual interest is in presenting good productions within our budgets. We have no interest in being theatre landlords to unqualified Middlemen Packagers.

For further information phone: Pl. 2-2504, Rowena Stevens, President, C.O.S.T.

Or any of the following listed C.O.S.T. members.

Theatres Listed Alphabetically	Managers	N. Y. Phones
1. Avondale Summer Theatre Indianapolis, Indiana	Wm. Tregoe 6209 Quebec Dr., Hollywood 26, Calif.	
2. Bucks County Playhouse New Hope, Pa.	Michael Ellis New Hope, Pa.	Ci. 5-4157
3. Cape Playhouse Dennis, Mass.	Charles Mooney 22 East 60	Pl. 5-1503
4. Charlotte Theatre Festival Charlotte, No. Carolina	Ben Kapen 141-68 85th St., Jamaica, L. I.	Ax. 7-3253
5. Cherry County Playhouse Traverse City, Michigan	Ruth Bailey Spring Hill Lane, Cincinnati, Ohio	
6. Chicago Tenthouse Theatre Chicago, Illinois	Herb Rogers 45 East End Ave.	Re. 4-6187
7. Coconut Grove Playhouse 3500 Main Highway	Owen Phillips Miami, Florida	
8. Edgewater Beach Playhouse Chicago, Illinois	Arthur Morse (Attorney) 33 N. LaSalle St., Chicago, Ill.	
9. Famous Artists Playhouse Syracuse, N. Y.	Murray Bernthal 416 S. Salina St., Syracuse, N. Y.	
10. Falmouth Playhouse Coonamessett, Mass.	Mrs. George Gordon 125 Bay State Rd., Boston, Mass.	
11. Hunterdon Hills Playhouse Clinton, N. J.	Carl Leswing Box 564, Clinton, N. J.	Ha. 9-9573
12. Ivoryton Playhouse Ivoryton, Conn.	Milton Stiefel Hotel Wellington	Ci. 7-3900
13. Kenley Players Warren, Ohio	John Kenley Warren, Ohio	
14. Lake Whalom Playhouse Fitchburg, Mass.	Guy Palmerton 210 West 55	Ci. 6-2280
15. Lakes Region Playhouse Gilford, New Hampshire	Alton Wilkes Park Wald Hotel	Ci. 7-5590
16. Lakewood Summer Theatre Skowhegan, Maine	Henry Richards 200 East 36	Or. 9-4963
17. Ogunquit Playhouse Ogunquit, Maine	John Lane 136 East 55	Pl. 1-5363
18. Papermill Playhouse Millburn, N. J.	Frank Carrington Millburn N. J.	Mu. 2-7487
19. Playhouse-in-the-Park Philadelphia, Pa.	Ethelyn Thrasher 58 West 57	Lt. 1-0610
20. Pocono Playhouse Mountainhome, Pa.	Rowena Stevens Shelton Towers (Office 432)	Pl. 2-2504
21. Sombrero Playhouse 4747 No. 7th St., Phoenix, Ariz.	Richard Charlton Phoenix, Arizona	
22. Spa Summer Theatre Saratoga Springs, N. Y.	John Huntington 433 West 21	Ch. 3-1245
23. Tappen Zee Playhouse Nyack, N. Y.	Bruce Becker 123 Waverly Place	Gr. 7-4464
24. Westport Country Playhouse Westport, Conn.	Jim McKenzie 331 Madison Ave.	Mu. 2-7487

MEMBERS OF C.O.S.T. NOT OPERATING AT PRESENT DATE

25. John Larson 244 West 16	Former Theatre:	Sacandaga Park, N. Y.	Ch. 2-6735
26. Ron Rawson 16 West 55	Former Theatre:	East Hampton, L. I.	Ci. 7-1381
27. Stanley Waren 465 West End Ave.	Former Theatre:	Atlantic Beach, L. I.	Tr. 7-3770

Smallscale Phoenix Grand Opera For Culture-Starved Longhairs

By THOMAS E. O'HAFFEY

Phoenix, March 14.

Grand opera in a 450-seat playhouse, with an 11-piece orchestra! That is the audacity of impresario Richard Charlton at the Sombrero here. Add that his repertory combines the Italianate "Butterfly" and the turgid Russian work, "Boris Godounov." But if the proscenium is too confining, the acoustics unsatisfactory, and $6.60 a ticket high for Arizona, the productions of both operas yet manage to be impressive—at least to these culture-starved natives.

Three performances of each opera were given, both in the English language. Anyone even remotely familiar with the musical, cultural and technical problems of grand opera must stand in some awe of this daring and, despite the flaws and hazards, exciting community contribution. Actually it is a second try with opera at the dramatic house.

In both productions, the sharp direction of Van Rosing, sets by Jack McCullagh and the lighting by Conrad Penrod are fluid and imaginative.

Maralin Niska, as the gentle, fragile "Madama Butterfly" gives a touching reading oozing pathos and sensitivity. John Guarnierl, as Pinkerton, the cad, and Sylvia Stitch as Suzuki the servant are excellent. Ned Romero is properly officious as the U. S. consul.

Excellent as the cast of both operas are, resourceful as the direction, lighting and sets, under the described circumstances, the crashing impact of all was the magnificent performance of Jerome Hines from the Met Opera in "Godounov." Powerful, dramatic, rich bass of the brooding, grief-stricken czar ignites an artistic glow which nullifies the other existing deficiencies. His penetrating death scene is so effective that it left the local longhairs stunned.

Gilbert Russell projects a convincing if screaming Prince Suiske. Tenor Keith Wyatt as the pretender displays a strong potential for future roles. Justeen Widoff is believable as the flirtatious innkeeper.

John Gurney, former Met singer, who came from retirement for this opera, gives stature to the role Pimen.

Recession Axes Artists Equity Assn. Spring Ball

The broadening recession has forced Artists Equity Assn. to abandon plans for its annual bal masque, the largest of these type events held in New York. Although a steady profit maker since its inception 15 years ago, the ball has had a gradual decrease in ticket sales during the past few years. Higher costs, coming on top of the sales decline, forced shelving of plans.

The Artists Equity ball, usually held in the spring, was a haven for designers. New ideas in costuming and sets were frequently expressed in the events. Nudes, both male and female, were also liberally exhibited. The Art Students League abandoned their soirees the previous year.

Denver Concert Series Won't Sell Single Admish

Denver, March 14.

Milton E. Meyer Jr., Denver attorney, will head a new non-profit corporation known as Community Concert Assn. of Denver, which plans to bring diversified concert attractions here.

Dorothy Kirsten is scheduled to be the first artist presented on first series of five concerts to be offered as a package at a yet undisclosed but assured modest admission price. An intensive advance ticket sale will start early in April, according to Meyer, and only seats for the entire series will be sold—there will be no box-office sale of single concerts for any of the attractions.

Guild Amer. Rep

Continued from page 67

speech, though the former might have lifted the swelling applause into an ovation. The failure to greet the first-night audience at the closing curtain and thereby highlight the auspicious start of ANTA's extended goodwill itinerary was attributed to timid stagemanship (if that's not self-contradictory).

Lobby comment lyrically lauded the performances of Misses Hayes and Havoc, but found the third act of "Skin" a bit stodgy and repetitiously wordy. The experimental nature of the tour was pointed up by members of the cast who said the audience response is being carefully appraised. If the company clicks, they said, the State Dept. will negotiate for added dates in Moscow. Also possible is an extensive repeat in Latin America.

Apart from the ostensible success of Wilder's curtain-raiser, the boxoffice pull was little short of phenomenal. Tickets for all six performances were sold out four hours they went on sale a full week before the company planed into Madrid. Over-the-curb sales at hefty markups were reported.

Shows on B'way

Continued from page 68

Tartuffe

ticularly for the Comedie's venerable "star," Louis Seigner. In the title role the actor projects a majestic fraud, alternately humble and bold, pious and lecherous, a completely fascinating humbug totally believable as well as extremely funny.

The rest of the company, is also fine. Annie Ducaux, as the elegant matron who sees through Tartuffe and, eventually, serves to unmask him, gives a rich, spirited performance. In the seduction scene, she also manages to suggest something of the comic humors which Margaret Dumont used to bring to her bouts with Marx Brothers in such films as "A Night At The Opera" and "Duck Soup." Also noteworthy are Lise Delamare, Francois Chaumette, Micheline Boudet, Jacques Charon and Georges Descrieres.

In addition to playing the central role, Seigner also directed the physically handsome production.

Anby.

Funds Accumulate for Tyrone Guthrie Rep. Co.

Minneapolis, March 14.

Supporters of the Tyrone Guthrie repertory theatre disclosed last week that they have passed the $1,000,000 mark in their drive to raise $1,900,000 to finance the showplace's construction. The theatre foundation has set May as its deadline for reaching its goal which will permit construction to start this spring. The theatre is scheduled to open a year from now.

A Feb. 7 benefit concert by the Limeliters at the U. of Minnesota netted $3,681 for the theatre foundation, pushing contributions over the $1,000,000 figure.

FOR SALE

SHUBERT THEATRE IN CINCINNATI, OHIO

to a purchaser intending to use the property as a Legitimate Theatre.

REPLY TO
Box V-2113, VARIETY
154 W. 46th St., New York 36

WANTED

Famous, well-known writer, with references, for exciting, shocking, provocative, thrilling life story.

Answer Box V-2121, VARIETY
154 W. 46th St., New York 36

PROFESSIONAL CARDS HONORED
Theatrical and TV Make Up • All Leading Cosmetic Lines • Imported & Domestic Perfumes • Distinctive Fountain Service.
FREE DELIVERY OPEN SUNDAYS
"The Drug Store of the Stars"
HADLEY REXALL DRUGS
1187 6th Ave., Cor. 46 St., NEW YORK
Telephone PLaza 7-0022

$5,000,000 TOM'W NIGHT

An All Time Record-Breaking Broadway Gross

THE

Tom'w Night (521st Perf.) a $5,000,000 Gross Attained

SOUND

In 521 Performances, 785,000 People Have Seen It

OF

550,000 Copies of Sheet Music Sold

MUSIC

875,000 Columbia Original Cast Albums Sold
2,000,000 "Single" Records Sold

NEW YORK
Lunt-Fontanne Theatre

NATIONAL COMPANY ON TOUR
Currently at Riviera Theatre, Detroit

LONDON
Opening May 18 at Palace Theatre

AUSTRALIA
Opening August 15

Shows Abroad

Continued from page 68

On the Brighter Side

they make the most of the mixed bag of lyrics and sketches, scoring most as a couple of love-birds from different strata and in a "Table Talk" sketch.

In solo items, Baxter brings his w.k. tele impressions for solid results in "Night of a Few Stars," offering travesties of Ralph Richardson, tv emcee Bruce Forsyth, Edith Evans. He also tilts at the drunken inclinations of playwright Brendan Behan, also for good results, but is not so successful in a hackneyed style of skit on Polaris submarine outcry, despite its localized slant. His "Crusoe '61" sketch needs a stronger tag.

Miss Marsden scores as a femme trying to cope with several ringing telephone booths, finally getting through to call the fire brigade to her own home. Her work with Pip Hinton and Judy Carne as Three Peeresses in the House of Lords, in search of the "ladies" room is probably their highspot.

Dance numbers, staged by Alfred Rodrigues, bring color and speed, have ingenuity, and reflect the talents of Greta Hamby, Una Stubbs, Amanda Barry, Bob Stevenson, Victor Duret, etc. "Balloons" and "Chairs" are nod-worthy.

Musically, the show isn't overstrong vocally, but numbers are put over pleasingly, with the femmes scoring, both Miss Hinton and Miss Carne proving names to note for revue and musicals. Miss Hinton's merry peppy style is best in "Boiling Point," while Miss Carne has the right pertness for "Little Instant Me," a takeoff of the age of instant teas and soups, etc.

The settings hit the right standard of modernity, the costumes meet all requirements, and James Gilbert's staging is assured. The revue can be faulted mainly on its mixed-bag of content and on the sameness of many numbers, all in the strain of intimate revue over the years and not aiming at newness and offbeat style. *Gord.*

Gorgonio

Paris, March 1.

Claude Sainval presentation of comedy in three acts by Tullio Pinelli, adapted by Claude Santelli. Staged by Claude Sainval; settings and costumes, Jean-Denis Malcles. Stars Jacques Dusmesnil; features Francoise Deldick, Bernard Noel, Roger Crouzet, Marcel-Andre. Opened Feb. 24, '61, at the Comedie des Champs-Elysees, Paris; $3 tops.

Gorgonio ..... Jacques Dusmesnil
Vespina ..... Francoise Deldick
Enee ..... Bernard Noel
Apollinaire ..... Roger Crouzet
Doctor ..... Marcel-Andre
Rose ..... Jenny Orleons

A 60-year-old widower, chaste since his wife's death 25 years before and always a paragon of virtue, goes berserk over the 19-year-old, loose-morals wife of his faithful servant. He becomes her lover, supports her family, and sells his belongings to run away with her. But his age, her lack of care for him, and his children's fight to save him and their inheritance, brings on his death by a heart attack.

Perhaps what "Gorgonio" needs is Mediterranean exurberance and a Rabelaisian air. In this production, however, it seems plodding and discursive. The ideas of youth and age, excessive chastity, and love and familial devotions are rarely incorporated into the actions and characters.

Jacques Dusmesnil lacks the human warmth and zeal for the long brooding widower-turned lover, and Francoise Deldick should have more voluptuousness and femininity to make the lethal charmer's callousness affecting. The sets do not quite bring it the warmth and zest of Italy. It all adds up to doubtful boxoffice. *Mosk.*

TOM WHEATLEY
Currently Featured in
"ALL THE WAY HOME"

"INVEST in Mutual Funds? Sure I do, I'm looking towards the future.

"I had never invested and don't know much about the stock market. But in a Fund, your money is supervised by professional investment managers. You have to consider the costs, risks and advantages of Mutual Funds.

"And in investing, use a broker who is familiar with the financial problems faced by actors — J. Bermant & Co."

For More Information, Write or Call Today
J. BERMANT & CO.
Rm. 1202, 19 W. 44th St., N.Y. MU 7-2815

RENT OR SALE
SUMMER THEATRE
GRISTMILL PLAYHOUSE
Andover, New Jersey
Seats 800 Stage 30'x50'
EDITH PIERSON ST 6-5420

Touring Shows

(*March* 12-26)

Andersonville Trial—Strand, Modesto (13); Civic, San Jose (14); Harvey, Bakersfield (15); Memorial, Sacramento (16-17); Arcadia High School, Phoenix (20); Temple of Music & Art, Tucson (22); Liberty Hall, El Paso (23-24); Eetor High School, Odessa (25); Municipal, Lubbock (26).

Carnival (tryout) — National, Wash. (13-25).

Comedie Francaise—Lisner, Wash. (13); Academy of Music, Phily (14); McCarter, Princeton (15); Hancock, Boston (17-19)

Far Country (tryout—Wilbur, Boston (13-25).

Fiorello (2d Co.)—Strand, Albany (13); Capitol, Binghamton (14); Lafayette, Buffalo (15); Aud., Rochester (16-18); Shubert, Cincy (20-25).

Five Finger Exercise—Geary, S.F. (13-25).

Flower Drum Song—Shubert, Chi (13-25).

Happiest Girl in the World (tryout)—Shubert, Philly (13-25).

Hostage—Civic, Chi (13-25).

J.B.—Memorial, Louville (13-15); High School, Huntsville (16); U. of Alabama, Tuscaloosa (17); City Aud., Pensacola (18); Florida State U., Tallahasee (20-21), Marina, Panama City, Fla. (22); Temple, Birmingham (23-24); Lanier High School, Montgomery (25).

La Plume de Ma Tante—Riviera Hotel, LV (12-26).

Majority of One—Hanna, Cleve. (13-18), Nixon, Pitt (20-25).

Mark Twain Tonight—Oklahoma State U, Stillwater (13); Northeastern State U., Tahlequah, Okla. (15); Stephens College, Columbia, Mo. (17); Kansas State College, Pittsburgh, Kan. (20); Southwest Texas State College, San Marcos, Tex. (22); Music Hall, Houston (25).

Music Man (2d Co.)—Ford's, Balto (13-25).

My Fair Lady (2d Co.)—Shubert, Boston (13-25).

Once Upon a Mattress (bus-and-truck) —Loew's, Evansville, Ind. (13); Orpheum, Springfield, Ill. (14); Orpheum, Davenport, Ia. (15); Paramount, Waterloo, Ia. (16); Coronado, Rockford, Ill. (17); Shrine Mosque, Peoria (18-19); Rivoli, Toledo (21-22); Sexton High School, Lansing (23); Morris Municipal, South Bend (24-25).

Pleasure of His Company—Loew's, Canton, O. (13); Veterans Memorial, Columbus (14); Paramount, Anderson, Ind. (15); Keith Albee, Huntington, W. Va. (16); Municipal, Charleston, W. Va. (17); Syria Mosque, Pittsburgh (18); Loew's Poli, Worcester (20); Capitol, New London, Conn. (21); Bushnell Aud., Hartford (22); Shubert, New Haven (23-25).

Raisin in the Sun—Blackstone, Chi (13-25).

Sound of Music (2d Co.)—Riviera, Det. (13-25).

ATTENTION: PRODUCERS DIRECTORS AGENTS:
BROADWAY AND TV PRODUCERS SHOWCASE
An Original MUSICAL COMEDY
"GOOD-BYE-MOM"
Book by HERB FISHER Music and Lyrics by BOB CAESAR
OGONTZ Playhouse, 6035 Ogontz Ave., Philadelphia, Pa.
Fri, Sat. and Sun., March 24, 25, 26
You are cordially invited to be our guest to see our show.
For information and tickets write or phone.
MR. HERB FISHER, 1831 Danforth St., Phila. 15, Pa.
Phone PI 2-5617

Denver Post to Present 'Carousel' as 28th Annual

Denver, March 14.

"Carousel" will be the Denver Post's 28th annual week-long cuffo-admission presentation in Cheesman Park here next July. The venture is financed entirely by Helen G. Bonfils, major stockholder and secretary-treasurer of the Post, who was represented on Broadway earlier this season as co-producer of "A Thurber Carnival." She's the daughter of the late Fred G. Bonfils, co-founder of the paper with Harry Tammen.

Post executive A. G. Birch, producer of the paper's past 27 productions, will again serve in that capacity. Local non-professionals will be employed in the show, scheduled for the week of July 17.

Off-Broadway

Continued from page 66

Five Posts in the Market Place

is the latter's largely unexplored metamorphosis into a sympathetic figure, and his subsequent decision to goad the youths into killing him, sufficiently explored or credibly presented.

Aside from the obvious message that a guerrilla's lot is not a happy one, and some sincerely presented "to resist or not to resist" arguments, the point of view is cloudy, the polemics ambiguous and the dialog to-heavy with pretentious poetry and precious phrases. "Do I hear nine-year old feet?" or "that I could send you a garland of my thoughts" make it pretty heavy going on the audience and actors.

As the guerrilla leader-bridegroom, Philip Abbott is impressively commanding, but Joyce West is strained as his girl. Earl Dossey as a Greek chorus-type commentator, works hard introducing scenes, recites poetry and plays several parts, with a minimal change of interpretation. Walter Flanagan is strong and convincing as the leader's realistic friend, Barbara Ames is passable as the girl who loves him.

Joseph Boley and Richard Abbott turn in strikingly distinctive cameos as the prosecutor who after seven years has a change of heart, and a comissar-type deputy, respectively. Sidney Walters' direction is cursory, and the Gate's two-level stage has been utilized appropriately by Herbert Senn and Helen Pond, with effective lighting by Richard Nelson. *Jaal.*

The Kreutzer Sonata

Patt Stone presentation of two-act drama by Leo Tolstoy, adapted by and starring Roderick Lovell and Hannah Watt from Aylmer Maude's translation. Staged by Louis Lentin. Opened Feb. 15, '61, at Maidman Playhouse, N.Y.; $4.90 top weekends, $4.60 weekdays.

Leo Tolstoy's tale of marital blitz, "The Kreutzer Sonata," has been adapted for the stage by actors Roderick Lovell and Hannah Watt, from a translation by Aylmer Maude and is being presented at the Maidman Playhouse, N.Y., with the British duo both narrating and performing the piece unassisted.

Lovell and Watt, Mr. and Mrs., offstage as well as on, are acute performers. They demonstrate a nimble use speech and nuance shifting a range of emotion to keep "Kreutzer Sonata" moving easily along its sardonic course. Whether she is gloating over the trickery she employed to catch him or he is deploring the fits of jealousy that are making his life unbearable, they display an absorbing technique.

After a while, however, an audience can tire of Tolstoy's elaboration of his few basic points. It becomes redundant.

The story, set in Moscow circa 1880, follows the downhill course of a marriage from courtship to bloody finale. After some preliminary comment on the motivations and procedures behind marriage, Tolstoy proceeds to declaim his theories on love, sex, jealousy, hatred and deception, as revealed in the relationship of his ill-fated partners. Despite aforementioned merits "Sonata" eventually sags under its own weight.

Louis Lentin has staged the drama simply and effectively, placing the focus squarely on the articulation of the often-biting, sometimes-amusing dialog. His use of props and sparse scenery, including a samovar and period clothing, keeps the production clear and uncluttered. *Kali.*

Legit Bits

Ethelyn R. Thrasher, managing director of the John B. Kelly Playhouse, Philadelaphia, has opened N.Y. offices for the theatre.

George T. Delacorte, president of the Dell Publishing Co., has donated $150,000 to the N.Y. City Park Dept. for the building of a 2,500-seat outdoor theatre in Central Park.

A charitable fund of $122,826 has reached the New York Community Trust from the estate of Paul N. Turner, chief counsel for Actor's Equity from 1913 until his death in 1950. A disbursement has also gone to the Actor's Fund of America.

Scenic designer Robert Paine Grose is in N.Y. for conferences in preparation for the opening of the Berkshire Playhouse, Stockbridge, Mass., which he manages with his director-wife, **Joan White.**

John Effrat will present "Talent '61," under the auspices of the Broadway Show League, April 25 at a Broadway theatre to be announced.

The American Theatre Wing will produce a series of plays next fall under the patronage of its president, **Helen Menken**, as a showcase for its student body. Miss Menken is currently offering "Three Modern Japanese Plays" at the off-Broadway Players Theatre, N.Y.

The New American Library is publishing this month paper back editions of "A Raisin in the Sun," by **Lorraine Hansberry**; "The Dud Avocado," by **Elaine Dundy (Mrs. Kenneth Tynan)**, "Too Late the Phalarope," by **Alan Paton**, and "The Grass Harp" and "A Tree of Night," by **Truman Capote.**

Arlene Fontana has succeeded **Elaine Dunn** as femme lead in the touring "Flower Drum Song," currently at the Shubert, Chicago. Miss Dunn withdrew from the Rodgers and Hammerstein musical to become the femme lead in the forthcoming road edition of "Bye Bye Birdie."

Music, a new magazine to be issued with hard covers every other month, appears in April. Publisher is Musical Merchandise Review's Vincent L. McKernin. Jay S. Harrison left the N. Y. Herald-Trib to become exec editor.

Nancy Andrews has withdrawn from the off-Broadway production of "Threepenny Opera" to succeed **Juanita Hall** next Monday (20) in the touring production of "Flower Drum Song," now in Chicago.

Helen Hayes, overseas with the Theatre Guild-American Repertory Co., was presented with the Order of Queen Isabella, the Catholic, by Spanish Foreign Minister Fernando Maria Castiella following the troupe's opening performance March 7 at the Teatro Espanol, Madrid.

Thomas Hughes, who succeeded **Charles Meeker** as managing director of the State Fair and State Fair Musicals, Dallas, is in New York to cast for his summer productions. He's accompanied by State Fair gen. mgr. **Jim Stewart.**

The first of 10 successive Monday night directors' seminars for "promising young professionals" was launched last Monday night (13) at the Sheridan Square Playhouse, N. Y.

Steve Allen is to star in the **Katherine** and **Dale Eunson** comedy, "Southern Comfort," which **Jed Harris** plans producing and directing for a Broadway opening next fall after a Coast tryout.

Lawrence Witchel, an associate of legit pressagent **Howard Atlee**, is set to do an "as told to" memoir based on the life of Yiddish actress **Celia Adler**, who's already had a two-volume memoir published in Yiddish and serialized for two years by the Jewish Daily Forward.

Don Strong will succeed **Richard Kuch** in "Camelot" beginning April 6.

Marian Mercer, a singer in "Fiorello," will take over March 21 the title role of "Little Mary Sunshine," the off Broadway musical at the Orpheum Theatre, N.Y. She will succeed **Eileen Brennan**, who is withdrawing to play Anne Sullivan in the touring company of "The Miracle Worker."

Julie Bovasso will play two parts in the **Norman Twain-Helen Kamber** off-Broadway production of **Jack Richardson's** "Galgenhumor," due in April.

Nancy Andrews will succeed **Juanita Hall** in "Flower Drum Song," the Rodgers and Hammerstein musical in its 17th week at the Shubert Theatre, Chicago.

Manny Davis will be company manager and **Allan C. Dalzell** advance p.a. for the touring edition of "Gypsy," which opens March 29 Rochester, with **Ethel Merman** starring.

Donald Albery is arranging with **Robert E. Griffith** and **Harold S. Prince** to present "Fiorello" on West End in the fall. **Peter Coe** will direct and **Sean Kenny** will design the production.

Hal Linden has succeeded **Charles Braswell** in a small role and as leading man **Keith Andes'** standby in "Wildcat."

Margo Jones

Continued from page 67

out the U.S. where professional productions are presented are invited to submit nominations for the award, which will be made at an Actors Fund benefit performance nearest Feb. 15 of each year. The medal was designed by Prof. Edward Bearden, of Southern Methodist U., and the undisclosed amount of the cash award is to be used by the recipient toward the production of a new play.

A pamphlet is to be distributed to theatres and theatre groups throughout the U.S., explaining the award and detailing the career of Miss Jones, who died July 24, 1955, at the age of 42.

THEATRE MANAGEMENT COURSE
4th Annual Course Sponsored By the Musical Arena Theatres Association

Consists of:
1. Payroll preparation
2. Union contracts and regulations
3. Box office procedure
4. House management
5. Office procedure
6. Royalty contracts
7. Production
8. Promotion and publicity
9. Casting

Course of instruction for prospective theatre personnel. Purpose of these classes is to provide a trained pool of available and interested personnel for stock theatre companies.

Four-week course given Saturday mornings, 9:30 a.m. to 1.30 p.m., April 8, 15, 22 and 29.

Cost of course $50.00 including all illustrative material. For information and registration write MUSICAL ARENA THEATRES ASSOCIATION, c/o Lutz & Carr, 122 E. 42 St., New York 17, N. Y., or call MU 2-1197.

WEST 47 ST.—NR. 8TH AVE. NEW YORK
5 ROOM APT.—$145.
NEWLY DECORATED
MR. FITZPATRICK — TR 7-3300

CONTACT MAN — FINANCIAL GROUP. WORKING IN ENTERTAINMENT FIELD. SEEK MAN WITH PRODUCER, AGENT AND PROMOTIONAL CONTACTS TO COOPERATE ON PARTICIPATION BASIS.
BOX V-2115, VARIETY
154 W. 46th St., New York 36

WANTED
BOOKING REPRESENTATIVE for national concert-theater management. Experience essential. Must travel. Salary open.
Box V-2117, VARIETY
154 W. 46th St., New York 36, N. Y.

Actor, Singer, Producer ?
YOU NEED PUBLICITY AND WE CAN GET IT FOR YOU! The expert services of a creative and dynamic publicity team can make the difference. We tailor our program to fit your special needs. Consult us at no cost.
Write: TELLER-LEVINSOHN ASSOCIATES
50 E. 42nd St., New York 17, N. Y.

OUTSTANDING REGIONAL THEATRE
(Professional Company)
Requires Publicity and Sales Director
Year-round position
Please furnish qualifications and minimum salary consideration
Box V-2123, VARIETY
154 West 46th Street, New York 36, N. Y.

SAN FRANCISCO — MARCH 1, 2, 3, 1961 . . .

THOUSANDS TURNED AWAY

Because:

THE SAN FRANCISCO CHRONICLE Friday, March 3, 1961

Borge Is Back, Zanier Than Ever

By Dean Wallace

Victor Borge, who had become as funny as any man can possibly become by his own efforts, evidently was still not satisfied, so he called in help. The result is that he, with the assistance of his new partner, Leonid Hambro, is now more excruciating funny.

Hambro, incidentally, is no slouch at humor himself. Regularly the orchestral pianist with the New York Philharmonic, he has made somewhat the same transformation as Borge — from concert pianist to virtuoso of buffoonery. He was first introduced to Wednesday night's Masonic Temple audience as one of the great Dane's long-lost piano pupils; but it soon became apparent that he was really more than an apprentice in the master's art of splitting people's sides.

Their buildup was based on the Blue Danube Waltz, and afer a few long-armed swipes at Van Cliburn, Tin Pan Alley, and just about any music that happened to be lying around, they eventually worked themselves and everyone else in the house up to a sufficient pitch of frenzy to tackle Liszt's Second Hungarian Rhapsody.

Tackle it they did, like a pair of mad surgeons performing an appendectomy on an elephant. They played on the piano, under it, alongside of it, in each other's hair, and finally around in a circle, a la musical chairs. As one might say, they played Liszt—and Liszt lost.

For his solo shots, Borge hauled out the trustiest item in his arsenal: Inflationary language, in which wonderful becomes two-derful, Timbuctu is Timbuc-three, etc.; and Phonetic Punctuation, guaranteed to send the most sober-sided listener into screaming fits.

This guy just doesn't quit. Mind you, after seeing him a dozen times, one is still completely at his mercy, and if you're still able to hang onto your wits by intermission time it's entirely your fault—not his.

"HILARIOUS PERFORMER—INTELLIGENT HYSTERIA."

STANLEY EICHELBAUM
San Francisco Examiner
March 2

"WOWS 'EM—FITS OF JOY."

PAUL SPEEGLE
San Francisco News Call Bulletin
March 2

Concert Management

CAMPBELL ARTISTS, INC.

George Campbell
Southbury, Connecticut
COngress 4-8200

Returning Again APRIL 7-8; SAN FRANCISCO OPERA HOUSE

Literati

D. C. Post's Newsweek Buy

In an $8,000,000 deal, the Washington Post Co. last week acquired control of Newsweek mag by purchasing the 59% interest held by the Vincent Astor Foundation. Consummation of the transaction ended a flock of conflicting reports that control of the 28-year-old publication would pass to such varied bidders as John Hay Whitney, the McCall Corp. and Sam Newhouse.

The foundation, which revealed the sale, also disclosed that the Washington Post is willing to purchase the holdings of other Newsweek shareholders on the same basis as the 59% block was acquired. Former N. Y. Governor Averell Harriman reportedly holds about a 12% interest while lesser amounts are in the hands of such individuals as Malcolm Muir, board chairman and editor-in-chief of Newsweek.

There are said to be around 300,000 Newsweek shares outstanding. Current quotes place the bid price at about $45. However, the Washington Post is believed to have paid a little more than that figure. The mag, established as News-Week, in 1933 by Thomas J. C. Martyn, was merged with another mag known as Today in 1937.

Edited by Raymond Moley, Today was founded in 1933 under the aegis of the Messrs. Astor and Harriman, among others. Upon consolidation, the two publications took the tag of Newsweek. Its circulation as of Jan 1 was 1,442,825, second only to Time in the newsmag field.

Masterminding the purchase was Philip L. Graham, 45-year-old prexy of the Washington Post. At a press conference at Newsweek's New York office Friday (10) he said he would merge the mag with the Washington Post Co. Newsweek holds a 45% interest in San Diego radio and tv station KOGO. Similarly, the Post Co. owns radio-tv station WTOP in Washington as well as WJXT, Jacksonville, Fla. He also noted that Harriman has expressed interest in selling his 40,000 Newsweek shares.

On the editorial front Osborn Elliott has been upped from managing editor to editor. He replaces John Denson who recently resigned to become editor of the N. Y. Herald Tribune.

Graham, who could be called Washington's boy wonder, wed Katherine Meyer, daughter of the late Washington Post owner Eugene Meyer, in 1940. He was named publisher in 1946 after a brief stint as associate publisher. Under his astute guidance the once struggling Post moved into the black and in 1954 it merged with the Times-Herald to make it the lone paper in the D. C. morning field.

'Molly Goldberg' In Spades

Gertrude Berg's autobiog, "Molly and Me," due via McGraw-Hill in April, is being preceded by the paperback reprint of her "Molly Goldberg Jewish Cookbook" from Pyramid. It was originally published by Doubleday in 1955 but Pyramid held it to coincide with the autobiography.

Paradoxically, actress - author Gertrude Berg couldn't click with a legit dramatization of her famed radio-tv "Molly Goldberg" character but has been a sizeable hit on Broadway and on the road as costar with Sir Cedric Hardwicke in "A Majority of One," the play by Leonard Spigelgass.

Western's Addition?

Odyssey Press Inc. is reported about to be acquired by Western Pub Co. on a stock-swap basis. Odyssey is a college textbook house.

This is in line with the trend the past two or three years for mergers and additions, especially with publishing houses publicly listed and with an eye to longrange educational book programs.

Gearing 'Em to the Headlines

"The Seizing of the Santa Maria," by Henry A. Zeiger, is a sample of gearing paperback publications to topical events. Popular Library's book was rolling off the presses as the pirated ship first pulled into Recife, Brazil.

In like manner Zeiger's "The Case Against Adolf Eichmann" was one of the first books to appear after the Nazi was apprehended.

In the same idiom, Capt. Henrique Galvao, who seized the Portuguese liner Santa Maria, has signed a contract with World for his life story, planned for early fall '61 publication. Book will contain a manifesto of the "Iberian Revolutionary Movement," in which Galvao figures as a prominent leader. Revolution's objective is overthrow of the Salazar government in Portugal and Franco's Spain.

Cosmo's Fiction Retrospective

With the present (March) issue, Cosmopolitan flies its Diamond Jubilee pennant. Readers learn it was founded in Rochester, N. Y., in 1886, sold three years later to one John B. Walker who forced circulation up to 250,000. Then in 1905 William Randolph Hearst, spreading from newspapers into magazines, acquired Cosmo and, 18 months later, had it selling over 1,000,000 monthly.

Harrison Fisher covergirls, once practically Cosmo's trademark, started in 1907. In 1925 a weakling, Hearst's International, was merged into Cosmo. The modern book has been characterized by bulking its circulation via the newsstands and adopting a "central theme" for every issue. In the latter connection 75 years spelled out "diamonds." Hence the front cover of John Wayne's cutie daughter Alisa (aged four) wearing a fortune in sparklers borrowed from Cartier's for the photograph and an inside text on how the diamond market operates.

In the same thematic vein Park Avenue is explored on the reasoning that it is the world's most "cosmopolitan" street. As to that, it may at least be conceded that those living and working on Park Avenue have more pressagents per capita than almost any other street, likely to be mentioned. Indeed nowadays one wonders if any magazine could make deadline without the good offices of pressagents and commercial photographers.

Cosmo is infusing a good deal of updated energies into its monthly issues and at 75 the bare fact of longevity must be respected. In reprising some of its name fiction from yesteryear, Ernest Hemingway, Somerset Maugham, S. S. Van Dine, Sinclair Lewis, Pearl Buck, Fannie Hurst, John Hersey, et al. the drop of names is impressive, though such names are not nowadays part of the regular "central theme" blueprinting, and lovers of fiction must sadly remark Cosmo's re-play of an essentially past practice.

Even so, the March issue is highly diverting, not least the lookback at ad-copy in the days of greater innocence, when ladies' suits retailed for $5. *Land.*

S. A. Mags Sue N. Y. C.

Five publishers and a magazine distributor, which filed damage claims totalling $600,000 against the City of New York last week, asserted that they would resort to court action if a settlement of the claims were not reached. Their claims stemmed from court orders obtained by the city during December and January which restrained certain publishers and distributors from handling magazines that allegedly "contribute significantly" to juvenile delinquency.

Filing the claims were Vee & Em Inc., Emengee Publications, Gala Magazines, Magtab Publishing Corp., Splendid Publications Inc. and Liberty News Distributors Inc. They contended that the order had deprived them of their property without due process of law.

Winchell Returning

As soon as N. Y. Daily Mirror editor Glen Neville got the wire from Walter Winchell, in Scottsdale, Ariz., where he has been recuperating with his wife, June, that the columnist will resume his pillar April 3. He put the news in a box on Page 2.

Neville now has word that Winchell plans to leave the Arizona retreat for Hollywood on March 22, to participate in some Damon Runyon Canver Fund charity, and starting filing from the Coast, but the April 3 teeoff remains. He has been out of the Mirror since Nov. 17 because of illness.

Lee Mortimer, who had been subbing, returns to his Tuesday column, and Mel Heimer, who was doing a supplementary Saturday column, may continue that. WW remains on his five-a-week schedule.

Publishing Stocks

(As of March 14, 1961, closing)

Allyn & Bacon (AS)	37	..
American Book (AS)	65	— 3
Book of Month (NY)	31	+ 3¼
Conde Nast (NY)	16	— ⅝
Crowell-Collier (NY)	49⅛	+ 1⅜
Curtis Pub. Co. (NY)	9⅞	+ ⅜
Grolier (OC)	63½	— 1½
Harc't, Brace (OC)	38¾	— 1½
Hearst (OC)	12½	— ¼
Holt, R&W. (NY)	65½	+ 7½
L.A. Times Mirror (OC)	42	+ 4
Macfadden (AS)	9¾	..
Macmillan (OC)	78	+ 2
McCall (NY)	48⅛	— 1¾
McGraw-Hill (NY)	119¾	— ¾
New Yorker (OC)	115	— 3
Pocket Books	38	— 1
Prentice-Hall (OC)	44	+ 2⅛
Ran'm House (OC)	46¾	— 1¾
Scott Foreman (OC)	29¾	..
Time Inc. (OC)	97½	+ ½
H. W. Sams (OC)	46⅛	— 1⅛
Western Pub. (OC)	77	+ 2

OC—Over the Counter.
N.Y.—N.Y. Stock Exchange.
AS—American Stock Exchange.
M—Midwest.
Note: Midwest and over-the-counter quotes are the Bid prices.

Crowell-Collier's Earnings

Crowell-Collier Publishing Co. reports consolidated net income for 1960 of $6,549,889, or $2.24 a share on the 2,921,261 shares of common outstanding. Sales and revenues totaled $64,410,474. Sales and earnings include those of the Macmillan Co., which was merged in 1960.

Crowell-Collier's 1959 net was $2,660,626 or $1.96 a share on the 2,660,626 common shares then outstanding. Sales and other income in 1959 were $35,491,211.

Maureen McManus Bedded

Maureen McManus, longtime publicity director for Holt, Rinehart & Winston (dating back to the Henry Holt & Co. days), is in N. Y. Hospital for minor surgery which will keep here there for two weeks. However, she plans an extended recuperative vacation for two or three months, combining it with her regular spring-summer holiday.

Ann Otto, her aide, is pinchhitting.

CHATTER

Grant Marshall, entertainment editor of the Burlington (Ia.) Hawk-Eye ("Iowa's oldest newspaper, established 1837"), due in Gotham March 26-April 2 on his annual show biz o.o.

Yasutaka Fukushima, a Hawaii state senator, has been elected president of the Hawaii Hochi, one of Honolulu's two bi-lingual daily newspapers, succeeding Mrs. Michie Makino, who becomes chairman of the board. The Hochi competes with the Hawaii Times, each of the afternoon Japanese-English language dailies maintaining circulations of an estimated 12,000.

Jack Teehan, Honolulu Advertiser reporter, suffered burns on both hands while putting out a fire in the tail section of a private plane over Niihau Island. Plane was carrying Teehan and George West, Honolulu Star-Bulletin reporter, on a photographic mission.

Mystery Writers of America's annual "Edgar Allen Poe Awards" dinner set for April 21 at the Hotel Astor, N. Y. Among the 1960 "bests" to be appraised will be books, book jackets, magazines, stores, films, tv and radio.

Gov. Mathew Welsh of Indiana has signed Senate Bill 293, which updates the state's obscenity law, passed in 1905 and recently called invalid by the State Supreme Court, to outlaw "knowingly," the sale, possession, or manufacturing of obscene literature and devices.

Israeli novelist Yael Dayan and her father, General Moshe Dayan, the eye-patched war hero of the new State of Israel, made "Roots" at the "off-Broadway" Mayfair Theatre their first legit request to World Publishing's Eleanor Kask. World publishes Miss Dayan's novels in the U.S. The Mayfair is the old Billy Rose's Diamond Horseshoe in the basement of the Paramount Hotel on West 46th St.

SCULLY'S SCRAPBOOK

By Frank Scully

Palm Springs.

Possibly more melancholy than Paris would be a song entitled "The Last Time I Saw Fowler." It isn't a mood that blows away easily after reading "Skyline," his repertorial reminiscences of the '20s as published by Viking. This, for all its feigned ribaldry and glorification of New York reporters, principally of the Hearst dynasty, is a melancholy book.

Gene was working hard on it when we last met and finding the going hard. His workshop was an outpost below the home he and Agnes owned on a ridge called Tiger Trail in Brentwood. It was across the glen from Lawrence Welk's place. The time was shortly before Gene's birthday —his last.

Of course you bring this hindsight of doom when reading such a work as "Skylire," but I recall for all his six feet and ample weight Gene didn't look good. I said as much afterward to Victor Shapiro who drove me to the Fowler manse. He and Gene were cardiacs who carried their union card with them at all times—a vial of nitroglycerine tablets. I was surprised to see Gene was still smoking cigarets, not considered the best medication for heart cases.

He hoped he wouldn't die for a long time or without too many false starts and interded to rely on the stratagem which had kept him out of the boneyard: "I make it my business to go to everybody's funeral but my own."

At the time we were discussing the vast numbers of friends who were being mowed down like wheat, I said I always read the obit columns in VARIETY first "to see if I had died last week." This remark had no more depth than Gene's, but he wondered if he could use it and I assured him anything I said could be used. It was only what I wr[illegible] that I considered mine.

I left Gene's New York and the Demon's Rue Regret in 1917. Gene came from Denver in 1918. We didn't meet until 1936 in Hollywood when MGM had its premiere of "Romeo and Juliet" and the studio wanted a photo of us together. I didn't travel in his set in Hollywood —the hard drinking, wenching Barrymore-Flynn-Tully-Dekker syndrome—so we seldom saw each other there.

Time in this respect has given Gene a sense of relative values and in "Skyline" he does not see his guardian Alfred Damon Runyon, the Demon to Gene, as something less than "the world's greatest reporter." This was Brisbane's description of Runyon whose description of Brisbane was Doubledome, or Big George. Gene's view of Brisbane was that many of his statements were like Powder River, "a mile wide and an inch deep."

The book is replete with figures of speech not found in his namesake's book of English usage, racy, original figures of speech like:

"I thought that caution meant hardening of the arteries."

"In those days a byline was a more uncommon thing than in your modern newspaper—the pages of which carry more credits than the stud book of a Kentucky breeding farm."

"Hecht said that Walter Howey had a rollercoaster for a brain."

"Runyon talked about New York, especially Broadway, as though he were its discoverer."

"Gertrude Stein was a Left Bank Sappho singing through an eggbeater."

"Without luck a reporter is as out of place as a door buzzer in a tomb."

"Jimmy Walker could make blarney sound like the Gettysburg Address."

"Mr. Brisbane plunged past us like Diogenes playing halfback for Holy Cross."

"Runyon implied that Big George (Brisbane) was as tightfisted as a pipewrench."

"Mr. Hearst was the kind of man who would call upon the north wind to snuff out a candle."

"Victor Watson seldom smiled but when he did so looked as though rigor mortis were setting in."

This is Fowler working hard to pump humor into a ruthless, bureaucratic dynasty which kept its underlings fighting for recognition and bribing well those who survived. Hearst did pay better money than anybody else in those days and the pity of it was they earned it. Even Doubledome's enormous income cost him his rights as a free man. His column Today was subject to Hearst's blue pencil.

Gene's absorption with privvies as a source of humor remains undiminished in this last of his many amusing autobiographies. He also carried on a Fowler tradition of building an anecdote longer than Joe Cook's "Why I Will Not Imitate Four Hawaiians."

The longest in "Skyline" described an ex-journalist, called Dennis Moon, by Fowler, though actually that wasn't his name. Toots Shor got up a collection for the dying man and Fowler was to take it to the patient at St. Luke's Hospital uptown. There follows at least a hundred pages of digressions before you find out whether Moon ever got the money. They are amusing digressions, but it takes a query from Tom Mitchell almost at the close of the book to bring out the fact that Moon, dying of cancer, ultimately got the purse.

Another one of Gene's teasers concerns Victor Watson who was always coming on "the greatest story since the Armistice." Watson seemingly had assigned Gene to dig up some wreck to submit to a monkey gland operation after the technique of Dr. Serge Voronoff of Ventimiglia, Italy. In the end Gene got a victim for $1,000.

No hospital would allow the operation so it was performed in a hotel. Unfortunately three medical men in good standing were photographed watching the technique and promptly fired from the medical society for being a party to the nonsense. The op was a flop.

Gene gives a classic example of what basically was wrong with Hearst journalism and that was its *faiblesse* for cooking up stories to make news or hanging on to coattails of a simple tale to make it seem like even a war and its byproducts of compassion and mercy were the products of a Hearst mind.

On this occasion Gene was ordered to hire a harbor boat to meet an incoming ship laden with war-wounded. Hearst was to go down as head of his trained seals.

Gene beat down the price of the container from $2,000 to $1,500 but there followed a series of all-day delays until finally Hearst went home and his guests as well.

Gene hired the boat for the next day and by this time he could corral only vagrant couples spooning on the benches of Battery Park. He offered them dancing for free aboard as the ship went down to meet the wounded heroes.

Gene handed in an expense account of $3,000. Watson nearly passed out with this one, but by then Fowler had become famous for his swindle sheets. He accounted for every nickel for some of the most staggering totals and even Runyon envied his skill in this regard.

His reminiscences began with a long account of how he got to New York from Denver on a ticket transporting the body of an old lady (and lost the corpse on the way) and ended with Gene's being the only one to refuse a pineapple sundae as Henry Ford's guest (ordering a chocolate concoction instead) during the famous libel action of Ford against the Chicago Tribune for calling him an ignorant idealist.

Hearst and Ford were good friends and Hearst thought that the only thing you could buy with money was people. As a beginner Runyon thought Fowler should ask for $60 a week. Gene asked Hearst for $100 and got it.

It's only one friend's opinion of course, but might Gene have not been a better writer if he had never gone through that soul-squishing wringer?

Certainly Runyon who believed that all writers should look at nothing but a blank wall while writing ended his days a blank. Gene did far better than that.

Broadway

VARIETY lost three associates over the weekend with the deaths of Herman Lowe, Dorothy Hirsch and Ernie Player. All were heart victims. Lowe had been the head of the VARIETY Washington bureau before the incumbent Les Carpenter. Miss Hirsch had been in the N. Y. ad dept. since 1927. Player was a member of the London bureau under Harold Myers. Lowe had gone to Philadelphia, his home town, to head the Albert Einstein Memorial Hospital but planned to return to Washington where he and his writer-wife, Florence Lowe, had long functioned. Attorney Joe Borkin had been circulating invitations to a "welcome back to Washington" cocktailery for today (15) when Lowe died. Details of all three losses in the obit section.

Jocelyn Breen, singer Bobby Breen's ex-wife, back in N. Y. to resume her modeling career.

Celeste Holm is part of the Yank contingent at the current Cartagena Film Fest in Columbia, S.A.

Comic Bobby Bell will make his film debut in the Hal Wallis production of Tennessee Williams' "Summer and Smoke."

Brendan Behan and Toronto novelist Morley Callaghan will battle it out on Canadian TV's "Fighting Words" next Sunday (19).

George Jessel is having a cigar named for him, the Toastmaster General, via an independent U.S. cigar manufacturer. He'll get a royalty.

Theatre historian Sam Stark, transplanted from Laguna Beach to Frisco, is so nuts about that city that he now signs his mail "Sam Francisco."

Remi Gassman's "electronic music" composition will be used for a George Balanchine ballet at N.Y. City Center March 22. Title: "Electronics."

Anthony M. (Tony) Rey, manager of the Hotel Astor, upped to v.p. and g.m. of that Zeckendorf hostelry by Frank W. Kridel, executive veepee of both the Hotels Astor and Manhattan.

Tom Statho Sheridan to London for powwows with the Variety Clubs of Britain on a book publishing venture involving Jayne Mansfield. Sheridan also has a possible film deal cooking with a Rank producer for Chiquita & Johnson, ballroom team.

Honor guest Danny Thomas' strong commitments on the Coast, plus his health (he had to cut out on the White House Correspondents' annual show a fortnight ago) caused the Jewish Theatrical Guild to postpone its next month's shindig until the fall.

Damascus VARIETY correspondent Roger Bower writes that he "is probably the only foreign stringer with two soldiers walking guard duty in front of his apartment. I felt pretty important until I learned that the U. S. Consulate General is 40 yards to the right and UAR bigwigs were billeted some 40 yards to my left."

At the home of Mrs. Isaac Stern, for an audience made up of the Women's Division of the American-Israel Cultural Foundation, Prof. Frank Pelleg, Israel authority gave a lecture on "Contemporary Music in Israel" illustrated on the piano with examples of various composers from 1910 to the twelve-tone, serial and/or electronic composers of today.

Vito Pisa's Chez Vito marks its seventh anni tonight (Wed.) with a champagne party and the release of his third LP recorded by the 14 strolling violinists and guest singer. This one is titled "Romance at Chez Vito"; first was "A Night at CV" and the second featured opera singers, hence the title "Three Musketeers of the Opera at Chez Vito."

The new 43-story office building going up on 6th Ave and 51st-52d St., which was to have been originally the Zeckendorf Hotel until the Uris Bros. and the Rockefellers combined to take over the site, will be named the Sperry Rand Bldg. New tenant will occupy 400,000 square feet on eight floors of the new structure, including a substreet and street floor, latter for its Univac data-processing demonstrations and ballyhoo.

Paris

By Gene Moskowitz
(*66 Ave Breteuil; SUF. 5920*)

New Orly Airport building houses a 300-seat cinema.

Charles Boyer into the French pic "Les Snobs," of director Jean-Pierre Mocky.

Claudia Cardinale stars in Marcel Carne's updated film of Alexandre Dumas' "Camille."

Rising young (19) femme star Dany Saval may be signed by Walt Disney on a seven-pic deal.

Mylene Demongeot to London for a film on the life of the noted racing driver Sterling Moss.

Comedie - Francaise garnering another hit with another mounting of Anton Chekhov's "Uncle Vanya."

Yael Dayan in for appearance of her second novel before heading for London and N. Y. for same chores.

Three French pix starring Jean Seberg now in first-runs here, "La Recreation," "The Adults" and "Five-Day Lover."

For the first time in 40 years, a contemporary Danish play will be done here next month. It is D. Soya's "Your Choice."

It is Ludmilla Tcherina, not Melina Mercouri, who will star in Jacques Barathier's film, "The Doll," about a revolution in a mythical Latin American state.

Sammy and Jo Siritzky, of Athos Films, bought western distrib rights of the Palish "The Teutonic Knights." First opening is at the Gaumont-Palace here this summer. Film played at last Venice Film Fest.

Alexandre Astruc will not make the pic, "The Campfollowers," for Raoul Levy, but instead begins "The Sentimental Education" based on a Flaubert story. Italo director Gillo Pontecorvo will do "Campfollowers."

Three legit versions of Moliere's "Tartuffe," now on here, with a classic one being done at the Comedie-Francaise, a turn-of-the century updating by Jean Anouilh at the Comedie-Des Champs Elysees, and a more farcical one at the Palais Royal with comic Francis Blanche.

Minneapolis

By Bob Rees
(*4009 Xerxes Ave. So.; WA 6-6955*)

Jose Greco dance company in one-nighter at St. Paul Auditorium Friday (17).

Fred Waring's Pennsylvanians appearing at Builders show in Minneapolis Auditorium through March 19.

Ice star Dorothy Lewis produced Minneapolis Skating club's 23d annual Ice Carnival with cast of 90 in Ice Center last weekend.

Osman Shrine circus in the St. Paul Auditorium hosted 190 mentally-retarded children and adults from the Faribault, Minn. state school.

First male vocalist to play the Hotel Radisson Flame Room in months, Don Cornell opens nine-day stay tomorrow (16), following the Kim Sisters.

Minneapolis Symphony, currently on seven-state tour, gave concent at Urbana, Ill. last week as part of U. of Illinois' 1961 Festival of Contemporary Arts.

Hong Kong

By Ernie Pereira
(*Tel. 774156*)

England's Royal Balle has a summer date here.

The Chicago International Trade Fair searching for suitable Chinese acrobat team from Hong Kong to perform at the fair opening July 25.

German cellist Ludwig Hoelscher and pianist Jorg Demus to appear here April 5 and 11, respectively, under Hong Kong Music Society aegis.

Three-D films, once clicks in Hong Kong, are now very popular in Communist China, according to reports received here. The pix feature traditional Chinese jugglers and are playing to sellout crowds in Peking, Shanghai and Tientsin.

Two more resignations from Bavaria Films in Geiselgasteig Hans Kubaschewski leaving his spot as member of the board of Bavaria because of bad health, and long-time press chief Karl Heinz Kaesbach is quitting for a spot with a German publisher.

The Colony's three broadcasting stations, Radio Hong Kong, Rediffusion and Commercial Radio of which actor William Holden is a shareholder, devoted three hours of their broadcasting time for three consecutive days in a Chinese New Year charity project to raise funds for the city's needy.

Greek composer Manos Hadjidakis in town from Athens, to receive the Golden Platter, along with German text writer Fini Busch, for the German version of "Les Enfants de Piree" from the pic "Never on Sunday."

London

(*HYDe Park 4561/2/3*)

Jack Paar due in on Friday (17) to tape a few programs here.

Frederico Fellini is in U.K. overseeing the English dubbing of "La Dolce Vita."

Kermit Bloomgarden arrived to try and fix Manhattan rights of "King Kong."

Stage designer Sean Kenny is guest of honor at Arts Theatre Club Supper March 20.

Betsy Drake arrived in town with Cary Grant for preem of "Grass Is Greener" (U).

Gala preview of Betty Hutton show at the Pigalle was tossed Sunday (12) for press and showbiz VIP's.

Yugoslav swimming champ, Tania Velia, opened at Society Restaurant for four weeks on Monday (13).

D. J. (Jack) Goodlatte flung a "welcome back" cocktail party for Pathe News unit that's been covering the Royal Tour in India.

It was "Show Biz Award" day at the Variety Club's lunch yesterday (Tues.). BBC will televise a filmed excerpt on Sunday (19).

Eric Maschwitz, BBC tv's light entertainment boss, paid a personal screened tribute to the late George Formby on the night of his death.

Al Burnett back from U.S. Negotiations still being ironed out for a Jimmy Durante season at the Pigalle, with August or September likely for start of date here.

J. P. Donleavy and producer Phil Wiseman have set up a film company. First two productions will be Donleavy's "The Ginger Man" and "Fairy Tales of New York," with Wiseman helming.

Vivian Van Damm's estate had a net value of nil. Windmill impresario had set up his family during their lifetime and death duties and other commitments took care of the gross $70,000 which he left.

Phoenix

By Thom O'Haffey
(*3520 N. 6th Ave.; AM 5 3820*)

Bill Williams inked pact for his third year at Navarres caterer's ...

Rex Allen came home to Phoenix to host Jaycee Rodeo March 16-19.

Defunct Koko-Embers Supper Club may reopen under new management.

Art Farmer-Benny Golson Quintet due to bow in Stein & Sirlein.

Connie Conway's Trio in at Yanceys Steak House replacing Fredie Davis.

Jayne Mansfield in town for short sunning after nitery stint at Dunes, Vegas.

Adrien Keith, lead tenor for Chuck-A-Lucks, sidelined by minor throat surgery.

Helen O'Connell, Louis Quinn, Raymond Burr and Barry Sullivan one-nighted a Cerebral Palsy benefit.

Jerry Lewis, resting here, imported Coast editing crew to cut his Paramount pic, "The Ladies Man."

Kathryn Grayson and Joan Winchell in from Hollywood to eye Dick Charlton's production "Madama Butterfly."

Frisco Giants training here, ditto Boston Sox at Scottsdale, and Chi Cubs in Mesa, have valley retired showfolk aplenty second-guessing from stands.

Rome

By Robert F. Hawkins
(*Stampa Estera; 675906*)

Walter Reade Jr. looking over local product.

Federico Fellini to London to cast his next pic which is slated to start here in May.

Michael Curtiz may direct "Abraham" as a Yank-Iranian coproduction, according to reports here.

Jack Palance back from the U.S. and talking a "Taras Bulba" deal with local producers Sansone and Croshicki.

Maurizio Arena, local juve favorite, has opened a new Rome nitery, "El Morocco Jr., and expects to make it a legit-pix hangout.

Gillo Pontecorvo, who directed Italy's Oscar contender, "Kapo," is calling his upcoming pic "El Quinto." It'll be shot in Spain.

Leonide Moguy in town to seal pact with Romana Film's Fortunato Misiano for "Men Want to Live," which he starts April 4 in Paris.

Sergio Amidei and Ugo Pirro talking a Yank sale for their recently completed script about Spanish poet Federico Garcia Lorca.

Joseph Levine to London and U.S. after week's o.o. of local scene, including his production of "Aladdin" and "Sodom and Gomorrah."

Guy Hamilton to Israel to scout locations for Dino DeLaurentiis' "Two Enemies," which rolls here this month with David Niven and Alberto Sordi toplined.

Mel Ferrer to Yugoslavia for "Law of War," but will be back soon when pic resumes local studio interiors. Thesp directs "Return Ticket" on Ivory Coast next.
per in to prep "Pontius Pilate";
In-and-out-of-Rome: Irving Rap-
Nagasama Kawakita to Germany after o.o. local product; Alida Valli to Madrid for "Once a Thief"; Ron Randell in for brief vacation after "King of Kings" stint; Bricktop to U.S.; Andre de Toth at Excelsior and supervising cutting on his latest, "The Mogols" (Royal), with Anita Ekberg and Jack Palance; Nadia Gray in from London; ditto Anthony Steele, for pic role; John Barrymore Jr. from Copenhagen; Hurd Hatfield in from Madrid; Angie Dickinson, Maurice Chevalier and Jean Negulesco in tele personal on behalf of their just-starting "Jessica."

Cleveland

By Glenn C. Pullen
(*MAin 1-4500*)

Ted Barker, former ad director for Loew's local theaters, opened his own ad-publicity agency.

Syd Friedman, head of All-Star Theatrical Agency, to direct "Miss Universe" beauty contests in Ohio.

Bob Newhart doing comedy show as part of G. Bernardi's concert series at Public Music Hall March 19.

John LaSalle's combo following Roy Liberto's Bourbon Sreet Six into Hickory Grill this week for two weeks.

Dave Jenkins, skating champ who turned pro in "Ice Follies," current at Cleveland Arena, given civic plaque by mayor from his hometown, Akron O., Testimonial performance drew nearly dozen busloads of Akronites.

Andrea Carroll, 14-year-old singing protege of Gene Carroll's studio, made Epic disk bow with "I've Got Date With Frankie" and "Young and Lonely." Both new tunes have music by Hamish Menzies, pro pianist-composer, and lyrics by Dick Mullan, localite.

Las Vegas

By Forrest Duke
(*DUdley 4-4141*)

Paul White, Ted Lewis' "shadow" for many years, now singing with "The Original Ink Spots" at New Frontier.

Silver Slipper and musicians union got together amicably after three months of negotiating. New pact runs 15 months.

Dunes opened its swank new restaurant, The Sultan's Table, with Joaquin C. Noriega, recently of the Beverly-Hilton, as maitre d'.

Dave Barry, comedy star of the Eleanor Powell show at the Sahara, does something this month he's been putting off for years—he's purchased an easel and paints and will begin serious dabbling.

Palm Springs

By A. P. Scully
(*Tel 324-1828*)

Bill Holden back from Africa.

Janet Leigh queen of the charity week doings.

Eddie Small's place sold to Moss Hart and Kitty Carlisle.

Ginny Simms booked weekends in North Shore Beach yacht club.

Kirk Douglas and Mrs. Zeppo Marx heading up WAIF shindig.

Hoagy Carmichael posing as a Tyrolean, beer-mug, leather pants and all.

Martin Beck yanking "South Pacific" out of storage for run at the Riviera.

Gene Autry trying to knock off some weight in training with his L. A. Angels.

Joe Santley directed an Hour of St. Francis telepic in four days of shooting here.

Peter Lawford released from Desert Hospital after five days there following violent nasal hemorrhages.

Mildred and Gordon Gordon, having sold "Operation Terror" to Ladies Home Journal and Columbia, here for book salon.

Jo Jo and the Guadalajaros booked into Rim Rocks, formerly Romanoffs, and now managed by Bob Talioferro who ran the Desert Inn under Marion Davies ownership.

Hollywood

Alec Guinness in from Tokyo.

Lew Breyer in from Milwaukee.

Lee Siegel opened new creative talent agency.

Jeanne Crain winged to Rome to star in "Nefertiti."

James Pratt checked out of 20th-Fox producer berth.

Robert Fellows hospitalized with extreme exhaustion.

Fernando Lamas off to Madrid for "Magic Mountain."

Jane Fonda arrived for Columbia's "Walk on the Wild Side."

Edith Head named costume consultant on April 17 Oscar show.

Frank Mayo, silent pix star, snagged role in "Roaring 20's" teleseries.

SAG will stage a "Polio Tetanus Shot Party" April 6 for members and families.

Scott Seaton, eldest member of Screen Extras Guild, celebrated 91st birthday.

George M. Cahan back from producing-directing "The Sleeping Partner" in Rio.

William Stuart and Joel Rogosin upped from assistant to full producers in WB tv dept.

Walter Seltzer returned from European locations on "Naked Edge" and "Paris Blues."

Charles Wick back from Gotham huddles with 20th-Fox on "Snow White and Three Stooges."

William Perlberg and George Seaton hop to Stockholm June 4 for completion of "Counterfeit Traitor."

Chicago

(*DElaware 7-4984*)

Hucksters Club, no longer a key operation, installed a Roaring '20's revue.

Sam Honigberg in town a couple days in advance of Bob Newhart's Orchestra Hall concert.

Theo Bikel grossed $11,300 in his one-night concert at Opera House a week ago, under Frank Fried aegis.

Joe Parnello, regular '88er at Trade Winds, on lend lease to Vic Damone for three weeks for Palm Springs engagement.

Local legit pressagent Danny Newman repping "Miracle Worker" which opens a 10-week stand at the Erlanger April 24.

Nate Caldwell, formerly of local repertory group, Company of the Four, snared a featured role in "Raisin in the Sun" at Blackstone.

Second City Revue, Will Holt & Dolly Jonah, Tarriers, Inman & Ira, Bob Gibson and Bob Camp performed in four-hour benefit for Big Table literary magazine at Birdhouse last week. About 600 payees turned out.

WGN's Dorsey Connors, WLS deejay Jim Dunbar, Jack Karey of WCFL, Paul Saliner and columnist Maggie Daly serving on judges panel for Northwestern U.'s annual Lydians talent contest this Saturday (18).

Munich

By John Wafka
(*32 Faerbergraben; Tel. 29 10 82*)

"Our Town" and another Thornton Wilder creation, "Queens of France,' produced as vidpix at Geiselgasteig.

British playwright Robert Bolt in town for Continental first night of his "A Man for All Seasons" at the Residence Theatre.

American legit team coming to the "Intimes Theatre" with O'Neil's "Hairy Ape." Njordis Hume is directing and Al Hoosman is in title role.

Lieselotte Pulver off to London for fitting of Marie Antoinette costumes. She will co-star as queen with Charles Laughton in a British-French pic.

Austria's poet laureate, Franz Theodor Czokor, gave an inspired reading from his plays ("The Writing on the Wall") and epics at the Cuvilliers Theatre.

Met's Leonie Rysanek bettered all-time curtain call record of the Bavarian State Opera by five when she had to take 43 bends as Senta in Wagner's "Flying Dutchman."

Carpets rolled out for Thornton Wilder whose "Queens of France" is prepared in Geiselgasteig on film for German tv, and Mario Mereno, better known as Cantinflas, who'll take bows here at the German preem of his "Pepe."

Composer Julian Freedman (initiator of Cleveland's Rockland Foundation and New York's County Conservatory) taking up working quarters at Steinwiesen, Upper Franconia, to complete score of a choreo drama based on a book by Madame Tchang-Kai-Tchek.

Fairest 'Lady' of Them All

Continued from page 1

24 performances at the State Auditorium, Dallas, Texas.

In its 65 weeks in Chicago, the touring "Lady" totaled $4,296,688. Its 11-week take in sun-baked Washington, D.C., last summer was $736,443, while in two visits to Los Angeles' Philharmonic Auditorium (15 weeks) the loot ran to $1,168,304. Third engagements will be played both in Los Angeles (June 20 through Aug. 5) and San Francisco (Aug. 8-Sept. 9) this summer.

Currently in its 11th week at the Shubert, Boston, the itinerant "Lady" will remain in the American Athens through May 20. There its weekly operating profit is in the neighborhood of $17,000, a very fancy neighborhood. Most disappointing weeks in this company's four-year trek: Shreveport, La. ($33,376); Wichita, Kansas, $40,840, and $38,506 for the first week of a five-week visit to Montreal.

While the grosses for the touring "Lady" fluctuated as much as $45,000 for successive weeks, that of the company at the Hellinger was constant over its first four years. The totals at the Hellinger for the calendar years of '57, '58 and '59: were $3,578,951, $3,603,691 and $3,554,229. The slight differential over the three years is due to fluctuating number of standees, and two non-capacity weeks in January of '59, the first experienced by the show.

Something over 6,000,000 people have contributed to the $32,000,000 take of the New York and touring companies of "My Fair Lady." As of last week Philip Adler, general manager for Herman Levin, has booked the touring "Lady" through September of '62. Levin suspects that "Lady" is good for another year at the Hellinger, though the musical no longer is a sellout save on weekends.

Global Triumph

Spectacular as have been the achievements of "My Fair Lady" in the U.S., its overseas triumphs are equally impressive. As of April 30, the musical will round out its third year at the 2,341-seat Drury Lane, London, a theatre but a block removed from Covent Garden, locale of the musical's first scene. At a $3.50 (25 shillings) top the London reproduction has played to $6,330,000 through last Saturday to profits of approximately $1,710,000, 40% of which accrues to the Eliza Company, corporate name for the management. Incidentally there's a wide gap between London and New York operating costs. The Drury Lane has a $4,000 profit on a $30,000 gross; on that same total the Hellinger would register a $7,500 deficit.

Though no longer a sellout in London, when its 1,544th performance is reached early in January of 1962, "My Fair Lady" will have had a longer run at the Drury Lane than any attraction to play the famed institution there since opening its doors with "The Humorous Lieutenant" on May 7, 1663—almost 300 years ago! "Oklahoma" is the current record holder at the Drury Lane—1,543 performances.

Opening at Her Majesty's, Melbourne, Jan. 24, 1959, during a 95-degree heatwave the original Australian company of "MFL" remained there through May 14, 1960, when it moved to Her Majesty's, Sydney, where it is now in its 43d week. An alternate company replaced the original in Melbourne on May 16, '59 and continued through Oct. 15. Total stay of two companies in Melbourne—22 months. "South Pacific," prior record holder, played 10 months in same theatre. Spokesmen for the J. C. Williamson Theatres Ltd., producers of the Australian "My Fair Lady" companies, expect the show's run in Sydney to top "Annie Get Your Guns" 53 weeks in a much smaller theatre.

After closing in Melbourne, the alternate company played 12 weeks in Adelaide, and since Feb. 11 has been a sellout in Auckland, New Zealand. "Our airlift to New Zealand," writes Peter Morrison, advertising and publicity manager for the Williamson interests, "was far and away the biggest of its kind in the history of show business here. We shipped 150 shipping tons of scenery and costumes, including the two revolves."

"Lady" is Down Under companies have played to roughly $4,600,000 in 1,300 performances in Melbourne, Sydney, Adelaide and Auckland, with Brisbane, Perth, Christchurch and Wellington yet to be tapped. Six percent of this sum filters back to our shores, split 60-40 between authors and management respectively.

As "Lady" has proved a bonanza for Sir Frank Tait and the Williamson Theatres in Australia and New Zealand, so it has enriched Lars R. Schmidt, Swedish producer with headquarters in Paris. Thus far Schmidt has set up copies of "Lady" in Stockholm, Copenhagen, Oslo, Helsinki and, most recently, Amsterdam. The Swedish production has been playing at Oscarsteatern, Stockholm, since Feb. 12, '59. Following its opening at the 2,000-seat Falkonercentret in Copenhagen on Jan. 2, 1960, the Danish company recouped its $250,000 cost in three months, enjoyed a 9-month run, briefly toured minor cities, before returning for a second run in a smaller theatre in Denmark's capital. The Norwegian production ran for seven months at the Folke Theatre in Oslo, and the lyric "Pygmalion" had had over 250 performances in the repertory of the Svenska Theatre, Helsinki, Finland.

Schmidt, recently in New York to supervise a tv engagement of his wife, Ingrid Bergman, is plotting a German production for Berlin and eventually hopes to convert Alan Jay Lerner to a French reproduction of the musical. "Lady" already has broken the 400-performance record of "Annie Get Your Gun," in Scandinavia, indeed may double it before it closes. As of the end of the year 650,000 people had seen in at Oscarsteatern, this in a city whose population is 900,000. Schmidt's four Scandinavian productions of "Lady" have grossed over $4,400,000. He pays the same royalties to authors and management—6%—as do the Australian duplicates, plus 3% to the estate of George Bernard Shaw.

Since "MFL" was christened at the Shubert Theatre, New Haven, on Saturday night, Feb. 4, '56, its 11 companies have racked up an overall gross of just short of $48,000,000 in North America, Europe and Australia. This sum embraces the guilders recently grabbed in 10 weeks in Rotterdam and seven weeks in Amsterdam (estimated) and the pesos picked up in an abortive invasion of Mexico in the spring of '59. After enjoying sellout trade in Guadalajara and Monterrey, "Mi Bella Dama" was obliged to shutter in Mexico City while playing to standees because the Mexican Federal District authorities ruled that a 12-peso (96c) top for tickets must prevail at the Place of Fine Arts.

The "MFL" management's profit from the $48,000,000 boxoffice gross and from other sources—recordings, both foreign and domestic, sheet music and license fees for commercial tieups with the show's title, is about $7,600,000. This has accrued on an original investment of $400,000, the sum put up by CBS to mount and animate the original company. The production cost of the national company came from profits of the original. Even second rate mathematicians can figure out that a $7,600,000 return on a $400,000 investment represents a 1900% profit.

Rex Harrison's Windfall

The Columbia Records' original cast album thus far has sold 3,200,000 copies, from which "MFL" management has reaped a $460,000 windfall, at the rate of 14.4c a record. Speaking of windfalls Rex Harrison's cut of 9c an album has rewarded him with $288,000, a handsome fee for a Sunday afternoon's work, when it is remembered that Mr. H. is a non-singing singer. In addition to the original cast album there are some 30 instrumental and lyric albums made by various bands, orchestras, singers, including one in Spanish and three in Norwegian. In Oslo at the Nye Theatre "the rain in Spain falls mainly in the plain," read "Det gol og mol i solen en spanjol," while in Stockholm it is "Den spanska raven," while in Amsterdam it is "Het Spaanse Graan De Orkan Doorstan."

Both the boxoffice grosses and the profits of "My Fair Lady" over a five-year span dwarf those of any other show seen hereabouts in the last century. Indeed its totals pale into insignificance the feats of David Merrick, wisely, if erroneously, identified as a boxoffice genius. In a recent issue of Time, that newsweekly stated: "Merrick has had 20 shows on Broadway since 1954, and 15 qualify as hits . . . In all his 20 shows cost $4,000,000 to produce, grossed $40,000,000 and repaid $8,000,000 to their angels, including Merrick" (Only $4,000,000 of this is profit, since the $8,000,000 returned to angels includes original investment of $4,000,000.) Thus MFL's profits are practically double the profits of Merrick's 15 hits (sic), at a tenth of the cost of the Merrick adventures, and achieved in two years less time.

GBS' Socko Postmortem B.O.

It's too bad that George Bernard Shaw, moldering in his grave since 1950, isn't around to exult in the boxoffice coups of the musical Alan Jay Lerner and Frederick Loewe fashioned from his "Pygmalion."

Shaw had a profound respect for the pound sterling. His estate gets a flat 3% royalty on the grosses of the 11 companies that have thus far played it, which means that his heirs, the British Museum, the Royal Academy of Dramatic Art and the National Gallery of Ireland have whacked up about $1,440,000. What's more at that remote day when "My Fair Lady" is screened, he will get a flat 5% of the film's boxoffice gross.

"Pygmalion" wasn't the first Shaw play to be set to music. The plot of his "Arms and the Man" was used, without his permission, for the operetta, "The Chocolate Soldier," with music by Oscar Strauss. On its production at the Lyric Theatre, London, in 1910, the program carried this line: "With apologies to George Bernard Shaw for an unauthorized parody of one of his comedies." Attempts by the German authors to pay Shaw royalty were hotly rejected. Two years before his death, Shaw sent this reply to an R.A.F. Station whose pilots sought permission to put on a musical version of "Pygmalion":

"I absolutely forbid any such outrage. If 'Pygmalion' is not good enough for your friends with its own verbal music, their talent must be extraordinary. Let them try Mozart's 'Cosi fan Tutti' or at least Offenbach's 'Grand Duchess'."

Lerner and Loewe, fitting enough, have profited most from "MFL." Their royalties from the New York, national and London companies run to over $1,000,000 for each. Add to this their royalties from the Australian and Scandinavian countries, their share of the profits as partners of producer Herman Levin and their split on the recordings and you arrive at an astronomical figure.

It will be more astronomical on that remote day when the last "Fair Lady" company closes, and work starts on the screen version, as yet unsold.

'Fireside' Chats

Continued from page 1

ger battle over which Republican would speak for that party.

Sen. Thurston Morton (R-Ky.) is chairman of the Republican National Committee and a popular man within the party. But it is doubtful if he could be chosen to answer Kennedy without also kicking up a major party squabble. But the biggest row of all would be stirred up if either Nixon or Rockefeller were tapped to talk back to Kennedy. Their supporters don't trust one another and would vigorously resist one of the men having such an advantage over the other. And Goldwater backers would be opposed to both of them.

The situation is normal for a political party out of power in Washington and without any centralized machinery for establishing definite party policy. Various GOP factions are now operating independently without discipline or a defined party line—and, in such cases, no individual can accurately speak for the party.

Kennedy plans for "fireside chats" haven't taken definite shape. That he has such programs under thought was disclosed by his associate press secretary, Andrew Hatcher, who said:

"The President feels there are certain things the public should know, and he does not feel that his press conference is the place to explain them unless certain specific questions are asked . . . (and) the President doesn't want to resort to 'planted' questions (there)."

Some Not So Incidental Info

"MFL" Boswell, Dick Maney, is also a statistical demon and asserts that the Lerner & Loewe goldmine will pass "Oklahoma!" come June 13 when it hits its 2,177th perofrmance. According to Theatre Guild statistics — theatre annuals to the contrary — the Rodgers & Hammerstein smash clocked 2,176 performances, and not the 2,248 generally credited. Originally the N. Y. Times published 2,204 and later "corrected" itself to add 40 free shows given for service men. Maney checked Theatre Guild statistics and totalizes only 2,177.

In like vein, "South Pacific" which is generally credited with 1,925 consecutive performances, to make it the No. 2 longrunning musical on Broadway, should be only 1,694, says Maney, because it went to Boston for six weeks after its first uninterrupted run from April 7, 1949 until May 16, 1953. Counting 18 extra matinees and two weeks when "SP" did 9 performances, and two weeks when it only did 7 shows, his statistics tote up to 1,694, not 1,925. The 7-performance weeks were the first when FDR died and the second when it was his funeral, and one show per week was dropped both weeks. "SP" came back to Broadway after Boston and the additional run probably accounts for the 1,925 figure. He doesn't compare this to "MFL" interrupting its Broadway run to go to Moscow under U. S. State Dept. auspices for obvious reasons.

Rex Harrison's 9c per album royalty on the 3,200,000 sold so far, monaural and stereophonic, includes the rerecorded-in-London stereo LP. Julie Andrews' cut is only 5% from the producer's share of the Columbia album, hence not as readily computable as Harrison's take.

While Lerner & Loewe share 60-40% with Herman Levin on the 6% royalty from the grosses of each foreign production, the George Bernard Shaw estate gets a straight 3% off-the-top of each foreign production, as it does from the Broadway original. Lerner & Loewe each collect 1.8% of the authors' share, i.e. 3.6% between them, and 2.4% goes to management. Computing the $48,000,000 global take, GBS' postmortem slice, via "Pygmalion," is around a million-and-a-half dollars.

Coney Island's Mustard Up

Continued from page 1

door market, notably Coney Island and the ball parks, have dubbed it the "frankfurter-in-the-round," a moniker, no doubt, that will prove as short-lived as the hula hoop.

Incredible as it may seem, no one in the past 3,000 years thought of inventing a round hot dog. But the other day news was flashed around the developed and underdeveloped world that a local wurst geschaft, American Kosher Provisions, was rapidly retooling a donut machine into a hot dog vise. The new weenie, it was reported, would be ready for distribution shortly.

Obviously, Coney Island, the fountainhead of the American hot dog, was shaken rather rudely by the news of the invasion of the round hot dog. Coney Islanders this week made it sharply clear they don't propose to take the hot dog metamorphosis from long to round with equanimity. Numerous operators of the comestible stands on Surf Avenue, the Bowery, Stillwell Avenue and the pinewood boardwalk from Brighton Beach to Sea Gate, snorted like whales when queried on the subject. They intimated they would fight the round hot dog with the ferocity of a hammerhead shark. They declared that the lifespan of the round hot dog at Coney Island would indeed be brief and unhappy.

On the other hand, a small but nonetheless articulate group of hot dog merchants felt that it was time for a retooling of the oldfashioned hot dog. Their thinking was that the "red hot" could easily stand a going-over, a renovation of major proportion—an overhauling similar to JFK's "New Frontier" goings-on in Washington.

Indeed, the panjandrums at the head of the American Kosher Provision Co. said they were inspired to new heights in hot dog manufacture by the youthfulness of the new Chief Executive's upper echelon cabinet officers now swirling around the White House. Asked if the perspiring proletariat at Coney Island could be sold on the radical notion of grabbing for a "roundie" instead of a "longie," a spokesman for the "frankfurter-in-the-round" said confidently: "Give us merely one season at the beachfront and we'll win over the masses. Just because the hot dog is 3,000 years old, doesn't mean its shape can't be altered. The hot dog isn't that sacrosanct. It is our object to eventually wipe out the straight frank and roll which serves no practical purpose whether it is eaten overhand, underhand or with the orthodox two-fisted method. The round weenie, we maintain, is far more compact and requires far less room on Surf Avenue, the beach or in a sideshow."

It is rumored in delicatessen circles that bagel makers from Williamsburg, Flatbush and Bensonhurst sectors of Brooklyn are also dough-deep in lobbying to bring about the wedding of the bagel and the round frank. Though the bagel biz isn't quite in a recession, it has been subjected to considerable competish from the Biyalastokar roll, a tenderfoot version of the bagel, sans the hole in the middle. But the heady prospect of upping sales of bagels has produced considerable saliva on the lips of bagel artisans and vendors. A keen student of the bagel this week declared that the soft frankfurter roll is a whopping affront to the hot dog, be it long or round. The bagel booster contends that today's bagel has proved its worth as a sandwich for Polish ham, Beluga caviar and, of course, belly lox with cream cheese. If it is good enough for these culinary blandishments, why not mate the bagel with the round hot dog, is the argument advanced by some experts in Coney Island.

This line of reasoning is viewed with unmixed horror by the heads of Nathan's Famous in Coney Island, the capital of the tubular hot dog. The organization men at Nathan's insist that the elongated frank is deeply grounded in American tradition. They mutter that the proponents of the bagel and the round hot dog should, at the very least, be investigated pronto by the House Un-American Activities Committee. Said a spokesman for Nathan's: "It is sheer blasphemy and irreverence to put a round hot dog in a bagel. One bite and what have you got left? Mustard on your $3 sport shirt and a hunk of meat in the gutter. This is eating?"

A number of Coney disciples of the oldfashioned hot dog, if need be, are prepared to go into the courts in an effort to put the kibosh on the round frank. This group points out that the highest court of New York is already on the side of status quo in hot dogs. Traditionalists at the seashore cite a recent Supreme Court decision which describes the Coney Island frankfurters as "plebian, but popular, *elongated* commodities, technically known as frankfurters but in resort idiom characterized as hot dogs."

Consequently, any attempt to alter the shape of the hot dog may call for a restraining order from the highest judicial tribunal in the state. It also was revealed this week that some Coney Island comestible purveyors would call on butchers of Frankfurt-am-Main, the genuine birthplace of weinerwurst, to file a supplementary brief, as amicus curiae, in the event that the frankfurter fracas reaches the courthouse.

There's also a plan afoot to enlist the help of show biz notables, political and sports names in the fight to stamp out the round hot dog. Help would be sought from such figures as Sophie Tucker, Rocky Graziano, former Gov. Herbert Lehman and playwright Brendan Behan. These individuals, all belonging to the orthodox school of tubular frankfurter consumption, would be asked to affix their signatures, presumably in mustard, on petitions to Governor Rockefeller, denouncing the unorthodoxy of the round dog. A growling period is obviously in store in the next few months.

OBITUARIES

DOROTHY HIRSCH

Dorothy Hirsch, 65, an advertising representative of VARIETY since 1927, died March 13 at Medical Arts Hospital, N. Y., where she had been confined for some weeks. Her health had been poor for the past two years and she was unable to make her annual November trip to Hollywood because of it.

Identified overwhelmingly with VARIETY, and through it known to scores, perhaps hundreds, of entertainers in vaudeville, radio, television, films and legit, Miss Hirsch had previously sold advertising for the N. Y. Morning Telegraph, whose Sunday edition in the old days was a sort of theatrical tradepaper.

During World War II Miss Hirsch was active in auxiliary activities, drove an ambulance and did the usual sort of food-dispensing feminine service.

In recent years heart trouble and rheumatism afflicted the adwoman. She married once and was the widow of Foster Rozar. A brother and several nieces and nephews survive.

Funeral services this (Wed.) afternoon at "The Riverside," 76th St. and Amsterdam Ave., New York, at 2:15 p.m. Interment private.

HERMAN A. LOWE

Herman A. Lowe, 55, newspaperman, publicist and head of the Washington Bureau of VARIETY and DAILY VARIETY for many years, died at his home in Philadelphia on March 12 of a heart attack.

For the last three years Lowe was director of promotion and public relations at the Einstein Medical centers. A native of New York, he was graduated from the Wharton School of the University of Pennsylvania in 1927. He joined the staff of the Philadelphia Inquirer in 1928 and worked in various capacities. He was engaged by the Pennsylvania Republican State Committee during the Alfred M. Landon campaign for the presidency.

In 1942 Lowe was assigned to the Inquirer's Washington Bureau and remained with them until 1947 when he established the [illegible]-Federal News Bureau, which lasted until 1958, during which time he acted as VARIETY's correspondent in the capital. He was [illegible] of "Our Sovereign State" and contributed articles to various magazines. His widow, the former Florence Seal, is Washington correspondent for Metropolitan Broadcasting Corp.

A son and daughter also survive.

Senator Keating's Tribute

Sen. Kenneth Keating (R-N.Y.) read the following tribute in the Senate Monday (13) to Herman Lowe, former veteran VARIETY correspondent in Washington who died Sunday (12):

"All of us who knew him during his Washington years were saddened, I'm sure, by the death of the distinguished journalist, Herman A. Lowe. He was known to many of us, and he and his wife, who worked so closely together, were very popular members of the press corps. In his career in public service and newspaper work, Herman Lowe was a consistent force for good and for a better life for his fellow man. . . All of us who knew Mr. Lowe and Mrs. Lowe as I know, want to join in extending our deepest sympathy to her and her fine family at this time."

ERNIE PLAYER

Ernie Player, 45, freelance attached to VARIETY's London bureau, died of a heart complaint [illegible] in London.

Player, who was *Erni* in VARIETY, started his journalistic career in cinema trade journalism but also wrote extensively for film fan magazines and on general topics. He had a spell as a flack in the London office of Warner Bros. before returning to journalism.

For some time he had been interested in scriptwriting for tv and films. With producer Alec Snowden and director Michael Forlong he set up Jermyn Productions and wrote the screenplay for their first indie pic, "Over The Odds," now in the cutting stage.

Survived by wife and baby son.

SIR THOMAS BEECHAM

Sir Thomas Beecham, Bart., 81, who spent his life conducting symphonies and operas throughout the world, died March 8 in London of a cerebral thrombosis. He had been ill for some months, after a previous seizure of the same nature.

Independently wealthy through the patent medicine fortune established by his grandfather, Sir Thomas had been an active promoter of musical culture from well before World War I. Though he inherited a baronetcy from his father, he had been separately knighted by the British crown for his contributions.

The father was made a baronet in 1914, the son a knight in 1916. There was a one-year schism between them. The conductor was as famed for his tart witticisms as for his music and was much in demand for press, radio and television interviews whenever he toured the United States.

American engagements included practically every principal symphony, including the season of 1941-42 at Seattle and with the Metropolitan Opera.

In his earlier years he had run-ins with both audiences and musicians. In general the critics respected him as a competent conductor. His anger spread in 1927 to include all of Britain which he said he was leaving forever because of its musical backgrounds. Himself no musical snob, he conducted for the Works Progress-subsidized City Orchestra in New Deal times.

His first marriage occurred in 1903 to an American, Utica Celestia Welles. In 1943 he married a British pianist, Betty Humby. She died of a heart attack while with Sir Thomas on a concert engagement in Buenos Aires. The following year the conductor married his secretary, Shirley Hudson, now 29. In addition to her his survivors include two sons by the first union.

ARTHUR JAMES PEGLER

Arthur James Pegler, 96, playwright and veteran newspaperman, died in Tucson, Ariz., March 7 of a heart attack. He was the father of the Hearst syndicated columnist Westbrook Pegler, and John Pegler, president of Television Zoomar Inc.

Pegler was a top reporter for many years in St. Paul, New York, Chicago and Minneapolis. Born in London, he originally went west about 1882 to become a cowboy, but drifted into newspaperwork starting on the St. Paul Globe. He covered Indian skirmishes in the Northwest as well as local crime stories. Once severely beaten by a gang he was writing about, he recalled that his pay ceased until he was well enough to work.

He moved to Chicago in the early part of the century and worked for the Journal and the American. Pegler later came to New York in 1916 and worked on the Tribune until 1924. He shifted to the Mirror and stayed there until 1936 when he retired. He collaborated with pressagent Charles S. Washburn on a melodrama, "The Little Lost Sister," which toured the circuits for years.

A daughter survives besides his sons.

Joe Gillespie

FEB. 8, 1903 — MAR. 10, 1961

GOODBYE UNCLE JOE

WILBUR C. SWEATMAN

Wilbur C. Sweatman, 79, dance bandleader of the 1920s, died March 8 in New York. In recent years he had been writing songs and running his own music publishing house.

Among his early compositions were "Down Home Rag," "Old Folks Rag," "The Sweat Blues," "Virginia Diggins," "Battleship Kate," "Boogie Rag" and "That's Got 'Em." His all-Negro orchestra, which he organized in 1902 in Minneapolis, became a stepping stone for many Negro artists.

During the 1920s, his band was one of the "big timers" in the dance field ranking with the outfits of Paul Whiteman and Art Hickman. Between orchestra engagements, Sweatman was musical director of several Chicago theatres.

He was a vaude performer through the early years of the century and is said to have made the first jazz clarinet recording. Later in his career he played for radio stations and operated a theatrical agency.

Surviving are a daughter and a sister.

BELINDA LEE

Belinda Lee, 26, British actress, died March 13 in San Bernardino, Calif. as a result of an auto accident.

Born in Devon, England, she first appeared on the stage in "Point of Departure," when she was 18 years old. She made her first film appearance the following year in "Runaway Bus." Her other films include, "Footsteps in the Fog," "Man of the Moment," "Bells of St. Trinians," "Eyewitness" and "Aphrodite," among others.

MAURICE SIGLER

Maurice Sigler, 59, pop songwriter, died Feb. 6 in Jamaica, L. I., New York.

His best known songs include, "I Saw Stars," "She Shall Have Music," "Why Don't You Practice What You Preach," "Little Man You've Had a Busy Day" and "I'm in a Dancing Mood." He also wrote "Here It Is Monday" and "I've Still Got a Dollar," "Jimmy Had a Nickel," "I Want to Ring Bells" and "Everything's in Rhythm With My Heart."

Born in N. Y., he began his musical career as an orchestra banjo player. He later organized his own band for college dances, made recordings and was featured as a nitery band leader. Sigler later went to England where he did the scoring for numerous films including, "Limelight," "This'll Make You Whistle," "She Shall Have Music," "Peg of Old Drury" and "Sailing Along."

His mother, three brothers and a sister survive.

JAMES N. TAIT

James Nevin Tait, 85, impresario, died March 7 in London. He was joint managing director of J. C. Williamson Theatres Ltd. and J. & N. Tait Concerts tours of Australia and New Zealand. He ran their London office for 45 years.

During his career he booked world tours for such varied artists as Dame Clara Butt, Yehudi Menuhin, Danny Kaye, Dame Margot Fonteyn, Maurice Chevalier, Moiseiwitsch, Melba, Paderewski and others. He also booked such shows for Down Under as "Brigadoon," "My Fair Lady," "Annie Get Your Gun," "Irma La Douce," "South Pacific" and "The Amorous Prawn."

Survived by his brother, Sir Frank S. Tait, who is in Melbourne.

EDWIN C. HARTMAN

Ed Hartman, 51, longtime theatre manager and booker, died of a heart attack March 9 while attending the final luncheon of the United Theatre Owners convention at the Hotel Continental in Kansas City. He operated a booking service for a number of years and had been in show business since he began selling popcorn in K. C.'s Strand Theatre as a boy.

Hartman had been president of the Motion Picture Assn. of Greater Kansas City in 1955-56-57. While manager of the Crawford Theatre, Wichita, in 1932 he won a test case which permitted the showing of pictures on Sunday, until then forbidden in Kansas. He had been in K. C. since 1933 when he returned here to manage the former Murray Theatre, a neighborhood theatre now closed.

Survived by wife, daughter, four brothers and a sister.

RICHARD OSBORNE

Richard Osborne, 35, assistant general sales manager of WLW, Cincinnati, died of a cerebral hemorrhage March 7 in that city. He became ill three days earlier at his home and lapsed into a coma after being removed to a hospital.

He joined the Crosley Broadcasting Corp. in 1954 as national salesman for WLW-C, Columbus, and was later transferred to the Cincinnati clear channel station. Prior to joining the Crosley fold, he was a salesman for the Chicago Tribune and in radio with WPAY, Portsmouth, O.; WHKC, Columbus, and WCMI, Huntington, W. Va.

His wife, three sons, two daughters, a sister and brother survive.

FRED C. SANBORN

Fred C. Sanborn, 62, retired vaudevillian, died March 9 in Cupertino, Cal. A native of Massachusetts, he entered show business as a teenager playing drums around Boston. Then he went into comedy, developing a slapstick act and touring the U. S., Canada and parts of Europe for years.

Playing stooge to Ted Healy, Sanborn entered films and the team made "Soup to Nuts." He appeared in Ken Murray's "Blackouts" for three years, 1943-46, and in 1954 settled in Cupertino, a Frisco suburb, in semi-retirement.

Wife survives.

C. JULES BRULATOUR

C. Jules Brulatour, 55, son of the late Jules E. Brulatour, film financier and distributor of Eastman motion picture raw stock, died of an apparent heart attack March 11 while vacationing at a Montego Bay, Jamaica, B.W.I., hotel. Also found dead in the hotel room was his wife who was 52. She, too, was believed to have suffered a heart attack.

Brulatour was v.p. of the Marshall Hosiery Sales Co., a New York firm. His father died in 1946, leaving a net estate of $2,121,035.

Surviving are a son and four daughters.

ADOLPH GRIMM

Adolph Grimm, 71, vet vaude performer and a pioneer radio entertainer in the Cincinnati area, died March 9 in that city. In the era of stage shows at neighborhood film theatres he was a singer and hoofer with Pansy Minstrels, tabloid group, and worked parks and clubs.

He and Rheiny Gau teamed as Ham & Lim, the Burger Brothers, in comedy and musical skits on WLW in radio's crystal set days. He was a court clerk for 15 years before his retirement in 1959.

His wife and son survive.

PHILIP WEINSTEIN

Philip Weinstein, 65, film distributor for nearly four decades, died March 2 in San Francisco. A native of Chicago, he started in the industry as a [illegible], moved into distribution and in 19[illegible] opened the Columbia exchange in San Francisco, which he operated until his retirement in 1953.

Wife, daughter and son survive.

DAVID SCHOOLER

David Schooler, 64, concert pianist, died Feb. 1 in New York. He also headlined in vaudeville with his wife, in an act known as "Schooler & Dickinson." During the first World War, he produced camp shows for the USO. In recent years, he appeared on tele and in niteries.

Wife and son survive.

Guernsey Van Riper, 81, dean of Indiana ad men and board chairman of the Indianapolis ad agency, Caldwell, Larkin & Sidener-VanRiper Inc., died March 6 in Indianapolis.

Al Respondek, 44, founder of radio station KCFH, Cuero, Tex., died March 6 in San Antonio after a long illness. Surviving are his wife, four sons, four brothers and two sisters.

Mrs. John Godfrey West, 57, former actress and impersonator known professionally as Mary Waterstreet, died March 4 in Carson City, Nev. Husband survives.

Ferris Taylor, 73, screen actor from 1932 to 1958, died of a heart attack in Hollywood, March 6. His wife and son survive.

Vincent Griffith, 65, master of ceremonies, known professionally as Bob Allen, died March 2 in New York. His wife, daughter and a brother, Frank Gaylord, survive.

Edward P. Raleigh, 60, blind tenor of KJBS's Blindcraft Ensemble show in the 1920s in San Francisco, died March 8. Two sisters and brother survive.

Husband of Frances Church, head of the contract dept. of Joe Glaser's Associated Booking Corp., died March 10 in New York after a lengthy illness.

Brother, 49, of Clair R. McCollough, National Assn. of Broadcasters exec, died March 7 in Lancaster, Pa.

Harold L. Warner Jr., 46, organist at the Byrd Theatre in Richmond, Va., died Feb 13 in that city.

Father, of Frank Shuster, half of comedy team of Wayne & Shuster, died March 5 in Toronto, Can.

Brother, 28, of Kurt Hofmann, theatrical publicist, died March 9 in New York after a long illness.

MARRIAGES

Britt Jordan to Carlos Werner, Hamburg, West Germany, Feb. 27. Bride's a record star; he's a stage and screen actor.

Li'er Hwang to David Brackell, London, March 4. Bride is a Chinese actress; he's a film producer.

Laraine Day to Mike Grilikhes, Hollywood, March 7. Bride's the actress; he is general program exec for CBS.

Barbara Ann Broudy to Harvey Chertok, New York, March 12. He's ad-pub supervisor of United Artists Associated Inc.

Janet Medlin to Barry Levinson, Feb. 12, New York. She's an actress-singer; he's a partner in the Savan-Levinson Inc., theatrical agency.

Dona Mae Kiekhaefer to Gordon MacVey, Albuquerque, March 5. He's partner and business manager of the Albuquerque Light Opera Workshop and Albuquerque Lyric Theatre group.

BIRTHS

Mr. and Mrs. Dave Hull, daughter, Chicago, March 6. Father is an actor.

Mr. and Mrs. George Fernandez, daughter, Downey, Cal., March 5. Father's recording engineer at Gold Star Recording Studios, Hollywood.

Mr. and Mrs. Alan Cox, daughter, Burbank, Cal., March 6. Mother is actress Nola Thorp; father's an agent.

Mr. and Mrs. Edward de Sousa, son, London, March 4. Mother is actress Miranda [illegible]; father is an actor.

Mr. and Mrs. James Hanlon Jr., daughter, Chicago, Feb. 28. Father is with Needham, Louis & Brorby agency; [illegible] Jim Hanlon Sr., [illegible] of WGN Inc.

Mr. and Mrs. Earl L. Robinson, son, Chicago, March 7. Father is [illegible].

Mr. and Mrs. Herb Rosnick, daughter, New York, March 8. Father is director of operations of Seven Arts Associated.

Mr. and Mrs. Seymour Johnson, son, Houston, March 5. Father is with KPRC in that city.

Mr. and Mrs. Curt Nolen, son, Dallas, March 7. Father is an account exec with KVIL in that city.

Mr. and Mrs. Gerald Auerbach, son, March 7, New York. Father is president of Advertising, Radio & Television Services, Inc., a N.Y. tv production firm.

Mr. and Mrs. William P. Dix, Jr., son, Feb. 17, Buffalo, N.Y. Mother is Gerry Jones, former model and singer; father is manager of WGR Radio, in that city.

Mr. and Mrs. Arnold Leeds, son, Feb 17, New York. Mother is Susan Brooks, nitery-tv singer; father is an executive producer in the tv department of Doherty, Clifford, Steers & Shenfield Inc., advertising agency.

Mr. and Mrs. Mike Max, daughter, Feb. 1, South Bend, Ind.; father is a staff announcer at WSBT and WSBT-TV in that city.

Mr. and Mrs. [illegible] Kreuger, daughter, New York, March 10. Father is an MCA agent.

Mr. and Mrs. Don Blauhut, son, New York, March 11. Father is vice president in charge of radio-tv for Parkson Advertising.

Case:

DID W. T. STEAD "BUY" A 13-YEAR-OLD GIRL?[1]

Case:

DID GOVERNOR WALL ORDER A MAN FLOGGED 800 TIMES WITH AN INCH-THICK ROPE?[2]

Case:

WAS A BUTCHER FROM WAGGA WAGGA, AUSTRALIA HEIR TO THE TICHBORNE FORTUNE?[3]

One of the most fascinating of all television series is Granada's "On Trial," the re-enactment of famous courtroom cases. The programmes are enlightening, entertaining, and listened-to...which is what we are after

at ***GRANADA TV NETWORK, ENGLAND***

[1] MR. STEAD *DID* BUY A GIRL, BUT HIS INTENTIONS WERE QUITE INNOCENT. [2] GOVERNOR WALL WAS QUITE GUILTY. [3] THE BUTCHER DIED QUITE POOR.

FILMS | VIDEO | TV FILMS | RADIO | MUSIC | STAGE

VARIETY

PRICE 35¢

Published Weekly at 154 West 46th Street, New York 36, N. Y., by Variety, Inc. Annual subscription, $15. Single copies, 35 cents.
Second Class Postage at New York, N. Y.
© COPYRIGHT 1961 BY VARIETY, INC. ALL RIGHTS RESERVED

Vol. 222 No. 4 NEW YORK, WEDNESDAY, MARCH 22, 1961 80 PAGES

PALEY PUMPS FOR BETTER TV

Stars-and-Agents Tell Producers, Not Vice Versa, When Films Start

Hollywood, March 21.

Metro producer Joe Pasternak hopes to start and finish three pictures this year, he said yesterday. What with actors, agents, writers and stars, each with their multifarious problems, the producer has little or nothing to say when his picture will actually be before the cameras.

"Everybody is telling me when the people I want will be available and I as producer have very little voice in the matter."

This, in explanation of delay in getting his next pic gunned. As of the moment it's "Jumbo," starring Doris Day, in May. (Miss Day according to Columbia, will begin work in "Animal In Me" late summer).

Pasternak is still trying to tie up other leads for "Jumbo" and as of yesterday hadn't been set on director and other details. Hence, as matters stand, Miss Day is set and script is finl but from there on in J P is hoping for the rainbow by late next month to consolidate his position into action.

"Bottletop Affair" will probably be next. Irving and Harriet (Frank) Ravetch have just completed script on same.

Then should come "Only a Paper Moon." Saturepost yarn purchased six months ago for which outline has just been approved.

But come May, there's no guarantee "Jumbo" will roll. Originally J P wanted to do it in Cinerama. He dropped the plan but with Sol C. Siegel, production veepee looking for new triple screen projects, anything can happen on "Jumbo."

D.C. Press Club Strips Stripper From Program In Deference to JFK

Washington, March 21.

It wasn't easy, but taste, dignity, professional reputation, clean-living etc., have prevailed over the forces of vulgarity and indecency last week at the National Press Club. Someone lined up a dancer for the annual Congressional Night program tonight (Tues.). But then it was learned that she not only danced, but shed her clothes. So, the stripper was stripped from the bill. And the Press Club's good name remains unblemished.

Dancer is Julie Gibson who, one delegate assigned to assess the act, says is inoffensive and even artful. Recently from Philadelphia, she does a routine called "The Bashful Bride"—which, while hardly bashful, is not wholly immodest. She's proving a draw at the Champagne Room currently (reviewed by VARIETY March 8).

After she was approached for the program, an agonizing reappraisal took place among Clubbers

(Continued on page 77)

Veep and Mrs. Johnson See 'Carnival' in Wash.

Washington, March 21.

National Theatre manager Scott Kirkpatrick acknowledged the rap on his second floor, walkup office door. In stepped Mrs. Lyndon B. Johnson, wife of the U.S. Vice President.

"My husband and I have been trying to reach you by phone for several days," she explained, "but your line is always busy. Is there any way we could buy two tickets to 'Carnival'?"

The David Merrick production, trying out here, was SRO from the day after it opened to unanimous raves. It took Kirkpatrick 24 hours, but he produced two seats for the Vice President and Second Lady.

N.Y. Daily News Prints Twofers; Readers Use 'Em

There were at least 1,925,000 extra twofers in circulation last Monday (20) for "Tenth Man" at the Ambassador Theatre, N. Y.

A facsimile of a discount ducat for the Saint Subber-Arthur Cantor production was published in the Monday edition of the N.Y. Daily News (1,925,000 daily circulation) in answer to a number of telephone calls made to the paper by individuals requesting information about legit exchange tickets. A brief explanation of how the twofers are distributed accompanied the illustration which, incidentally, might have confused some readers,

(Continued on page 76)

62,500,000 HEARD FIGHT ON ABC RADIO

A record 62,500,000 listeners heard the exclusive ABC Radio web coverage of the Patterson-Johansson heavyweight title fight Monday night (13), according to a projection of a 100-city Trendex survey.

Audience for the third fight, says ABC, was 1,500,000 more than for their second fight a year ago, which was the previous record audience. Only surpassing auds were for certain speeches of President Roosevelt during WW II, says ABC.

Fight was carried on 550 stations in the U.S. and Canada, largest lineup for a commercial broadcast in the network's history.

'WITH QUALITY YOU CAN'T LOSE'

By GEORGE ROSEN

A lot of shows have been cast into orbit since the days of "Paley's Comet," when the CBS board chairman stunned the broadcasting industry with his now-storied razzle-dazzle maneuvers that were to project the Columbia Broadcasting System into a new era of affluence and influence. Through his capital gains acquisition of Amos 'n' Andy, Jack Benny, et al, Paley in a few bold strokes asserted himself as the master showman of the kilocycles.

Fifteen years later Paley is still pumping for a good show. If, in the intervening years, CBS has enjoyed a preeminence in the competitive programming sweepstakes (and the current Nielsens testify to the web's continued out-front status), it's primarily because the Paley zest and enthusiasm in the area of programming remain undiminished. After 32 years in the broadcasting wars, he's a sucker for quality, and with quality, says Paley, you can't help but win. "We've made a lot of money over the years, and you can't disassociate one from the other," he argues.

For all the travails, pressures, tensions (which for a period had some serious consequences to his own health) and shifting trends and economic patterns, Paley even now, as back in the immediate post-World War II days when he decided to do something about establishing a kingpin status as an

(Continued on page 34)

Ready Eichmann Trial Cameras

By JOSEPH LAPID

Tel Aviv, March 21.

Court, which will try Adolph Eichmann, finally decided to permit cameras into the courtroom. The three judges visited the courtroom in order to get firsthand information of how the cameras will be placed and they were satisfied that the shootings will not disturb the proceedings. Though anticipated, the permission is still a surprise, at least from the legal point of view, as there is no precedent in Israel.

Judges approved the agreement signed between the government and Capital City Broadcasting Co., which gives the company exclusive rights in the courtroom. This leaves for all the tv, movie and radio networks only a limited field for competition. They will place their cameras in front of the courthouse, they will interview witnesses after they appeared etc., but they will have to share among

(Continued on page 54)

Equity Disavows B'way Picketing On Theatre Segregation in South

By JESSE GROSS

The Negro American Labor Council took matters into its own hands last week in connection with the Actors Equity campaign to eliminate bookings of legit productions in segregated theatres in the South. The picketing of four Broadway theatres Saturday afternoon (18), was not sanctioned by Equity but reportedly involved at least two members of the union.

Leaflets passed out by the pickets were headlined, "The Negro American Labor Council supports Actors Equity Assn. and southern students in their fight to end racial discrimination and segregation against Negro actors in southern theatres." According to Frederick O'Neal, chairman of Equity's Committee on Ethnic Minorities, the union was not consulted about the picketing and was not aware that it was to happen until a day before the action occurred."

The picketing, according to the leaflet, was to have been confined to three theatres on the south side of 45th St., the Booth, Plymouth and Royale. It was extended to the Morosco on the other side of the street, however. Although the leaflet explained, "We are not singling out any one theatre or any one producer in our opposition to discrimination and segregation . . . ," the three theatres originally scheduled for the picketing all house David Merrick productions. The three are also operated by the Shuberts.

The Morosco, a City Investing

(Continued on page 76

Bill Randle on Culture Kick, Quits Deejay Role

Cleveland, March 21.

Bill Randle, w.k. Cleveland deejay with WERE for the last decade, is quitting his air shots, but will continue as a program and promotion consultant for the station.

The 38-year-old Randle, who is currently on the faculty of Fenn College as an instructor in European Civilization, is giving up his afternoon deejay strip to concentrate on a doctorate in American culture, which he hopes to complete this summer at Western Reserve Univ.

With WERE since 1949, Randle was an idol of teenagers and helped push the station to top position.

If Sponsors Yell Loud Enough All Webs'll Go Tint

Perhaps CBS-TV or ABC-TV won't wait until that magic 10% of the nation is saturated with tint tv sets to go to tint production. It could happen first if enough advertisers demand color—like Eastman-Kodak on the NBC Disney series—and are willing to pick up the extra cost themselves.

It's only food for thought and nothing of the sort may occur, but the idea was prompted by E-K's status. Bankroller, long on CBS' Ed Sullivan show, shifted because they insist they couldn't get color at CBS. A $6,000,000 cancellation resulted.

If the sponsors are willing to pay the extra cost of color, there are fair assurances from CBS that it

(Continued on page 52)

'MARY'S' MERRY WAYS: FAST 40% PROFIT

"Mary, Mary" will repay its entire $100,000 investment plus a 40% initial profit next Monday (27). The Roger L. Stevens production of Jean Kerr's comedy, currently in its third week at the Helen Hayes Theatre, N.Y., is earning about $11,000 weekly operating profit, plus a share of the bonus payments from the film sale.

The production cost $71,006 to bring in, including heavy expense for preliminary advertising and a small tryout profit. The first week's Broadway operating net was offset

(Continued on page 74)

Ernest Henderson's Jam; Words from His Memoirs Embarrass Israel Junket

Tel Aviv, March 21

The kidding-on-the-square here is that Ernest Henderson, Sheraton Hotels prexy, can back up his good intentions by renaming the Sheraton-Tel Aviv "KoSheraton."

No question but what some Israelis are still smarting after the rhubarb last week over Henderson's book, "World of Mr Sheraton," alleged to contain some pro-Nazi sentiment. The contretemps, of course, is that the brouhaha broke smack in the midst of a glittering VIP junket preeming the new Sheraton link.

Henderson denies anti-Semitic overtones attributed to the tome, but that doesn't remove the disquiet lingering here.

Naturally, episode was grist for witty byliners on hand Art Buchwald called the book "Henderson's Dead Sea Scroll," and Harry Golden quipped it's S.O.P. in Sheraton hostelries in lieu of the Gideon Bible.

Other Yank scribes on hand for the blowout included Earl Wilson, Bob Considine and Leonard Lyons.

NBC-TV Color a Natural to Disney; Views on Freedomland & N.Y. Fair

By ART WOODSTONE

Walt Disney, who has been in film production for 41 years and has made untold millions in that time, offered one key to his success and also tried to clear up what he felt was an erroneous impression about his company's work.

As for success, he told reporters that he sought to "keep it simple" and do only things "I believe in." As for the erroneous impression, he said, "People are wrong. I have never aimed at children. In fact, I test all the films I make only with adults; I don't know what age the children are I'm supposed to appeal to and I haven't aimed at them. The Mickey Mouse program was the first time in my life I built anything for children . . . I wouldn't be in business if I just appealed to kids."

On the threshhold of his eighth year in television, the veteran animator is preparing a series of 25 one-hour programs for a berth on NBC-TV's Sunday night schedule for next season. While he admits to spending "way over what what I get" from NBC for the 7:30-8:30 p.m. series, he seemed enthused about the prospects of being presented for the first time on video in color.

"I've been living with color since '32—a world I've lived in longer,

(Continued on page 46)

Robt. Moses Clarifies Entertainment Aspects For the N.Y. World's Fair

New York.

Editor, VARIETY:

An article in your issue of March 15th is based upon the supposition that we are not interested in amusement at the 1964-1965 New York World's Fair and are concentrating solely on industrial and foreign exhibits. This does not represent our position.

The Fair's final consideration of proposals for amusement features had to be delayed until we could determine what portion of the grounds would be used for such enterprises. This determination is now being made.

The most expensive amusements or, if you please, entertainments, will be part of the industrial exhibitions and in some foreign pavilions. Here the exhibitors can afford to put on good shows in the way they do on television, radio and the live industrial musicals, not to make money directly, but to

Continued on page 66)

Gene Barry's Nitery Bow

Gene Barry, lead in the "Bat Masterson" teleseries, is starting on a nitery tour.

His first date will be at the Lotos Club, Washington, April 20 for 10 days.

Vichey May Sell NC?

Unconfirmable but strongly reported is the possible return of Marks Levine as head of National Concerts, which he sold to Luben Vichey about seven years ago. Under a proviso in his contract Levine was obliged to stay out of concert business for five years though of late he has been active as a consultant to various orchestras and organizations.

It is believed Levine holds an option to buy, but terms are unknown.

Behan's One-Niter In Saloon (Where Else?) A Leprechaun Act

Brendan Behan is continuing the vogue set by several writers at the Blue Angel, N.Y., which seems to be on a literary kick. With the present trend, bonifaces Max Gordon & Herbert Jacoby, will look at library references before they consider hiring anyone. In the last two shows, they had Woody Allen, who has been writing for television, followed by Jack Douglas, who has been in the stalls with several comedy tomes. Now on a one-nighter, going into St. Paddy's Day, playwrite Brendan Behan gave a picturesque and unusual performance that delighted one of most crowded houses at the Blue Angel since Shelley Berman played there.

Keeping the house waiting for about one-hour, Behan first made the nitery rounds by stopping at the Village Vanguard to catch Gerry Mulligan with whom he'll appear in Alex Cohen's "Impulse." He arrived to one of the biggest salvos, starting at the door. He shook hands with Enrico Banducci, the hungry i (San Francisco) owner who had been threatening to sue him

(Continued on page 66)

FAIRS PUT $$ SQUEEZE ON HAWAII POLITICOS

Honolulu, March 21.

A group of Fair-minded boosters are urging legislature to ante up $500,000 so Hawaii can participate in the Seattle exposition and up to $1,000,000 for all-out participation in the New York World's Fair. Some tradesters predict the budget-harassed politicos will adopt a "Let George Do It," the George referring to commercial business and the several carriers that link Hawaii with the mainland.

Meanwhile, the State's faced with the problem of taking over —for the first time the so-called "50th State Fair," hitherto staged by the Honolulu Junior Chamber of Commerce.

PAUL ANKA

Says: "Thanks DINAH SHORE for this wonderful kudo." DINAH SHORE announced to 43,000,000 TV viewers.

"PAUL ANKA has sung in almost every major country in the world—to standing ovations. He has given added proof to the old saying '. . . music is the universal language' and that teen agers scream the same way everywhere."

Russo Show Biz To Crowd Paris

Paris, March 21.

The Russian show biz cultural offensive will be strong here this spring and summer. It is also a part of the cultural exchange programs between France and the USSR. In April, the Moscow Music Hall installs itself at the 5000-seater Palais Des Sports, followed by the Kirov Ballet of Leningrad, the Moscow Vachtangov Theatre and a folk group of 200 dancers and singers at the Soviet Exposition due in September.

France also will send a theatre group to Russia, Marie Bell with "Phedre," Marcel Marceau, singer Colette Renard, and the choral group of The Nine Companions of Song.

The U.S. will send the ANTA Theatre Guild with three plays, "The Skin of Our Teeth," with Helen Hayes," "Glass Menagerie" and "Miracle Worker," plus private appearances of the N.Y. Off-Broadway group, The Living Theatre with "The Connection," "Many Loves," "Jungle of the Cities" and "West Side Story."

U.S. Not Neglecting Its Culture—Geo. R. Marek

New York.

Editor, VARIETY:

"U.S. Lags on Culture," says a headline on P. 1 of last week's VARIETY. This curious statement is attributed to Isaac Stern and he was supposed to have made it before the Albuquerque Civic Symphony.

I have very great respect for Mr. Stern's interpretation of the Beethoven Concerto, but somewhat less respect for Mr. Stern's interpretation of our cultural climate. Such oversimplified pronouncements seem to me dangerous, and I am getting a little tired of the derogation of our country in favor of praising the miracles that the Soviets and other countries are supposed to perform for culture.

What is this thing called culture? Is it a concept which exists isolated in a rarefied atmosphere or is it part of life itself, that life of the citizen which is inextricably bound to freedom, to competitive development, to expression of criticism, to a choice by the public of what it wants and what it doesn't want?

It is not true, in my opinion, that we are doing nothing for culture.

(Continued on page 77)

An Agile 88

Rome March 21.

A sensation here in its Italian adaptation is the Henry James story, "The Aspern Papers." Part of the elderly former mistress of the long-dead poet is played by Emma Grammatica, herself the grand old lady of Italian legit. At the close of Act II each performance she falls to the ground, flat on her face, to the dumbfoundment of the audience.

Actress Grammatica is now 88.

'The Consul': What Does It Prove?

By GENE ARNEEL

A new plateau in home toll telecasting was reached this week as International Telemeter offered its clients in West Toronto a taped version of Gian-Carlo Menotti's "The Consul." A week's run (once nightly, two matinees) began last Thursday (16), with the viewer called upon to deposit $1.50 in the coin box for a one-time living-room exposure.

The lyric drama is offered in its entirety, just as Menotti composed it, with a couple of five-minute intermissions as he has designated and with the end of each break signalled by a buzzer as in any legit theatre.

The legit effect was further strived for via the circulation of specially-printed copies of Playbill.

This N. Y. VARIETY reviewer caught "Consul" in advance of the Etobicoke run but reputedly under the same conditions as obtaining with Canadian subscribers. A home-sized television set in the Telemeter office in New York received the play through taped transmission.

Menotti's "opera" remains a powerful work as so effectively sung by Patricia Neway repeating the lead assignment she enacted in 1951 on Broadway. Norman Kelley, Regina Sarfaty, Chester Ludgin, Evelyn Sachs, Leon Lishner and others in the cast, under the splendid direction of Bill Butler and William A. Graham, provide a vivid performance of the grim but not depressing story.

But the observer is given to wonder, whose cup of tea is this singing saga of oppressed and frustrated people in a European police state? It's an extremely specialized property for a limited art-bent audience. Certainly it isn't run-of-the-mill programming found on conventional advertising-supported video, though it's asked in the trade if this differs notably from "Play of The Week" and other highbrow trys on regular tv.

Give Telemeter a pat on the back for departing from the past pattern of features and ice hockey. But, also, let's ask a question. Lofty as it is, is "Consul" really too far ahead of what the NTA syndication offers on the regular tv outlets? Even the commercial interruptions couldn't impair, say, "Iceman Cometh." Telemeter plans to continue with fine programming, whereas possibly NTA might run into economic roadblocks. Meanwhile, there have been "Iceman," "Waltz of the Toreadors," "No Exit," etc.

View from Local Etobicoke Scene

Toronto, March 21.

Transplanting "The Consul" from stage to the black-and-white 21-inch screen of tollvision is reminscent of regular tv but packs a special wallop. For this Telemeter "theatre in the home" production, Patricia Neway sings the role she created on Broadway. (She is currently in "The Sound of Music.")

"The Consul," which has been seen in a score of countries and been translated into 12 languages, follows the Menotti story-line completely in three acts and six scenes. Five sets were built with six cameras and three mike booms used in the final taping. (The 38-piece orchestra, conducted by Werner Torkanowsky, is never on-camera.)

As in the play version, John Sorel (Chester Ludgin), an underground member, is pursued to his home by secret police and hides while they interrogate his wife and his mother (Evelyn Sachs). Sorel later emerges and advises the women to seek the aid of the consulate to obtain exit visas and meet him later across the border.

At the consulate, Magda is confronted by the secretary (Regina Sarfaty), who goes by the rule of the book. From there on, the futility and frustration of waiting for months. When Sorel returns at his own peril to be with her—and is captured—Magda returns to her apartment and turns on the gas and dies but not before singing the "dream" sequence.

Star, principals and bit singers were in excellent voice. Acting was superior with special bows to Patricia Neway, Chester Ludgin, Regina Sarfaty, Evelyn Sachs and Norman Kelley.

"The Consul" is the first of four plays to be presented over Trans-Canada Telemeter in the next seven weeks. Skedded is Carol Channing in "Show Girl" for week of April 2; Anne Meacham in "Hedda Gabler," week of April 20; "An Evening with Edith Piaf in Paris," week of May 4.

While "The Consul" is on Channel 5C of Trans-Canada Telemeter, Etobicoke subscribers are given the choice—at $1 per performance—of "The Wackiest Ship in the Army" on Channel 5A and "It Started in Naples" on Channel 5B. Stressed that films are full running time and that they—and "The Consul"—are not interrupted by commercials.

McStay.

3/22

VARIETY

Subscription Order Form

Enclosed find check for $.....

Please send VARIETY for ☐ One Year ☐ Two Years ☐ Three Years

To .....
(Please Print Name)

Street .....

City ..... Zone.... State.....

Regular Subscription Rates

One Year—$15.00 Two Years—$28.00

Three Years—$39.00

Canada and Foreign—$1 Additional Per Year

VARIETY Inc.

154 West 46th Street New York 36, N. Y.

VARIETY

Trade Mark Registered

FOUNDED 1905 by SIME SILVERMAN; Published Weekly by VARIETY, INC.
Syd Silverman, President
154 West 46th St., New York 36, N. Y. JUdson 2-2700
Hollywood 28
6404 Sunset Boulevard, Hollywood 9-1141
Washington 4
1202 National Press Building, STerling 3-5445
Chicago 11
400 No. Michigan Ave., DElaware 7-4984
London, S.W.1
49 St. James's Street, Piccadilly, HYde Park 4561-2-3

SUBSCRIPTION Annual, $15; Foreign, $16; Single Copies, 35 Cents

ABEL GREEN, Editor

Volume 222 120 Number 4

INDEX

Bills	67	New Acts	67
Casting News	74	Night Club Reviews	68
Chatter	78	Obituaries	79
Film Reviews	15	Pictures	3
House Reviews	62	Radio	25
Inside Legit	72	Record Reviews	56
Inside Pictures	19	Frank Scully	77
Inside Radio-TV	55	Television	25
International	13	TV Film	30
Legitimate	70	Television Reviews	35
Literati	77	Unit Reviews	67
Music	56	Vaudeville	62
		Wall Street	24

DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$15 a year. $20 Foreign.

DO-IT-OURSELF CENSORSHIP

Japan, Hong Kong Take Top Awards At Eighth Asian Fest in Manila

Hong Kong, March 21.

The eighth Asian Film Festival, held in Manila, is now history. Japan and Hong Kong swept the major awards by winning the coveted best picture and best actress awards, respectively. However, criticism has been leveled by some sections of the Chinese and English press in the Colony at the fest jurors' decision in giving Mandarin actress Lin Dai her third "Oscar," called the Golden Festival Award at this festival. This was for her role as a dancer in the film, "Les Belles," one of three Shaw entries. It's contended by these that the role did not require much acting.

Incidentally, Lin Dai was once considered for a role in the Hollywood film "Other Side of the Coin." Although it was expected to do so, India did not formally apply for fest membership. So when the festival is held next year in Seoul in May, Indian films may still be shown only as guest entries.

One important decision was reached at the festival. This concerned the Japanese announcement to receive 25 trainees from the "underprivileged" film-making Asian nations who will go through a course in film production for six months to one year. The Japanese will pay them while they study. Move is interpreted as a smart, timely one by the Japanese in showing their desire to enhance the standards of the film industry in these countries which also exist as markets for Japanese photographic equipment.

What is likely to occur in the near future is a gradual easing of Japanese restrictions on Asian-made films which to date are classified as foreign and so come under the foreign quota in Japan.

See Gene Picker As Indie Prod.

Hollywood, March 21.

Eugene Picker is expected to enter independent film production here following a month's vacation in Europe. Former prez of Loew's Theatres cannot, under the terms of his severance agreement, engage in exhibition for five years.

Picker has been resting pro tem at the home of his brother Arnold at Golden Beach, Florida.

He had been offered but sidestepped the presidency of the Congress of Exhibitors.

FEDERAL TAXATION UNFAIR TO 'PEAKS'

Hollywood, March 21.

Claiming that artists in film and teevee industry have six to seven years on top and then may go beaging for work, Gordon Stulberg, Columbia veepee and assistant secretary, told L.A. Lawyers Club that federal government's tax structure doesn't "take sufficient account of creative heights and depths in the life span" of entertainment performers.

He commented depreciation allowances in certain businesses, like oil and others, are taken into account, but not for actors and actresses whose peak earnings are limited by the very nature of the industry.

Stulberg pointed out that to beat situation taxwise, artists have three alternatives as recourse today:

(1) Establish "tax shelter" abroad by taking up residence in low-tax country such as Switzerland.

(2) Deferred compensation which must be worked out with Internal Revenue.

(3) To become independent producer.

Col exec also held "the lawyer who can become a confidant not only buoys up client but also serves his interests most effectively." He added, that when an attorney gives his client advice he should stick to it regardless of client's temperament.

Animal Lovers, Ahoy

American Humane Assn., which watches over the treatment of animals in show business, provides the boxscore.

Theatrical and television films last month had on the "casting" rosters 1,159 horses, 16 mules, 80 cattle, 19 dogs, three goats, 39 chickens and 12 ducks.

So Who Says Subtle Film Over-Taxes Levine's 'Sell'?

Unusual interest is mounting in the Manhattan picture trade, and especially the import fraternity, anticipating the Italo "The Women" (La Ciocciara), set for American preem in mid-April at the Sutton Theatre, N.Y.

Explanation is that Joe Levine, the Boston Barnum identified with anything but "artie" entries, has U.S. and Canadian rights to the Sophia Loren-starrer, marking his bow in the art field. Hence the buzz being generated. Will the association, admittedly incongruous, have adverse effect on the boxoffice? The Embassy Pictures topper himself maintains it shouldn't, naturally, but that doesn't obviate the question mark hovering about.

The Sutton showcasing should prove the definitive test, since newspaper ads won't have Levine ducking his responsibility. Showman's name, it's been decided, is to boldly emblazon blurb copy for all to see. This gives speculative rise to how widely known is Levine and his penchant for spectacles among art film buffs. And secondly, will bias win out among

(Continued on page 19)

Hirsch & Co. Analysis: Fiscal 1961 Deriving Small 'Spartacus' Gain

"Spartacus" got off quite well in the big locations but is not getting "equal appraisals in the second run of middle-sized cities." And for this reason the picture, along with the accounting treatment, may contribute little or nothing to fiscal 1961 for Universal, according to Hirsch & Co.

Earlier indications were that "Spartacus" would mean a major hypo to U earnings in the current year.

Hirsch says the epic should be "a much more substantial earnings factor in subsequent years."

Wall Street outfit is doing a sizeup of Decca and mentions U, financier - distributor of "Spartacus," because it's substantially owned. Theory is that Decca

(Continued on page 77)

TOA WANTS CODE TRULY RESPECTED

Washington, March 21.

In an unprecedented move for self-censorship, the Theatre Owners of America board yesterday (Mon.) authorized an exhibitor committee to advise TOA members as to the "matter and content" of all films in advance. Details of how the group will operate are, for the time being, high in the air. E. D. Martin of Columbus, Ga., who heads Martin Theatres, has been named chairman of that committee; he already chairs the censorship group.

The TOA resolution adopted by the 75-member board at its mid-winter meeting also called on the production code to expand its caution before passing films hereafter.

Concerned about U.S. Supreme Court's Times film censorship decision, TOA wants to nip state and local censor boards in the bud by exhibiting nothing requiring censorship at such levels

The resolution called on TOA members to "support and respect" the production code. The exhibitor organization wants to work closely with the motion picture assn: TOA prexy Albert M. Pickus of Stamford, Conn., slated a meeting with MPAA prez Eric Johnston to discuss tightening the code.

In its resolution, TOA's board said the organization "adheres unequivocally to the principle that the motion picture medium is entitled to the full protection offered by the federal constitution and believes that any invasion of that constitutional protection is offensive, not only to the interests of the motion picure industry but to the basic philosophy underlying our American way of life."

The section of the resolution applying to TOA's own plans read: "TOA does recognize a broad responsibility to provide the theatre-going public with the means of determining for themselves and for their families the desirability of seeing a given motion picture. Accordingly, TOA resolves that it will establish a system which will offer information to its members concerning the subject matter and content of all motion pictures available for exhibition, to the end that the members of TOA shall make such material, and any other perti-

(Continued on page 17)

Arnold Grant Sells Out; See Gene Picker's Cousin Exiting Loew's Chain

Arnold M. Grant, director of Loew's, has sold out his entire block of stock in the theatre-hotel company. This has been taken as an indication that Grant will relinquish his association with the company. He's a cousin of Eugene Picker, who recently bowed out as president of the company.

Grant disposed of 10,500 shares of Loew's, this amount being all he held. He has been known right along as a "Picker man" on the board.

Query for Trade: Is It The Hard-Ducat Aura That Makes Them Flock to Grind Run?

By VINCENT CANBY

To paraphrase United Artists' ad campaign, the fiscal story of "The Alamo" might be told this way: "The roadshow which became a grind show – the grind show which became a smash."

And thereby hangs a tale, and a subject for debate when distribs get together these days to what extent does the non-smash roadshow launching of a pic add appeal and prestige to the film when it subsequently goes out in general release?

John Wayne's multi-million dollar slice of Texas Americana, something of a disappointment in its premiere roadshow dates last fall, has now moved into a boffo general release in the domestic market. UA veep William Heineman expects it eventually to roll up the biggest domestic gross ever brought in by a UA film in 35m. general release.

The exec won't tie himself down to a specific domestic rental prediction right now, but if what he says is true, "Alamo" will be doing better than the estimated $7,500,000 brought in by the 1956 UA release, "Trapeze" and the $7,200,000 brought in by "Some Like It Hot" in 1959.

The grand-daddy of all UA grossers, of course, is Mike Todd's "Around The World in 80 Days," which earned an estimated $22,000,000, but this was through an entirely successful roadshow playoff, plus general release.

When queried as to whether he thinks the 17 roadshow dates which preceded "Alamo" added a certain extra "want-to-see" to the general release now, Heineman says candidly, *"I wish I knew."*

Every One Separate

His point is that every picture is so much of an individual proposition that Monday morning quarterbacking—at least on this aspect of the matter—is of no value. Non-UA industryites suggest, however, that the nature of the pic—an unsophisticated, historical adventure yarn—made it a natural for the mass audiences who are not necessarily the backbone of the roadshow patronage.

UA now has 410 35m prints on the pic at work, plus 60 70m Todd-AO prints with which the film's

(Continued on page 17)

Blacktie Shopping Center

Philadelphia, March 21.

Philly exhib Melvin Fox launches his new Levittown (N. J.) 1,200-seater, the Fox Thursday (23) with a black tie showing of "Alamo."

House, in the Levittown Shopping Centre, cost $500,000 and is equipped for 70m projection. It's named for Fox pere (Jacob, still active in local film trade).

Metro-Gaumont Longterm Deal To Coproduce

Metro this week entered a coproduction deal with S. N. E. Gaumont of France. Gaumont's Alain Poire will be exec producer and with the participation of established French performers and directors. Pact is a long-termer calling for several features a year, all to be made in France and distributed by M-G worldwide with the exception of France and Belgium, where the rights are held by Gaumont.

Details were worked out by Joseph R. Vogel, M-G president, Robert H. O'Brien, v.p.-treasurer, and Maurice Silverstein, v.p. of Metro International. Execs have been on the Continent the past week in quest of product, mainly via the coproduction route.

According to homeoffice sources, the agreement with Gaumont is the most elaborate foreign tieup entered into by M-G, calling for many high-budget projects.

Catholic Quip: Justices' Decisions Read Like Classical Anthologies

Boston, March 21.

"It must be argued, however, that once we place films in the free speech category they should have the same rules applied to them as to other free speech areas *except where compelling reasons could be found to give them some unique quality.*" The Pilot, official newspapers of the Catholic Archdiocese of Boston, said in an editorial, "No Advance," recently.

"The Court gave no hint of why films should be singled out for 'prior restraint' except the suggestion that it was convenient—but that much could be said of books and television. In this way the film as a medium of expression is given a special kind of restriction not applied to others and no reason is supplied by the Court. This is

(Continued on page 19)

'Porgy' & Bess' On Shelf in U.S.

Samuel Goldwyn's "Porgy and Bess," which has been less than the boxoffice success initially hoped for in the domestic U. S.-Canada market, has been withdrawn from release. Decision to take the Gershwin musical out of the market was made by Goldwyn, and Columbia, the distributor, is going along with the idea.

"Porgy" has played about 2,700 United States dates, meaning lots more to go. It ran afoul of the Dixie segregation fight, Negroes there being unable to see the all-Negro film.

Undoubtedly the picture, which is strong abroad, will be re-entered in the States in the not too distant future and with a new sales and promotional push.

WALLIS LOCKS DOOR TO HIS 'NITE'S WORK'

Representatives of VARIETY, DAILY VARIETY, Time and Newsweek have been barred from advance screenings of "All in a Night's Work" by producer Hal Wallis. Latter sent the notice to Paramount, distributor of his product.

Wallis is believed vexed because of these publications' downbeat notices on his previous feature, "G. I. Blues."

MGM Merges '3d Reich' Into Rotha's Nearly Completed Hitler Documentary

Metro, which bought the film rights to William L. Shirer's nonfiction bestseller, "The Rise and Fall of the Third Reich," last December, has entered into a joint distribution agreement with Real Film of Hamburg for the documentary about Adolph Hitler which Paul Rotha has been putting together for Real.

Rotha, who has been assembling and editing the footage for producer Walter Koppel, said in New York Monday (20) that he expected his film to be ready for screening in June and that Shirer will be one of the three narrators. Rotha was en route back to Hamburg from Hollywood where he showed the pic to Metro execs. Shirer will probably also contribute to or supplement the narration already written by Rotha. Film will be known by the title of the Shirer book.

Metro will have distrib rights to English-speaking markets and other territories, with Real having rights for Germany and some other European territories.

Rotha has been acquiring footage for the pic from both sides of the Iron Curtain for the last two years.

Puns Yet

Chicago, March 21.

Part of the wall of a four-story building being demolished fell on the Surf Theatre here cutting off electrical power. House lost only the Sunday matinee.

First light to flicker back on was the title on the marquee—"Never on Sunday."

'El Cid' Battle Scenes Prove Biggest Come-On for Spain's Orange Coast

Peniscola, Spain, March 21.

Film producer Samuel Bronston has done for Spain's Orange Blossom Coast what travel groups and government tourism in Barcelona and Valencia have been aiming at for years—to kick up a tourist storm during sun-kissed winter months.

This neat little trick was accomplished last month when the Madrid-based film-maker sent his motorized production unit to the ancient peninsula town of Peniscola.

On February 4, word went out up and down the Valencia-Barcelona coast that director Anthony Mann had commenced thundering battle sequences between Ben Yussuf's untutored hordes and the valiant armies assembled by Spain's 11th Century hero, El Cid, for the prized conquest of Valencia.

Within a matter of days, thousands of tourists began trekking to Peniscola for the biggest free show any film producer ever unintentionally provided, to create a traffic and migrant population problem no one in the Bronston Organization had forseen.

Not only did Mann strain to clear ogglers from out of camera range, but mobs of fans dogged the footsteps of Charlton Heston, who plays El Cid, throughout the shooting day.

Special contingents of Spain's motorized police rushed cooperatively to the location site and cordoned off every primary artery giving access to the town. But special excursion bus loads of tourists continued to pour in from points as far inland as Madrid, Zaragoza and even Andalucia.

How El Cid saved Valencia, and probably all of Europe, from Ben Yussuf's well-organized Moslem forces back in the 11th Century, is being re-enacted in this little picturesque town founded by the Phoenicians in the Second Century B.C. This magnificent decor had been used in the past for Luis Berlanga's "Calabuch," more recently

(Continued on page 24)

'Films Lack Help College Courses Could Provide'

Oldtime industryite Arthur Mayer is making a pitch for the establishment of courses in the history, technique and appreciation of motion pictures at all American colleges.

Speaking recently at the Vanderbilt Film Symposium at Smith College, Mayer said that the colleges of the U.S. can be of inestimable value in building up support for quality productions. "No institution of learning," he said, "would for a moment consider functioning without courses in fiction, poetry and drama, but the great majority of colleges pay no attention to motion pictures."

Mayer pointed out that with 44,000,000 people attending films weekly and approximately five times that many watching pix on tv, "it would appear fully as important, if not more so, that motion picture courses be conducted at every college in the U.S."

Mayer contended that where an open market prevails and where the public pays the bill, as it does for films and not for tv, a country will get as good entertainment and art as it deserves.

"A sluggish, apathetic people," he said, "will be satisfied with sentimental, escapist movies or those concerned excessively with sex. A strong, virile nation will demand and receive films warm with humanity, tenderness and innate decency."

He indicated that if the screen version of "Lolita" becomes profitable, this is the type of picture that will increasingly dominate our screens. However, if a film, such as "Sons and Lovers" proves a success, "we will have more pictures of this high quality." Mayer's point is that the colleges of the country can be of great help in building up support for productions of the calibre of "Sons and Lovers."

BRONZE-NAME DONORS

$1,000 Gets You Immortal Billing At Film Museum

Hollywood, March 21.

Hollywood Museum Associates, set up to raise funds for upcoming Hollywood Motion Picture & Television Museum in addition to coin made available by Los Angeles County, has sent out invitations to 200 community, film and television leaders to become founder-members of organization at $1,000 a throw.

Members will have their names inscribed in bronze on Wall of Honor of the rotunda of planned $4,000,000 museum.

Founder members already signed include Desi Arnaz, Bing Crosby, Robert Cummings, Justin Dart, Walt Disney, Ralph Edwards, A. E. England, William German, William Goetz, John Guedel, Eric Johnston, Sol Lesser, Dore Schary, M. B. Silberberg, Frank Sinatra, Charles Toberman, Jack L. Warner and Jack Wrather.

MASS. FUND CLARIFIES ITS POSITION IN PAR

Boston.

Editor, VARIETY:

We were naturally interested to read your article on Page 3 of the March 15 issue of VARIETY, under the headline "Massachusetts Investment Trust Credited for Sharp Paramount Rise." We interpret your article to mean that the publication of the Annual Report of Massachusetts Investors Growth Stock Fund showing a purchase of 25,000 shares of Paramount Pictures has caused *other investors* to look closely at Paramount and subsequently to bid the shares up to the $80 level. It is quite possible that this is correct.

On the other hand, it has occured to us that some of your readers might misinterpret your article as meaning that purchase of the stock by Massachusetts Investors Growth Stock Fund itself had driven the stock to $80. Actually we now hold 35,000 shares in Massachusetts Investors Growth Stock Fund, 25,000 of which were purchased last year at an average price of $55.50 and 10,000 of which were purchased this year at an average price of $57.62½. We have not purchased any Paramount stock since Feb. 9, and therefore have played no direct part in the increase in the price of Paramount stock over the last month. We thought it might be interesting to you to have this information.

VARIETY has always been required reading for our industry specialist who has responsibility for the entertainment industry. You are to be congratulated on the remarkable job which you do in following and reporting on every aspect of show business.

John L. Cooper
(Director, Massachusetts Investors Growth Stock Fund Inc.)

Universal's $1.09 Pace

Further accenting its robust condition, Universal reported a first quarter net of $1,000,653, equal to $1.09 per share. That's under the comparable period last year. Like '60 quarter had "Pillow Talk" and "Operation Petticoat" momentum.

First quarter of '60, it happens, notched a $1,857,039 net, or $2.03 per share.

U. S. to Europe

Gideon Bachman
John Gielgud
Lena Horne
Betty King
Henry Levin
Frederick Loewe
Claude C. Philippe
Francoise Pierrat
Simone Pierrat
Paul Rocha
Mo Rothman
Paul Steiner
Paula Trueman

Europe to U. S.

Hardy Kruger
Henri Langlois
Art Lund
Arthur Penn

Larry Tisch to Israel; Film-Chairs Hasolelim

Laurence A. Tisch, chairman of Loew's Theatres and chairman of the 1961 campaign for the motion picture-amusement division of the United Jewish Appeal of Greater New York, off to Israel this week in connection with the community settlement of Hasolelim, in the valley of Galilee.

Division recently adopted Hasolelim as a new project, this being to provide housing, farming and other benefits for immigrants to the town.

Amusement drive last year, as spearheaded by Paramount president Barney Balaban and Metro counsel Irving Greenfield, raised $629,202.

Diversify, Yes; But in Show Biz, Columbia Credo

Hollywood, March 21.

Columbia Pictures diversification will be limited to interests identified with the entertainment biz, Abe Schneider, prexy, stated yesterday before entraining for Gotham after a month's studio visit.

"We're always examing things but we have never considered anything not identified with the entertainment world. It always has to do with showbusiness, something we know about rather than something strange and far afield."

Schneider averred there was no reason to differ from this policy now. He pointed to Screen Gems, TV commercials, TV station in Salt Lake City, Colpix Records and music companies (Columbia Pictures Music Corp. and Gower Music Corp. here and affiliation with Shapiro Bernstein in N.Y.) as typical of company's diversification policy.

Company is interested in Arc 120, but opinion is divided among execs who saw process at recent exhibition here as to its ultimate advantage. Feeling is general that money can be saved on developing prints which would give 70mm effect when screened with special lens. Since Columbia has no immediate plans for 70mm fix, negotiations are at a standstill.

Stanley Schneider, son of prexy, and Nat Cohn, h.o. exec who flew out here with Arc 120 principals, have returned east to make special study on savings, etc.

Leo Jaffe, exec veepee and treasurer, winged to Gotham yesterday. He also was here for a month. Gordon Stulberg, assistant secretary, planes out for NY today for week of high echelon confabs.

Revision in production plans for coming year will be announced in few days, including producers, properties, and titles.

On the lookout for new young talent, Col yesterday announced Gordon Carroll lining up with Gower plant as staff producer. Prior to that Arthur Hoffe was signed as producer and William Bloom has been on staff producer list prior to that.

L. A. to N. Y.

Peter Adams
Vicki Benet
Jerry Bresler
Mrs. Carl Brisson
Vivian Coleman
Joan Fontaine
Peter Glenville
Arthur Knight
Jackie Mason
Tom McDermott
Gardner McKay
Don Murray
Pat Notaro
Susan Oliver
Dick Powell
Andre Previn
Nicolas Reisini
Bert Richman
George Rosenberg
Meta Rosenberg
Gordon Stulberg
Bernie Tabakin
Walter Wood

N. Y. to L. A.

Walter Brooke
Frank Capra
Kitty Carlisle
Irving Drutman
Frank M. Folsom
Moss Hart
Herb Hellman
Jerome Hill
Jeff Livingston
Phil Regan

New York Sound Track

Spyros P. Skouras, prexy of 20th-Fox, and **Arthur B. Krim**, prexy of United Artists, last week issued a joint statement taking exception to details included in the March 8 VARIETY interview with producer-director **Robert Rossen** anent the latter's negotiations first with UA, and then 20th, on his now-shooting "The Hustler" (currently retitled "Sin of Angels"). UA had originally expressed interest in the package which was subsequently acquired by 20th. Said the Skouras-Krim statement: "We wish jointly to express our regrets that the statements made by Robert Rossen and printed in VARIETY on March 8 are inaccurate. Mr. Rossen erroneously described both his original dealings with United Artists and the circumstances under which the project was acquired by 20th Century-Fox."

Never at a Loss for Words Dept.: **Otto Preminger** was due in Philadelphia yesterday (Tues.) to talk before a luncheon meeting of the National Religious Publicity Council. His topics: (1) "Has the Motion Picture Production Code been violated? (2) "Crime, violence and sex in films," and (3) What religious forces might do to cooperate with the film industry."

Preparations for COMPO's April 10 dinner here honoring **Eric Johnston** continue apace. **Joe Hyams**, Warner publicity manager, has been named entertainment publicity coordinator, and **Mort Sunshine** is producing the dinner show . . . **Morris A. Altman**, formerly with Stern, Porter, Kingston & Coleman and a specialist in film accounting procedures, has been named controller of Astor Pictures International . . . Even if Astor Pictures' Italo import, "La Dolce Vita" is a smash hit in its hardticket premiere engagement here at the Henry Miller Theatre, where it opens April 19, pic will have to vacate the theatre by Oct. 4, when the legit play "The Caretaker" comes in.

George Seaton returns to the Coast later this week after seeing some shows. Partner **Bill Perlberg** went back over the weekend following the special exhib preem at Loew's New Rochelle last Friday (17) of "Pleasure of His Company." Both leave for Copenhagen and Stockholm in June for added scenes on "The Counterfeit Traitor," **William Holden** starrer, delayed by poor weather during last summer's shooting.

Beaucoup film-stage names at U's "Great Impostor" soiree at Joe Marsh's Spindletop eatery. For gimmick, a clutch of film celeb "impostors" (look-alikes) also showed up . . . That aquatic tiger touring cross-country for Continental Distributing's "Hippodrome" has an end-of-month date in L. A. on the Art Linkletter teleshow. Airing is April 13.

Alan H. Polkes, ex-Webb & Knapp, new viceprez with Loew's Realty Corp., to handle realty development for the circuit subsid.

For its film coverage of the air catch recovery of a space capsule, the United States Air Force has been awarded one of three special citations of achievement by the National Headliners Club. Presentation will be made here as the club holds its annual frolic April 8th.

Burl Ives set for U's "Spiral Road" . . . **Maria Schell** goes to Cannes, her starrer, "The Mark," being official British entry at the fest . . . Singer **Helen Kardon**, who film-preems in "Paris Blues," added to Yank contingent for the Cartagena Film Fest.

Publicist **Noel Meadow** carrying on a one-man crusade for support of an international film festival in Manhattan. He's had letters published in the Post and World-Telegram & Sun urging backing of a state legislature bill which would place such a fest under study, with a nine-man commission established to weigh the merits and figure costs and modus operandi.

Frank P. Rosenberg, after all that time on "One-Eyed Jacks," has gotten a producer's berth at Warners . . . Ad agency head **Charles Schlaifer** in Washington in connection with a report on a five-year study conducted by the Joint Commission on Mental Illness and Health. He's secretary-treasurer of the Commission . . . **Gordon Stulberg**, Columbia v.p. at the studio, in for homeoffice talks . . . **Frank Capra** will make "Pocketful of Miracles" on the Paramount lot, for UA release . . . **Mo Rothman**, exec v.p. of Col International, to London for huddles with **Carl Foreman** on releasing "Guns of Navorone" overseas, then to Rome and Paris.

Debbie Walley, young star of Col's "Gidget Goes Hawaiian," says she did all her own surfboard scenes in the pic, all "live-action" with only two process shots used for closeups . . . **Mike Mayer**, exec director of IFIDA, reports that the importer org has "wholeheartedly endorsed" the San Francisco film fest . . . **Martin Moskowitz**, assistant general sales manager of 20th-Fox, and **Abe Dickstein** and **Bob Conn**, members of the 20th "sales cabinet, spent most of last week conducting sales meets in Milwaukee, Chicago and Washington . . . **Rockwell Ames** handling west coast publicity on Continental Distributing's "Hippodrome" . . . 20th-Fox producer-director-writer **Irwin Allen**, who just completed "Voyage to The Bottom of The Sea," in town for talks with homeoffice execs.

Vincenzo Labella, technical adviser on 20th's upcoming "Francis of Assisi," in town . . . UA launched its long-range ad campaign on "West Side Story" with ads in Sunday (19) N. Y. Times. Pic doesn't open at the Rivoli until Oct. 18 . . . **Nelson Riddle** will score **Frank Capra's** "Pocketful of Miracles" for UA . . . **Peter Brook** is scheduled to direct "Lord of The Flies" for the indie Allen-Hodgdon Productions. Shooting is tentatively set to get underway in Puerto Rico in June . . . Janus Films' Italo import, "L'Adventura," has an April 4 date at the Beekman and Continental Distributing's "Saturday Night and Sunday Morning" an April 3 date at the Baronet.

Iowa-born French star **Jean Seberg** in town promoting her "new wave" hit, "Breathless" . . . **Joe Roth** of Atlantic Pictures will handle distribution of "The Teacher and The Miracle," U. S. rights to which were acquired by **Joe Green**, prexy of President Films.

Donald O'Connor, starred in "Wonders of Aladdin," added to the cast of **Joe Levine's** touring "Showmanship Caravan" teeupping here March 27. George Jessel previously set to toastmaster the Levine-exhib round-ups selling "Morgan the Pirate," "Thief of Bagdad," as well as "Aladdin."

J. D. Trop, head of Trop Films, is also **Jack Dunn Trop**, as author of the just-published "You Don't Have To Be Sick!", subtitled "nature's secrets for better health, longer life and more joyful" (Julian Press; $4.95). Book is interlarded with show biz references, with accent on the virtues of just "being able to lie down." Trop, until recently with NTA in the tv end of the operation, has a long show biz background. He deplores the athletes, weekend or regular, who "run." The "rest room" idea at Hillcrest Country Club in BevHills is a sample of what appeals to his concept of taking care of one's-self. He professes not to be a health bug and his commonsense advice on regimen (from food to work) supports that premise.

Joan Blackman replaced **Juliet Prowse**—now on suspension by 20th-Fox—opposite **Elvis Presley** in **Hal Wallis'** "Blue Hawaii" . . . **Victor Saville** exercised his five-year option, one pic annually, on Susanna York, who starred in his "Green Gage Summer" . . . **Martin Manulis** dickering with Joshua Logan to direct his 20th-Fox production, "Dooley," based on late Dr. Tom . . . American-International acquired screenplay of "The Maid and the Martian" from **Al Burton** and **Gordon Hunt** . . . **Howard St. John** with **Orson Welles** in UFA's upcoming "Lafayette" . . . **James Woolf** will produce "The L-Shaped Room," British bestseller by **Lynne Reid Banks**, for Warner Bros. . . . **Gant Gaither**, set to produce "No Bail for the Judge," angling for "My Six Loves," to star **Debbie Reynolds**, for his second Paramount pic.

Press handout from Paramount has it that **Hal Wallis** bought the rights to "Becket." But **David Merrick**, producer of the legiter, says no deal with anyone as yet but he's talking to two film companies . . . **Dean Martin** in for bow of "All in a Night's Work" . . . Par has re-established a booking office in Albany with **Fred Kloepfer** as booker.

MEN ONLY WED NON-WHITES

N.Y. News Hits Closed-Circuiting

N. Y. Daily News, in an editorial dated March 15, captioned "Closed-Circuit TV," observed:

"Nobody that we know of begrudges the New York Heart Assn. the $80,000 it collected from Monday evening's closed-circuit TV showing at Madison Square Garden of the Patterson-Johansson fight.

"There are those, however who question whether it is in the democratic (small d) tradition to permit these closed-circuit telecasts, with people having to leave their homes and pay to watch a production that comes over the air which belongs to everybody.

"The argument is a complex one, touching as it does on the whole pay-TV question, the rights and proper limitations of free enterprise, and so on.

"How about a reexamination of this whole closed-circuit matter, by the Federal Communications Commission and any interested committees of Congress?"

Toll-Presented 'Consul' Primes Playbill As N.Y. Atmosphere for Toronto

Trans-Canada Telemeter aired Gian Carlo Menotti's "The Consul" last week and this to its Etobicoke (W. Toronto) 5,000-plus subscribers with simulated atmospherics of Broadway theatregoing. For the going-out flavor (sans drafts, coughs, etc.), the paysee audience had a "theatre-in-the-home" Playbill, same in all respects as circulates in N.Y. legit houses.

With each copy mailed to subscribers, Telemeter enclosed a pair of also-simulated theatre tickets, informative in such whimsy vein as, "This ticket entitles you to park your car in your own garage free during the performance."

Idea for the Playbill promotion came from "Consul" co-producer Jean Dalrymple, with blessing of Gilman Kraft, publisher, who has an eye for reciprocal promotion value. (Etobicoke bonus readership, obviously, could also prove beneficial for Playbill advertisers.)

Miss Dalrymple figures to duplicate the gimmick for future attractions she's responsible for to the toll test, including Carol Channing's "Show Girl," current on Broadway and slated for Telemeter April 2; "Hedda Gabler," and possibly an Edith Piaf concert in May.

Never In Atlanta

Atlanta, March 21.

Ilya Lopert's Greek import "Never on Sunday" looks to reap an unusual publicity windfall here as a result of censor turndown. Distrib's appeal to Atlanta Library Board was due for coverage by CBS-TV cameras for an upcoming telementary the network is planning on subject of film censorship.

"Sunday" ran into veto over use of the word "whore." Similar objection to word "bastard" in "Tunes of Glory" resolved with pic's okay, so the betting is for "Sunday" to ditto.

Novins' Slant On 'Consul' Ratings

There's no rush about ratings with Telemeter in Toronto with "The Consul." Louis A. Novins, president of the home toll system, says he's deliberately going with the arty drama with the knowledge there'll be a specialized audience. He sees a "cumulative rating," what with the current engagement and future re-runs.

In contrast, the feature "Psycho" racked up such business that the film distributors are showing renewed interest in Telemeter. This Par feature took in $2,550, two weeks after it played the local theatre in Etobicoke. The theatrical exhibition drew only $2,241.

Meanwhile, "Consul" producer Jean Dalrymple relates that there have been talks with Zenith-RKO General about possibly exchanging programs. Latter is due for a test of its home toll system in Hartford. Nothing definite planned, just talk so far, about the swap.

Court Test of FCC Hartford Ruling

Washington, March 21.

Exhibitors fighting the RKO General Hartford pay-tv project will challenge the Federal Communications Commission's award in U. S. Court of Appeals here via Marcus Cohn, attorney for Connecticut Committee Against Pay TV. The move was disclosed by Philip F. Harling, chairman of the TOA anti-pay-tv committee in a report to the midwinter TOA board meeting here.

Harling challenged FCC's position that the RKO grant would be in the public interest. "We do not believe the public air waves can legally be subloined by private interests for private profit, and therefore FCC has no authority to make such a grant. We shall ask for a court ruling on these points, and, if necessary, carry our appeal right on up to the Supreme Court."

He said it was decided to go to court rather than ask FCC to review its Feb. 24 decision "in order to expedite a test of the basic issues."

UP TO 7,000 DATES FOR UA'S CHAMP PIC

With 1,250 prints of the Patterson-Johansson fight film now at work, United Artists expects to rack up between 7,000 and 7,500 bookings on the third P-J heavyweight title go-round. This would compare with 5,076 dates on the first Patterson-Johansson fight films and 6,106 on the second.

Principal reasons for the increased interest in this third bout, according to UA veep William Heineman were the first round knockdowns and the controversy surrounding the final count in the sixth (and last) round.

Heineman also reported in New York last week that 70% of the total potential bookings of the film were set in advance of fight night.

TESTIMONIAL NIGHT: IATSE TO 'SPARTACUS'

The Hollywood craft unions have bought out the L.A. Pantages Theatre for night of April 10 performance of "Spartacus." The technical chaps intend turnout as gratitude to the Universal-Bryna Productions pic for assertedly providing "more work for union members (in Hollywood) than any other picture ever made."

It's the International Alliance Coast locals' way of keeping the kettle boiling over the "runaway production" issue.

Charles Cohen Out

Charles Cohen is exiting as exec assistant to Richard Lederer, Warners ad-pub director, in what is believed to be an economy move.

Cohen has held promotional posts with various film companies since he joined the industry 25 years ago.

TABOO STRONG AS TO FEMMES

Miscegenation, a marriage between different races, is and has been big boxoffice on U. S. screens ("The World of Suzie Wong," "Sayonara," "Duel in The Sun," "Island in The Sun," to name a few), but is it a one-way street, open only to the white male?

U. S. filmmakers who have "fearlessly" detailed the love affairs of white males and alluring ladies of all other races have curiously shied away from giving the male reps of any of the non-white races the upper hand. Occasionally an oriental male has made it in miscegenation, but, until now, never the Negro male.

Race-and-rape was the boxoffice explosive factor that D. W. Griffith built into "Birth of A Nation" in 1915, the film industry's first blockbuster. The white actors under cork then were always the heavies with the lynching of the colored sergeant by the Ku Klux Klan offered as the proper way to protect white womanhood. In 1926 when Universal made its silent "Uncle Tom's Cabin" there was a good deal of implicit disapproval of white Simon Legree for trying to seduce black Liza, but there was less indignation on the thermometer than when the threatened victim was either Mae Marsh or Lillian Gish.

Situation is spotlighted by George Morris, prexy of Atlantis Films, who is now prepping the U. S. release of a six-year-old Italo film, "Anna's Sin" (Il Peccato di Anna). The film, set in modern Rome, tells of the love affair and marriage of an American Negro and a white woman.

As Morris points out, all films dealing with miscegenation until now have implied the acceptability of a white man-Negro woman situation, but stayed away from the Negro man-white woman bit. This Morris sees as a sort of holdover from the ante-bellum, plantation culture of the South which permitted a white man to have a Negro mistress but frowned on the reverse twist.

True, Harry Belafonte almost held hands with Joan Fontaine in "Island in The Sun," but nothing was consummated. There was also a suggestion of such an attraction in Belafonte's H-bomb drama, "The World, The Flesh and The Devil," but this too was inconclusive. ("Othello," being a classic is called an exception to the rule.) Situation was also touched upon in Jean Paul Sartre's "The Respectful Prostitute," though this was primarily social drama. ("Prostitute," being released this side by Times Film, is the subject of a censorship fight in Virginia where it has been banned as tending to incite to riot.)

Most miscegenation films seen here have focussed on the white man-Negro woman angle as in "I Passed for White" and in other "exposes." Recently Japanese males have been "upgraded" to the extent that they have been allowed to make love to white ladies ("Hiroshima Mon Amour," "Walk Like A Dragon," and the upcoming "Bridge to The Sun"), but Morris believes "Anna's Sin" to be a first as far as the Negro male is concerned.

As such, he expects it to "separate the men from the boys," that is the true liberals from the pseudo liberals. Picture caused no particular stir on the continent, but did give rise to a certain amount of controversy in Great Britain.

The distrib expects a similar reaction here, where the pic will go out in the dubbed version starting in April. Undoubtedly, the film will not get dates in a number of white theatres in the south, he says, but he expects wide circuit playoff elsewhere.

Mandel's RKO Staff Rally

RKO Theatre managers in N.Y. area huddled yesterday (Tues.) for rundown on spring - summer product and sundry operational matters.

Harry Mandel, circuit prez, presided.

Revised (Downward) Gate for Bout: Looks Like 470,000 Ducats, $2,400,000

Downward revisions look now to set final tally on closed circuit coverage of the latest Patterson-Johansson title bout at about $2,400,000 based on sale of some 470,000 tickets in 207 theatres and arenas. Overall TelePrompter ancillary rights (circling pix and radio, both domestic and foreign) are now seen hoisting ultimate take to very near the predicted $3,000,000.

Appears that Canadian attendance was the big disappointment, with bad weather blamed. Some locations in this country also suffered from the elements.

Despite less viewership this time, boxoffice will still show slight improvement over last fight because of higher average admission. (Second fight pulled nearly 485,000 payees for gross of $2,251,162.) Average admish this time was about $5 versus $4.70 for previous event.

Unofficially, TelePrompter sees the 207 locations sharing a near $1,000,000 gross, with Feature Sports, promoter of the bout, bagging close to $1,750,000 on percentage cut.

Columbia Diversifier

Gordon Stulberg, vp-assistant secretary of Columbia Pictures, is in Gotham from Coast for several days' confabs with homeoffice execs on plans for diversification by company into a number of new areas.

Exec will meld various links from a legal angle. Negotiations have been going on here for some time toward new move.

Champ Bout B.O.'s Dixie Variables

Atlanta, March 21.

Ralph Bridges, president of Famous Artists Inc., is trying to figure out just why the Patterson-Johansson closed circuit television fight showing did such tremendous business in Atlanta and flopped miserably in two other spots, Columbia, S.C., and Montgomery, Ala.

Telecast at Tower Theatre here drew 1,956 fight fans, who paid $11,340 with scale of $7.50, $6.50, $5.50 and $4.50. Capacity of theatre is 1,850. Seats were added to bring total of 1,956 payees, with some 50 putting out $5 for standing room. The $11,340 gross represents an alltime one-stand record for any attraction ever to play the Tower. It is estimated that at least 500 were turned away at door night of the fight.

It was a different story in Montgomery, where only 489 purchased $2,844 worth of tickets and rattled around in the 12,000-seat State Coliseum.

In Columbia's 3,000-seat Township Auditorium things were a little better, but disappointing. Take there was $3,950, which, Bridges says, was a break-even figure.

Bridges says reports he has from Savannah, Augusta and Charleston indicate fight did not draw well at all in this section of Southland.

An interesting sidelight of Atlanta showing was fact that only 54 Negro patrons bought tickets to see Patterson clobber the Big Swede in the sixth round and retain his championship. Floyd got a big hand however, from capacity crowd.

SELZNICK LAURELS IN BERLIN JUNE 29

The annual Selznick Golden Laurel awards will be presented June 29 in the course of this year's West Berlin film fest. Walter Dowling, U.S. ambassador to Germany, has been asked to make the presentation, with Eric Johnston, prexy of the Motion Picture Export Assn., participating in the ceremonies.

The awards, founded by David O. Selznick in 1949, are presented each year to those pictures and filmmakers deemed to have made the greatest contributions to international goodwill "while maintaining high cinematic artistry." U.S. films and filmmakers are excluded from eligibility.

Product in First Run Puts Disney at $42.62

Walt Disney stock on the New York Stock Exchange is back in demand, having hit a new high of $42.62½ per share, up from a low of $23.62½.

The issue seems uniquely dependent on feature releases and impressive to Wall Streeters is the fact that three of them are currently in first-run, these being "101 Dalmatians," "Swiss Family Robinson" and "Absent-Minded Professor." Last named looks to repeat the "Shaggy Dog" story."

High Court Nixes Appeal of 'Juan'

Washington, March 21.

U. S. Supreme Court on Monday (20) turned back an all-media campaign to have Times Film Corp. censorship case reheard. The high tribunal gave no reason for its refusal to reconsider its historic decision upholding the principle of prior censorship of motion pictures.

Three weeks ago Times lodged its petition for review of the 5-4 split decision handed down Jan. 23. Although the court rarely reconsiders its actions, the Times move was supported by a broad range of organizations representing communications media. List of those filing amicus curae briefs included Motion Picture Assn., American Book Publishers Council, Authors League of America, American Society of Magazine Photographers, National Assn. of Broadcasters and Playboy Magazine.

Although Justice Tom Clark in the majority opinion stressed the decision applied only to film exhibition, chief justice Earl Warren's dissenting opinion raised the bogey that all media might be subjected to prior censorship under the Times precedent.

In the actual case, Times sought to upset the section in Chicago's film ordinance which required submission of pix to police authorities before a license could be issued. Times went to court after it was denied a license for the pic "Don Juan."

SKOURAS AND PARTY HUDDLING AT STUDIO

Twentieth-Fox prexy Spyros P. Skouras and other top execs from the homeoffice left New York yesterday (Tues.) for a series of studio meetings in Hollywood.

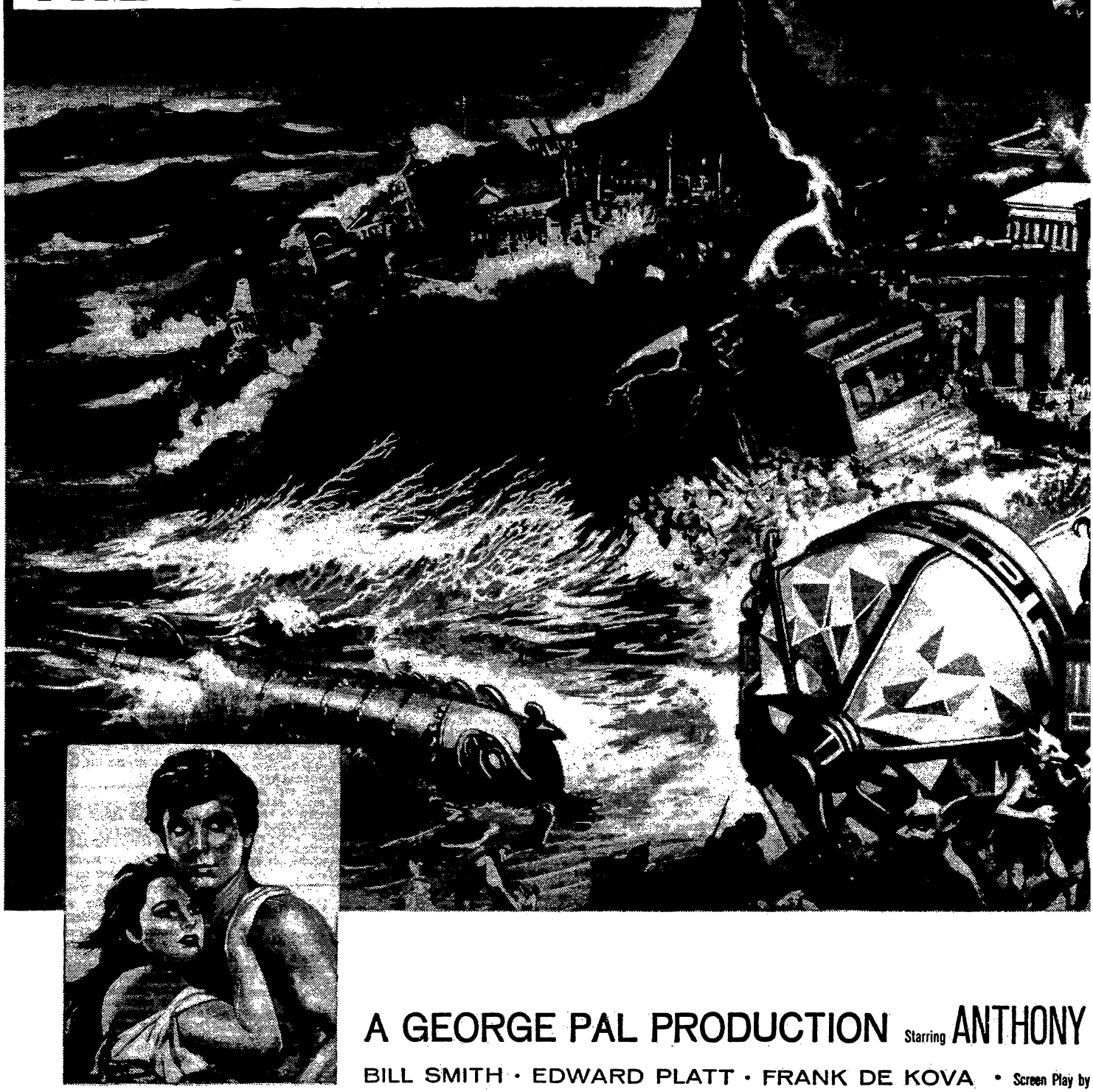
Accompanying Skouras were Murray Silverstone, prexy of 20th International; Joseph Moskowitz, veep and eastern studio rep; Charles Einfeld, veep in charge of advertising-publicity; Glenn Norris, general sales manager, and Donald Henderson, treasurer. Execs will confer with studio chief Robert Goldstein and screen new product.

Following the two days of meetings, Einfeld heads for San Francisco to check on plans for the world preem there later this year of "Francis of Assisi."

METRO-GOLDWYN-MAYER PRESENTS

ATLANTIS

THE LOST CONTINENT



A GEORGE PAL PRODUCTION Starring ANTHONY

BILL SMITH · EDWARD PLATT · FRANK DE KOVA · Screen Play by

THE MASTER OF SCIENCE FICTION,
WHO GAVE YOU THE TIME MACHINE and WAR OF THE WORLDS
GEORGE PAL, TAKES YOU ON THE STRANGEST
NOW—THE SPLENDOR, SPECTACLE and HORROR OF A WORLD LOST FOR CENTURIES
ADVENTURE YOU WILL EVER EXPERIENCE!

HALL · JOYCE TAYLOR · JOHN DALL
DANIEL MAINWARING · Based on a Play by SIR GERALD HARGREAVES · Directed by GEORGE PAL

CONTACT YOUR
M·G·M BRANCH
NOW!

New Pix Perk L.A.; 'Work' Whopping 23G, 'Professor' Smart $25,000, 'Gorgo' NSH $14,000; 'Alamo' Smash 18G, 3d

Los Angeles, March 21.

Three new pix are sparking L.A. first-runs here this week to give b.o. picture a brighter hue. "Absent-Minded Professor" is heading for a wow $25,000 opening round at the Chinese while "All in Night's Work" looms hotsy $23,000 in three theatres. "Sanctuary" is listed as good $19,000, also in three locations.

"Gorgo" is disappointing $14,000 or close in three houses. "The Entertainer" is rated dim in first general release at Iris.

"The Alamo" shapes smash $18,000 in third session at Hollywood Paramount to pace regular holdovers.

"Ben-Hur" leads hard-ticket films with stout $17,500 in 69th week at Egyptian. "Spartacus" is rated busy in 22d round at Pantages.

Estimates for This Week

Chinese (FWC) (1,408; $2-$2.40)—"Absent-Minded Professor" (BV). Wham $25,000 or near. Last week, "Suzie Wong" (Par) (13th wk), $9,500.

Warren's, Hollywood, Baldwin (B&B-FWC-State) (1,757; 756; 1,800; 90-$1.50)—"All in Night's Work" (Par) and "Breath of Scandal" (Par) Torrid $23,000. Last week, Warren's, Hollywood, "Great Impostor" (U), "Wings of Chance" (U) (2d wk), $9,300. Baldwin with Orpheum, Iris, El Rey, Loyola, Crest, "Sundowners" (WB) (1st wk, Crest 3d wk, others) "Facts of Life" (UA) (Baldwin, Loyola), "Four Desperate Men" (Indie) (3d wk, Orpheum, Iris), "Sunrise Campobello" (WB) (3d wk, El Rey; 1st wk, Crest), $21,500.

Wiltern, State, Hawaii (SW-UATC-G&S) (2,344; 2,404; 1,106; 90-$1.50)—"Gorgo" (M-G) and Calti-ki" (Indie). Thin $14,000 or close. Last week, Wiltern with Hillstreet, Pix, "Cry for Happy" (Col), "I'm All Right, Jack" (Col), $20,600. State, "Where Boys Are" (M-G), "Man Without Star" (U) (reissue) (2d wk), $3,200. Hawaii with Los Angeles, "Peyton Place" (20th) (reissue), "Circle of Deception" (20th), $6,800.

Los Angeles, Vogue, Loyola (FWC) (2,019; 810; 1,298; 90-$1.50)—"Sanctuary" (20th) and "Sniper's Ridge" (20th). Good $19,000 or less. Last week, Vogue, "Can-Can"

(Continued on page 22)

Key City Grosses

Estimated Total Gross

This Week $2,461,000
(Based on 22 cities and 257 theatres, chiefly first runs, including N. Y.)

Last Year $2,642,000
(Based on 23 cities and 247 theatres.)

'Gorgo' Sturdy $33,000, Toronto

Toronto, March 21.

Two-day blizzard dented big but new product is helping to some extent. Newcomers are "Gorgo," very solid in nine houses. "Dentist in Chair" in three spots shapes big. "Go Naked in World" at Loew's is rated big.

Holdovers include "World of Suzie Wong," in seventh frame, with no change in lusty biz, plus "Never on Sunday," in eighth frame, and "Cry for Happy," good in second stanza.

Estimates for This Week

Carlton, Danforth, Humber (Rank) (2,318; 1,330; 1,203; $1-$1.50)—"Dentist in Chair" (20th). Big $22,000. Last week, "Great Impostor" (U) (3d wk), Carlton only $8,000.

Century, Downtown, Glendale, Midtown, Oakwood, Odeon, Prince of Wales, Scarboro, State (FP-Taylor) (1,338; 1,059; 995; 1,084; 1,138; 752; 1,200; 684; 694; 50-90)—"Gorgo" (M-G). Fine $33,000.

Eglinton (FP) (918; $1.50-$2.50)—"Windjammer" (N-T) (13th wk). Good $6,000. Last week, $6,500.

Hollywood (FP) (1,080; $1-$1.25)—"Suzie Wong" (Par) (7th wk). Lusty $9,000. Last week, ditto.

Hyland (Rank) (1,357; $1-$1.50)—"Two-Way Stretch" (20th) (12th wk). Fine $4,500. Last week, same.

Imperial (FP) (3,343; $1-$1.25)—"Cry for Happy" (Col) (2d wk). Good $7,500. Last week, $12,500.

Loew's (Loew) (2,748; $1-$1.50)—"Go Naked in World" (M-G). Big $17,000 or close. Last week, "Misfits" (UA) (4th wk) $7,500.

Tivoli (FP) (935; $1.50-$2.50)—"Alamo" (UA) (19th wk). Good $4,500 in 4 days. Last week, $5,500.

Towne (Taylor) (693; (90-$1.25)—"Never On Sunday" (Lope) (8th wk). Fine $6,000. Last week, same.

University (FP) (1,360; $1.50-$2.75)—"Ben-Hur" (M-G) (66th wk). Okay $6,000. Last week, $7,000.

Uptown (Loew) (1,304; $1.50-$2.75)—"Spartacus" (U) (13th wk). Trim $8,000. Last week, $8,500.

Pitt Hot; 'Priest' Proud $15,000, 'Sword' Fat 10G, 'Exodus' Boff $18,000, 2d

Pittsburgh, March 21.

Helped by visit of Star Don Murray and producer Walter Wood, "Hoodlum Priest" is heading for a nifty $15,000 or over in first session at the Penn. Biz generally is shaping strongly this week. "Sword and Dragon" shapes pleasing on opener at the Gateway.

'Exodus" continues its torrid pace in second round at the Warner. "Great Impostor" looms good in fifth at Fulton while "World of Suzie Wong," also in fifth at Stanley is rated potent. "Spartacus" wound a highly profitable longrun at the Nixon with a big take.

Estimates for This Week

Fulton (Shea) (1,635; $1-$1.50)—"Great Impostor" (U) (5th wk). Good $6,000 after $7,300 last week.

Gateway (Associated) (2,100; $1-$1.50)—"Sword and Dragon" (Val). Sout $10,000 or near. Last week, "Cry For Happy" (Col) (2d wk), $5,900.

Nixon (Rubin) (1,760; $1.50-$2.75)—"Spartacus" (U). Finished a highly profitable 12-week run with big $13,000 for final stanza. House returns to legit until mid-May.

Penn (UATC) (3,300; $1-$1.50)—"Hoodlum Priest" (UA). Strong campaign helping this to sturdy $15,000 or over. Last week, "Gorgo" (M-G) (2d wk), $9,000.

Squirrel Hill (SW) (834, $1.25)—"Upstairs and Downstairs" (Indie) (3d wk). Fair $3,000. Last week, $3,700.

Stanley (SW) (3,700; $1-$1.50)—"Suzie Wong" (Par) (5th wk). Potent $9,500. "101 Dalmatians" (BV) opens tomorrow (Wed.).

Warner (SW) (1,513; $1.50-$2.75)—"Exodus" (UA) (2d wk). Lofty $18,000 after $20,000 opener.

'Village' Brisk $9,000, Prov.; 'Eichmann' 8½G

Providence, March 21.

Majestic's "Operation Eichmann" is rated okay here this round. "Village of Damned" looms good. Other stands, all on a holdover kick, are doing fairly well. State's third week of "Where Boys Are" is nice. Sixth round of "Suzie Wong" is rated solid at Strand.

Estimates for This Week

Albee (RKO) (2,200; 65-90)—"Village of Damned" (M-G) and "Tess of Storm Country" plus fight pix. Good $9,000. Last week, "Millionairess" (20th) and "Sniper's Ridge" (20th), $5,500.

Elmwood (Snyder) (724; $1.25-$1.75)—"Alamo" (UA) (6th wk). Fair $4,000. Fifth week, $4,200.

Majestic (SW) (2,200; 65-90)—"Operation Eichmann" (AA) and "The Unfaithfuls" (AA). Okay $8,500. Last week, "Tunes of Glory" (Lope), $7,000.

State (Loew) (3,200; 65-90)—"Where Boys Are" (M-G) and "Price of Silence" (M-G) (3d wk). Nice $7,000. Second was $11,000.

Strand (National Realty) (2,200; $1.25-$1.50)—"Suzie Wong" (Par) (6th wk). Nifty $7,000. Fifth was $11,000.

'Alamo' Mighty $21,000, Denver; 'Cry' Lusty 9G, 'Suzie' Brisk 8G, 6th

Denver, March 21.

Three new entrants here this session but only "Village of Damned," fine at Towne, looks up to hopes. "Savage Innocents" is rated slow at the Denver on initial round. "Alamo" is getting some support via addition of fight films and looms wow in third stanza at Paramount, almost same as last week. "Spartacus" shapes big in ninth round at the Aladdin while "World of Suzie Wong" is rated fast in sixth Orpheum week.

Estimates for This Week

Aladdin (Fox) (900; $1.25-$2.50)—"Spartacus" (U) (9th wk). Big $7,000 or near. Last week, $6,300.

Centre (Fox) (1,270; $1-$1.45)—"Cry for Happy" (Col) (2d wk). Fine $9,000. Last week, $12,000.

Denham (Indie) (800; $1.25-$2.50)—"Ben-Hur" (M-G) (49th wk). Strong $8,000. Last week, $7,000.

Denver (Fox) (2,432; $1-$1.25)—"Savage Innocents" (Par) and "Sad Sack" (Indie). Slow $9,000. Last week, "Gorgo" (M-G) and "Passport China" (Col) (2d wk), $6,000.

Esquire (Fox) (600; $1)—"World of Apu" (Harrison). Weak $1,600. Last week, "Millionairess" (20th) (3d wk), $2,000.

Orpheum (RKO) (2,690; $1-$1.25)—"Suzie Wong" (Par) (6th wk). Fast $8,000. Last week, $6,500.

Paramount (Indie) (2,100; 90-$1.25)—"Alamo" (UA) (3d wk). Powerful $21,000. Last week, $21,500.

Towne (Indie) (600; $1-$1.45)—"Village of Damned" (M-G). Fine $5,000. Last week, "Swiss Family Robinson" (BV) (12th wk), $4,500.

Cincy Crisp; 'Impostor' Tall $12,000, 'Robbery' 7½G; 'Pepe' Solid 7½G

Cincinnati, March 21.

This session's top newcomer, "Great Impostor," shapes smart at flagship Albee. Other first-runs, loom mostly fair to solid. "Pepe" leads in third week at Capitol. "Wackiest Ship In Army" is a sturdy holdover at Keith's. "Spartacus" exits after its 13th round at the Grand. Patterson-Johansson bout films are bolstering dualed "Blueprint For Robbery" and "Foxhole In Cairo" entry for an okay round at the Palace.

Estimates for This Week

Albee (RKO) (3,100; $1-$1.50)—"Great Impostor" (U). Stout $12,000 or over. Last week, "Suzie Wong" (Par) (5th wk), $8,000.

Capitol (SW-Cinerama) (1,400; $1.25-$1.80)—"Pepe" (Col) (3d wk). Solid $14,000 or near. Last week, $15,000.

Esquire Art (Shor) (500; $1.25)—"Never On Sunday" (Lope) (9th wk). Potent $1,300. Last week, $1,500.

Grand (RKO) (1,300; $1.75-$2.75)—"Spartacus" (U) (13th wk). Fair $6,500 in finale. Last week ditto. House resumes pop policy March 23 with "Sanctuary" (20th).

Guild (Vance) (300; $1.25)—"Man In Cocked Hat" (Indie) (3d wk). Mild $1,500. Last week, $1,400.

Hyde Park Art (Shor) (500; $1.25)—"Carry On Sergeant" (Indie). Oke $1,500. Last week, "Happened Broad Daylight" (Indie), $900.

Keith's (Shor) (1,500; 90-$1.25)—"Wackiest Ship" (Col) (2d wk). Good $7,500 after $9,000 preem.

Palace (RKO) (2,600; $1-$1.25)—"Blueprint For Robbery" (Par) and "Foxhole In Cairo" (Par). Patterson-Johansson fight films helping to okay $7,500. Last week, "Millionairess" (20th), $7,600.

Twin Drive-In (Shor) (600 cars, west side, 90c)—"Swiss Family Robinson" (BV) and "Valley of Redwoods" (20th). (subsequents). So-so $3,000. Last week, "Misfits" (UA) and "Pork Chop Hill" (UA) (subsequents), $2,600.

Valley (Wiethe) (1,200; $1.50-$2.50)—"Alamo" (UA) (13th wk-3 days). Okay $3,500 weekend windup of a good engagement. Last week, $5,500. "Exodus" (UA) follows.

Cold Clips Hub; 'Cry' Lusty $23,000, 'Village' Torrid 10G, 'Eichmann' 12G

Boston, March 21.

Bitter winter cold is hampering biz here currently. There's a fall-out all around as many of long runs are coming to a close. New arrivals are doing okay, with "Cry For Happy" solid at the Memorial. "Operation Eichmann" is rated timely at Paramount. "Village of Damned" shapes slick at Pilgrim.

"Exodus" is still going strong in 13th week on hard-ticket at the Saxon. "Where Boys Are" is okay at Orpheum in third round. "Pepe" is showing strength at Gary in fifth frame. "Ben-Hur" continues fine on moveover at Gary.

Estimates for This Week

Astor (B&Q) (1,170; $1.90-$3)—"Spartacus" (U) (21st wk). Okay $7,000 again with announcement of closing weeks. Last week, ditto.

Beacon Hill (Sack) (678; $1-$1.50)—"Tunes of Glory" (Lope) (13th wk). Good $5,000. Last week, $6,000.

Boston (Cinerama, Inc.) (1,354; $1.75-$2.65)—"Seven Wonders of World" (Cinerama) (reissue) (4th wk). Fine $12,000. Last week, $14,000.

Capri (Sack) (900; $1.80-$2.20)—"Ben-Hur" (M-G) (m.o.) (13th wk). Hep $6,000. Last week, $7,000.

Exeter (Indie) (1,376; 90-$1.50)—"Two-Way Stretch" (Indie) (4th wk). Perky $7,000. Last week, $8,000.

Gary (Sack) (1,277; $1.25-$1.80)—"Pepe" (Col) (5th wk). Peppy $10,000. Last week, $11,000.

Kenmore (Indie) (700; $1.50)—"Ballad of Soldier" (Kings) (8th wk). Big $7,000. Last week, $6,500.

Memorial (RKO) (3,000; 90-$1.49)—"Cry For Happy" (Col) and "Sword of Sherwood Forest" (Col). Happy $23,000. Last week, "Great Impostor" (U) and "Desert Attack" (20th) (4th wk), $13,000.

Metropolitan (NET) (4,357; 90-

(Continued on page 22)

Broadway Grosses

Estimated Total Gross

This Week $521,900
(Based on 29 theatres)

Last Year .....$51[illegible],200
(Based on 26 theatres)

'Impostor' Giant $22,000, St. Louis

St. Louis, March 21.

Outstanding newcomer here this session is "Great Impostor," which shapes wow at the Fox. "Gorgo" looks fair at State while "September Storm" is dull, also on opener, at the St. Louis.

"Pepe" is nice in second at Ambassador. "Hoodlum Priest" is okay in first moveover week at Loew's Mid-City.

Estimates for This Week

Ambassador (Arthur) (2,970; 60-90)—"Pepe" (Col) (2d wk). Nice $14,000. Last week, $20,000.

Apollo Art (Grace) (700; 90-$1.25)—"Never On Sunday" (Lope) (7th wk). Okay $1,500. Last week, $2,000.

Esquire (Schuchart-Levin) (1,800; $1.25-$2.50)—"Spartacus" (U) (13th wk). Holding at nice $8,000. Last week, ditto.

Fox (Arthur) (5,000; 60-90)—"Great Impostor" (U) and "Sniper's Ridge" (20th). Wham $22,000. Last week, "Suzie Wong" (Par) (5th wk), $14,000.

Loew's Mid-City (Loew) (1,160; 60-90)—"Hoodlum Priest" (UA) (m.o.). Oke $7,500. Last week, "Village of Damned" (M-G) (2d wk), $6,500.

State (Loew) (3,600; 60-90)—"Gorgo" (M-G) and "Key Witness" (Indie). Fair $10,000. Last week, "Hoodlum Priest" (UA) (2d wk), $14,000.

Pageant (Arthur) (1,000; 60-90)—"Ben-Hur" (M-G) (13th wk). Okay $1,500. Last week, same.

St. Louis (Arthur) (3,800; 60-90)—"September Storm" (20th) and "Long Rope" (20th). Dull $8,000. Last week, "Elephant Walk" (Par) and "Naked Jungle" (Par), $10,000.

Shady Oak (Arthur) 760; 60-90) "Please Turn Over" (Col) (8th wk). Good $1,500. Last week $1,600.

H.O.s Help Balto B.O.; 'Pepe' Bright $10,000

Baltimore, March 21.

"Flaming Star" opened only mildly at Stanton. "Studs Lonigan" is nice in first at the Little and "The Love Game" is pleasing in first at the Cinema.

Biggest holdovers are "Pepe," hefty in second at the Hipp and "Alamo," good in third at the New. "Exodus" is slowing up in 14th week at Mayfair and "Spartacus" is steady in ninth frame at the Town.

Estimates for This Week

Aurora (Rappaport) (367; 90-$1.50)—"Carry On Nurse" (Gov) (rerun). Oke $1,500. Last week, "Mouse that Roared" (Col) and "All Right, Jack" (Col) (reruns) (2d wk), $1,500.

Charles (Fruchtman) (500; 90-$1.80)—"Suzie Wong" (Par) (13th wk). Good $4,000 after $6,000 in 12th week.

Cinema (Schwaber) (360; 90-$1.50)—"Love Game" (Films Around World). Pleasing $2,500. Last week, "Ivan Terrible" (Janus) (2d wk), $1,000.

Five West (Schwaber) (360; 90-$1.50)—"Happened in Board Daylight" (Cont) (2d wk). Nice $2,000 after $3,000 in first.

Hippodrome (Rappaport) (2,300; 90-$1.50)—"Pepe" (Col) (2d wk). Healthy at $10,000 after $14,000 opener.

Little (Rappaport) (300; 90-$1.50)—"Studs Lonigan" (UA). Oke $2,500. Last week, "Please Turn Over" (Col) (9th wk), $2,000.

Mayfair (Fruchtman) (750; $2-$2.50)—"Exodus" (UA) (14th wk). Slowing down to $4,000 after $4,500 in 13th.

New (Fruchtman) (1,600; 90-$1.50)—"Alamo" (UA) (3d wk).

(Continued on page 22)

'Gorgo' Fancy $8,000 In K.C.; 'Spartacus' Robust 18G, 'Alamo' Socko 17G

Kansas City, March 21.

Town is rolling along on a passel of strong holdovers. Only newcomer is "Gorgo," fancy at Paramount, and likely to hold.

Big news though is "The Alamo," setting records at the Plaza in second round. "Spartacus" continues rousing in fourth at the Capri. "101 Dalmatians" is holding a heady pace at Uptown, and while "World of Suzie Wong" shapes big at the Roxy in seventh. "Exodus" is rated routine in 13th week at the Empire. Rains were no help over the week end.

Estimates for This Week

Brookside (FMW-NT) (800; $1-$1.50)—"Ben-Hur" (M-G) (5th wk). Pleasant $4,000; holds. Last week, $4,500.

Capri (Durwood) (1,260; $1.25-$3)—"Spartacus" (U) (4th wk). Handsome $18,000; holding. Last week, $19,000.

Empire (Durwood) (1,280; $1.25-$3)—"Exodus" (UA) (13th wk). Routine $9,000. Last week, $10,000.

Isis, Granada, Vista (FMW-NT) (1,360, 1,217, 700; 90)—"Little Shepherd Kingdom Come" (20th) and "Freckles" (20th). Mild $9,000. Last week, Granada hooked with Uptown, and other sub-runs.

Kimo (Dickinson) (504; 90-$1.25)—"Please Turn Over" (Col) (13th wk). Good $1,500. Last week, ditto.

Paramount (Blank-UP) (1,900; 75-$1)—"Gorgo" (M-G). Fancy $8,000; may stay. Last week, "Great Impostor" (U) (2d wk), bright $7,000.

Plaza (FMW-NT) (1,630; $1.50)—"Alamo" (UA) (2d wk). Sock pace continues at rousing $17,000; holds over, natch! Last week, terrific $22,000 despite heavy juve traffic at 50c per head.

Rockhill (Little Art Theatres) (750; 90-$1.25)—"Make Mine Mink" (Cont) (2d wk). Nifty 1,400. Last week, $2,000.

Roxy (Durwood) (850; $1-$1.50)—"Suzie Wong" (Par) (7th wk). Sturdy $7,500; holds. Last week, $8,000.

Uptown (FMW-NT) (2,043; $1-$1.25)—"101 Dalmatians" (BV) (4th wk). Solo for handsome $8,000; holds. Last week, including Granada, fancy $11,000, despite one night out of Uptown for fight tele.

Chi Spotty; 'Work' Whopping $26,000; 'Impostor' Nice 18G, 2d, 'Cry' Fairish 17G, 2d; 'Exodus' Wham 23G for 14th

Chicago, March 21.

Lenten slump is hitting most spots here currently but there are some big grossers. "All In A Night's Work" shapes socko $26,000 on United Artists initialer.

Topping the second weekers, "Great Impostor" is lively at the Roosevelt. "Sanctuary" rates mild at Woods and "Cry For Happy" looks fairish at the Oriental both in second. "Female and Flesh" is brisk at the Loop while "Millionairess" continues snappy at the Esquire both in first holdover rounds.

"Make Mine Mink" is lively in fourth Cinema stanza. "Pepe" looms big in fifth Chicago canto. "101 Dalmatians" is snappy in State-Lake sixth.

Of the hardticketers, "Exodus" remains near-capacity in 14th Cinestage round while "Spartacus" is just okay in 23d and final McVickers week.

Estimates for This Week

Carnegie (Telem't) (495; $1.50)—"Next To No Time" (SCA). Poor $2,000. Last week, "Rikisha-man" (Fave) (6th wk), $3,400.

Chicago (B&K) (3,900; 90-$1.80)—"Pepe" (Col) (5th wk). Big $26,000. Last week, $33,000.

Cinema (Stern) (500; $1.50) —"Make Mine Mink" (Cont) (4th wk). Brisk $3,700. Last week, $4,200.

Cinestage (Todd) (1,038; $1.75-$3.50)—"Exodus" (UA) (14th wk). Near-capacity $23,000. Last week, $25,500.

Esquire (H&E Balaban) (1,350; $1.25-$1.80)—"Millionairess" (20th) (2d wk). Fair $7,500. Last week, $12,500.

Loop (Telem't) (606; 90-$1.80)—"Female and Flesh" (Fal) and "Wicked Go To Hell" (Fal) (2d wk). Fine $7,400. Last week, $8,400.

McVickers (JL&S) (1,580; $1.49-$3.50)—"Spartacus" (U) (23d wk). Closed Sunday (19) at okay $9,100 in 5 days. Last week, $14,800.

Monroe (Jovan) (1,000; 65-90)—"Natchez Trace" (S&J) and "Code of Silence" (S&J). Moderate $4,300. Last week, "Fast and Sexy" (Col) and "As the Sea Rages" (Col), $4,500.

Oriental (Indie) (3,400; 90-$1.80)

(Continued on page 22)

'Spartacus' Strong 10G, L'Ville; 'Ship' Fast 13G, 'Alamo' Smart 12G, 2d

Louisville, March 21.

Strong lineup at downtown houses this week will spell fine grosses at most of first-runs this session. Weather has been ideally cool. "Spartacus" opener at the Brown shapes strong on hardticket. "Wackiest Ship in Army" and fight films at United Artists are heading for solid takings. "Alamo" at the Mary Anderson in second looks wow. Rialto is still closed for remodeling of the house and to prep for opening of Cinerama on March 29.

Downtown area was crowded over the weekend, and stores reported excellent biz. Negro community here has been conducting a peaceful boycott of downtown stores, but demonstrations by youth groups were absent the past weekend. Meetings of Negro leaders and white civic leaders are skedded to resume this week, in hopes of working out a satisfactory solution.

Estimates for This Week

Brown (Fourth Avenue) (1,100; $1.25-$1.75)—"Spartacus" (U). Opened big with hard-ticket policy, and strong $10,000 or close looms. Last week "Hoodlum Priest" (UA), $4,500.

Kentucky (Switow) (900; 75-$1)—"Suzie Wong" (Par) (7th wk). Okay $4,000. Last week, ditto.

Mary Anderson (People's) (900; $1-$1.50)—"Alamo" (UA) (2d wk). Strong weekend trade, with small-seater again having lines. Likely wow $12,000 or near. Opener was $18,000.

Ohio (Settos) (900; 75-$1)—"Gorgo" (M-G). Fine $6,000. Last week, "Savage Innocents" (Par), $4,000.

United Artists (UA) (3,000; 75-$1.25)—"Wackiest Ship" (Col) and fight films, strong combo aiming for solid $13,000 or close in sight.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Exodus' Lively $20,000 in Philly

Philadelphia, March 21.

First-run theatres have been plagued by rain now for the last four Saturdays an dlast March 18 was noexception. This is blamed four Saturdays and last March 18 was no exception. This is blamed ever, is that many houses are retaining their current product and marking time until the end of Lent.

There's not a single newcomer to help bolster the overall biz lineup, with some of longruns starting to weaken. "Great Impostor" still is big in second round at Midtown while "The Alamo" is rated smash in fifth week at Stanton. "Pepe," too, is fairly bright in fifth at the Stanley.

"Exodus" shapes fast in seventh sesson at the Boyd while "World of Suzie Wong" looms okay despite being in 13th stanza at Arcadia.

Estimates for This Week

Arcadia (S&S) (536; 99-$1.80)—"Suzie Wong" (Par) (13th wk). Okay $5,000. Last week, $7,000.

Boyd (SW) (1,563; 99-$1.80)—"Exodus" (UA) (7th wk). Fast $20,000. Last week $21,000.

Fox (Milgram) (2,200; 99-$1.80)—"Go Naked in World" (M-G) (3d wk). Bare $6,000. Last week, $8,000.

Goldman (Goldman) (1,200; $2-$2.75)—"Spartacus" (U) (19th wk). So-so $7,000. Last week, $8,000.

Midtown (Goldman) (1,000; 99-$1.80)—"Great Impostor" (U) (2d wk). Big $14,000. Last week, $17,000.

Randolph (Goldman) (2,500; 99-$1.80)—"Cry for Happy" (Col) (2d wk). Sad $8,500. Last week, $14,000.

Stanley (SW) (2,500; 99-$1.80)—"Pepe" (Col) (5th wk). Bright $12,000. Last week, $13,000.

Stanton (SW) (1,483; 99-$1.80)—"Alamo" (UA) (5th wk). Smash $10,000 or over. Last week, $11,000.

Trans-Lux (T-L) (500; 99-$1.80)—"Never on Sunday" (Lope) (17th wk). Good $6,000. Last week, $5,500.

Viking (Sley) (1,000; 99-$1.80)—"Where Boys Are" (M-G) (7th wk). Fine $6,200. Last week, $6,000.

World (R&B-Pathe) (440; 99-$1.80)—"Ballad of Soldier" (Kings) (5th wk). Bangup $3,700. Last week, $3,600.

'Gorgo' Okay $14,000 In Frisco; 'Pepe' 17G, 3d

San Francisco, March 21.

City is loaded with new exploitation pix but few of them are coming through. Best of lot is "Gorgo," rated fairly good at Warfield. Despite saturation tele campaign, "Terror of Tongs" looks only fair at Paramount. "Chivato" paired with "Riff-Raff" is drab at huge Fox.

"Great Impostor" still is smash in second at Golden Gate. "Pepe" is sock in third at St. Francis.

Estimates for This Week

Golden Gate (RKO) (2,859; $1.25-$1.50)—"Great Impostor" (U) and "Wings of Chance" (U) (2d wk). Smash $14,000 or close. Last week, $19,700.

Fox (FWC) (4,651; $1.25-$1.50)—"Chivato" (Indie) and "Riff-Raff" (Indie). Slow $8,000. Last week, "Sons and Lovers" (20th) and "Millionairess" (20th), $11,000 for 8 days.

Warfield (Loew) (2,656; $1.25-$1.50)—"Gorgo" (M-G) and "Fron-

(Continued on page 22)

'Question' Big $16,500, Seattle; 'Exodus' 11G, 3

Seattle, March 21.

The city is loaded with holdovers and some weak newcomers this stanza, and trade reflects such setup. Best newie is "Question 7," rated sock at Orpheum. "Secret Partner" is bad at Music Hall but "Exodus" looms lofty in third week at the Blue Mouse. "Spartacus" shapes fine in 13th round at the Music Box.

Estimates for This Week

Blue Mouse (Hamrick) (738; $1.50-$3)—"Exodus" (UA) (3d wk). Swell $11,000 or near. Last week, $12,300.

Coliseum (Fox-Evergreen) (1,870; $1-$1.50)—"Underworld USA" (Col) and "Carthage in Flames" (Col). Mild $6,000. Last week, "Sanctuary" (20th) and "Long Rope" (20th), $5,600.

Fifth Avenue (Fox-Evergreen) (2,500; $1-$1.50)—"Cry for Happy" (Col) (3d wk). Good $6,000. Last week, $8,600.

Music Box (Hamrick) (739; $1.50-$3)—"Spartacus" (U) (13th wk). Fine $6,000. Last week, $6,200.

Music Hall (Hamrick) (2,200; $1-$1.50)—"Secret Partner" (M-G). Bad $3,000. Last week, "Go Naked in World" (M-G), $3,200.

Orpheum (Hamrick) (2,600; $1-$1.50)—"Question 7" (Indie). Great $16,500 in 11 days.

Paramount (Fox-Evergreen) (2,300; $1.50-$1.75)—"Alamo" (UA) (4th wk). Nice $6,500. Last week, $7,800.

'Spartacus' Wow $20,000 in Mpls.; 'Alamo' Big 25G

Minneapolis, March 21.

With preems of hard-ticket "Spartacus" at refurbished Mann Theatre and "Alamo" at Orpheum, mainstem grosses here this chapter should be the highest in years, and even may set an all-time peak. "Spartacus," sharing billing with reopening of Mann showcase, appears near-capacity on initial session. "Alamo," also shapes great, boosted by advanced scale.

Most holdovers are plenty healthy and are being helped by fresh pix' turnaways. "Where Boys Are" at Gopher and "Hoodlum Priest" at Lyric, both in third cantos, are hotsy. Second round for "Cry for Happy," is pleasing at State. Hardticket "Exodus" is down a bit in eighth week at Academy. "Make Mine Mink" looks stronger in second chapter than in opener at Suburban World.

Estimates for This Week

Academy (Mann) (947; $1.75-$2.65)—"Exodus" (UA) (8th wk). Down a little from last two weeks but still looks strong at $11,000. Last week, $13,000.

Century (Cinerama, Inc.) (1,150; $1.75-$2.65)—"Cinerama Holiday" (Cinerama) (reissue) (13th wk). Moderate $6,500. Last week, $6,800.

Gopher (Berger) (1,000; $1-$1.25)—"Where Boys Are" (M-G) (3d wk). Potent $8,000. Last week, $8,500.

Lyric (Par) (1,000; $1-$1.25)—"Hoodlum Priest" (UA) (3d wk). Neat $6,000. Last week, $7,000.

Mann (Mann) (1,100; $1.75-$2.65)—"Spartacus" (U). Opening with huge, near-capacity $20,000. Preem was benefit for Boys Clubs of America.

Orpheum (Mann) (2,800; $1.25-$1.50)—"Alamo" (UA). Hefty buildup. Despite upped prices should push this to a smash $25,000 or better. Last week, "Great Impostor" (U) (2d wk), $8,500 at $1.25 top.

St. Louis Park (Field) (1,000; $1.25)—"Tunes of Glory" (Lope) (5th wk). Healthy $3,500. Last week, $4,300.

State (Par) (2,200; $1-$1.25)—"Cry for Happy" (Col) (2d wk). Big $8,500. Last week, $11,000.

Suburban World (Mann) (800; $1.25)—"Make Mine Mink" (Cont) (2d wk). Snappy $4,200 for this coin-getter. Last week, $4,000.

Uptown (Field) (1,000; $1.25)—"Circle of Deception" (20th). Oke $4,000. Last week, "I'm All Right, Jack" (Col) (2d run), $2,800.

World (Mann) (400; 85-$1.50)—"Royal Ballet" (Lope). Fair $4,000 for 5 days. "All in Night's Work" (Par) opens Friday (24). Last week, "Sanctuary" (20th) (2d wk), $6,000 in 9 days.

B'way B.O. Sluggish But 'Professor,' Easter Stageshow Sockeroo $165,000; 'Facts' 30G, 'Exodus' Wow 47G, 14th

Big news in an otherwise desultory week at Broadway deluxers is sock manner in which the Music Hall's Easter show teed off. "The Absent-Minded Professor," plus the annual Easter stageshow, is heading for $165,000 opening session, up to par for this show, especially one launched so early.

Otherwise, there are not many pictures doing well although many first-runs noted a brisk pickup in trade Saturday-Sunday, for some unaccountable reason. One of the better showings is being made by "101 Dalmatians," which looks to hit a big $17,000 in sixth stanza at the Palace. It continues until "Great Impostor" opens March 29, day-dating with the Trans-Lux 85th Street.

Also faring well is "Facts of Life," with a solid $22,000 likely in sixth session at the Astor, and around $8,000 at the arty Beekman in same week. "Cry For Happy" shapes to land a happy $18,000 in current (3d) round at the Forum. It looks like okay $4,500 in same week at arty Trans-Lux 52 Street.

"Go Naked in World" shapes quite bare at the Capitol in second round with $18,000 or less. "Sanctuary" was slow $20,500 in fourth stanza day-dating at Paramount and arty Trans-Lux 85th Street.

"Shadows" moved into the Embassy yesterday (Tues.) after the house's highly successful longrun with "Swiss Family Robinson," which extended to 12 weeks plus four days.

"Exodus" still is pacing the hard-ticket films, with wow $47,000 likely for current (14th) stanza at the Warner. "Pepe" was okay $18,000 or close in 13th frame at the Criterion. "Spartacus" is holding around nice $16,000 in 24th session at the DeMille.

"The King and I" opens a hard-ticket engagement at the Rivoli tomorrow (Thurs.) night with a benefit for the United Nations. "The Alamo" is dipping to about $13,000 in final eight-day 21st round, also on hard-ticket.

Estimates for This Week

Astor (City Inv.) (1,094; 75-$2)—"Facts of Life" (UA) (6th wk). Current round winding tomorrow (Thurs.) looks to hit solid $22,000 after $19,500 in fifth week.

Capitol (Loew) (4,820; $1-$2.50)—"Go Naked in World" (M-G) (2d wk). First holdover session ending tomorrow (Thurs.) is heading for modest $18,000 or near after $22,000 for opener. Holding until "One-Eyed Jacks" (Par) opens March 30.

Criterion (Moss) (1,520; $1.50-$3.50)—"Pepe" (Col) (14th wk). The 13th round completed last night (Tues.) was okay $18,000 for 10 performances after $18,500 for 11 shows in 12th week. Stays.

DeMille (Reade) (1,463; $1.50-$3.50)—"Spartacus" (U) (24th wk). Current week winding today (Wed.) is holding at nice $16,000 or near after $17,000 for 23d week.

Embassy (Guild Enterprises) (500; 90-$1.75)—"Shadows" (BL). Opened yesterday (Tues.). In ahead, "Swiss Family Robinson" (BV) (13th wk-4 days). Mild $5,500 after $7,500 for 12th week, but winding a very healthy longrun here.

Palace (RKO) (1,642; 90-$2.50)—"101 Dalmatians" (BV) (6th wk). Present round finishing tomorrow (Thurs.) looks to hold with big $17,000, compared with $18,000 in fifth week. "Great Impostor" (U) opens here March 29, day-dating with Trans-Lux 85th Street.

Forum (Moss) (813; 90-$1.80)—"Cry for Happy" (Col) (3d wk). This session ending tomorrow (Thurs.) is heading for solid $17,500 after $13,000 for second. "Raisin in Sun" (Col) opens March 29.

Paramount (AB-PT) (3,665; $1-$2)—"Sanctuary" (20th) (5th-final wk). Fourth week ended Monday (20) was light $17,000, despite one preview after $16,500 for third. "All Hands On Deck" opens March 31.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75)—"Absent-Minded Professor" (BV) and annual Easter stageshow. First session ending today (Wed.) looks like sockeroo $165,000. Holding of course. In ahead, "Cimarron" (M-G) and stageshow (4th wk), $90,000.

Rivoli (UAT) (1,545; $1.50-$3.50)—"Alamo" (UA) (21st-final wk). This week of eight days looks like mild $13,000 after $14,000 in 20th session. "King and I" (20th), in streamlined version, opens hard-ticket run tomorrow (Thurs.) night with United Nations benefit.

State (Loew) (1,900; $1.50-$3.50)—"Ben-Hur" (M-G) (69th wk). This stanza ending today (Wed.) is heading for big $25,600 for 13 performances after $24,000 for 68th week of 11 shows. Holding, natch!

Victoria (City Inv.) (1,003; 50-$2)—"All in Night's Work" (Par). Opens today (Wed.). Last week, "Take Giant Step" (20th) (3d wk-5 days), was drab $6,000 despite addition of fight films. Second full week, $8,000.

Warner (SW) (1,813; $1.50-$3.50)—"Exodus" (UA) (14th wk). This round ending today (Wed.) looks like wham $47,000 same as 13th week. Holds, of course.

First-Run Arties

Baronet (Reade) (430; $1.25-$2)—"Modigliani" (Cont) (4th wk). Third session finished Monday (20) was okay $5,900. Last week, $6,800. Stays until Easter pic comes in.

Fine Arts (Davis) (468; 90-$1.80)—"Breathless" (Films Around World) (7th wk). Sixth session finished Monday (20) was smash $12,500 after $13,400 for fifth week.

Beekman (R&B) (590; $1.20-$1.75)—"Facts of Life" (UA) (6th wk). This week ending tomorrow (Thurs.) looks to reach fine $8,000 after $9,000 for fifth stanza.

Fifth Ave. Cinema (R&B) (250; $1.25-$1.80)—"Virgin Spring" (Janus) (m.o.) (6th wk). This round winding tomorrow (Thurs.) is like-

(Continued on page 22)

'Eichmann' Loud $13,000, Det.; 'Sinner' Good 15G, 'Suzie' Hot 12G, 13th

Detroit, March 21.

Plethora of newcomers at the first-runs is resulting in solid returns this week. "Operation Eichmann" looks great at the Adams. "Little Shepherd of Kingdom Come" is heading for a just okay total at the Fox. Michigan's "Portrait of a Sinner" looks good. The Palms' "Underworld USA" shapes nice.

Meanwhile "Exodus" is rated strong in sixth round at Mercury. "World of Suzie Wong" at Grand Circus still looks fine in 13th round. "Ben-Hur" continues brisk at the United Artist in 57th week.

Estimates for This Week

Fox (Woodmont Corp) (5,041; 75-$1.49)—"Little Shepherd Kingdom Come" (20th) and "Strange Affections" (Indie). Pale $15,000. Last week, "Gorgo" (M-G) and "Key Witness" (M-G) (3d wk), $9,500.

Michigan (United Detroit) (4,036; $1.25-$1.49)—"Portrait of Sinner" (AA) and "Three Blondes in His Life" (AA). Good $15,000. Last week, "Cry for Happy" (Col) and "Hell is a City" (Col), $16,000.

Palms (UD) (2,955; $1.25-$1.49)—"Underworld, USA" (Col) and "Carthage in Flames" (Col). Fine $17,000. Last week, "Village of the Damned" (M-G) and "Incredible Petrified World" (Indie), $13,000.

Madison (UD) (1,408; $1.50-$3)—"Spartacus" (U) (20th wk). Steady $5,000. Last week same.

Grand Circus (UD) (1,400; $1.25-$1.65)—"Suzie Wong" (Par) (13th wk). Nice $12,000. Last week, $12,500.

Adams (Balaban) (1,700; $1.25-$1.50)—"Operation Eichmann" (AA). Great $13,000 or near. Last week, "Go Naked in World" (M-G) (2d wk), $6,500.

United Artist (UA) (1,667; $1.25-$3)—"Ben-Hur" (M-G) (57th wk). Fine $10,000. Last week, $9,200.

Music Hall (Cinerama, Inc.) (1,208; $1.20-$2.65)—"Seven Wonders of World" (Cinerama) (reissue) (12th wk). Holding firm $12,000. Last week, same.

Trans-Lux Krim (Trans-Lux) (1,000; $1.49-$1.65)—"Ballad of Soldier" (Indie) and "Bowl of Cherries" (Indie) (2d wk). Strong $7,600. Last week, $8,000.

Mercury (UM) (1,465; $1.50-$3)—"Exodus" (UA) (6th wk). Big $18,000. Last week, $20,000.

ASTOR PICTURES, INC.
PROUDLY ANNOUNCES
THAT
ON THE EVENING OF
WEDNESDAY, APRIL 19th
FEDERICO FELLINI'S
MASTERLY MOTION PICTURE

LA DOLCE VITA

WILL HAVE ITS AMERICAN PREMIERE
AT HENRY MILLER'S THEATRE
43rd St. E. of Broadway, New York 36, N. Y.
ALL SEATS RESERVED

This is the film that was won every important international award, that has broken attendance records in London, Rome, Paris, Buenos Aires and dozens of other cities. It is at once the most praised, the most condemned, the most shocking, the most moral and the most talked-about motion picture of our time.

Astor will release this film for key city runs, only, in 1961, starting this summer. The picture will be shown, advertised and promoted in a manner calculated to ensure its widest possible viewing by American audiences, as befits the importance and appeal of this outstanding attraction.

We will follow this presentation with other important features of international prominence. Our policy will be to combine superior product with superior promotion—for superior box-office.

ASTOR PICTURES, INC.
PROUDLY ANNOUNCES
THE FORTHCOMING AMERICAN RELEASE
OF

ROCCO AND HIS BROTHERS

PRODUCED BY GOFFREDO LOMBARDO
DIRECTED BY LUCHINO VISCONTI
FOR
TITANUS FILMS

This is a presentation of great power and artistry, which has won a score of festival awards and the acclaim of critics around the world. In the short time it has been in release abroad, it has rivaled the exceptional grosses achieved by "LA DOLCE VITA."

"ROCCO AND HIS BROTHERS" has a story line of universal appeal:—the impact of a sophisticated and strange city upon a closely knit, unsophisticated family. Handled with scope and with strength, it abounds with great action sequences. Some of its scenes are electrifying in their raw force. And yet, it contains some of the most tender and intimate love scenes ever filmed.

It is a unique film, a different film that will prove a major box office attraction in the United States. It will be premiered this summer in New York, and shown only in key city engagements during 1961.

The GROWING DIMENSIONS of *Le Cinema Internationale*

Bon Jour, M'sieur—
Buon Giorno, Signor—
Buenas Dias, Senor—
Guten Tag, Mein Herr—
Greetings, Friend

In any language the Theatrical Feature Film's Renewal of Vigor and Promise Exists Today in the Face of Every Rival Distraction, Including Television.

Europe, South America, North America, Asia, the Antipodes and—most recent of all -the New Republics of Africa, Are Part of the Vast Global Market.

The Facts of This World Trade in Theatrical Features, the wonder-story of the 20th Century's Supreme Medium of Artistic Exchange, updated to April 1961, will be reappraised in penetrating detail in the . . .

INTERNATIONAL EDITION OF

NEW YORK 36
154 W. 46th St.

HOLLYWOOD 28
6404 Sunset Blvd.

CHICAGO 11
400 N. Michigan Ave.

BERLIN
Lichterfelde West
Tulpen Strasse 9a

LONDON, S.W.1
49 St. James's Street
Piccadilly

ROME
Stampa Estera (Foreign Press Club), *Via Mercede 55*

PARIS 7
66 Ave. Breteuil

MADRID
General Sanjurjo 24

TO BE PUBLISHED IN APRIL

An IDEAL ADVERTISING OPPORTUNITY!

Make Your Space Reservation NOW!

An Extra-Explosive Edition COMMANDING WORLD ATTENTION!

Backstage in Madrid

Madrid, March 14.

Helen Hayes was decorated by Spanish foreign minister **Fernando Maria Castiella** with the Order of Isabela Catolica in her dressing room at the Teatro Espanol after her opening night stint in "Skin of Our Teeth" . . . U. S. Ambassador **John Davis Lodge**, himself a former actor, and U. S. minister **Richard Aldrich**, ex-Broadway producer, put the embassy on alert and did everything but stagehand to insure Theatre Guild success here . . . Continental legit producer **Lars Schmidt**, with Scandinavian rights to "Miracle Worker" and plans to produce it with **Ingrid Bergman** soon, worked out an amicable settlement with impresario **Lawrence Langer** and State Dept. permitting by-invitation-only performances in the North countries . . . Film stars on hand during the four-day repertory included **Esther Williams** and **Fernando Lamas** (here for "The Magic Fountain"), **Genevieve Page** and **Hurd Hatfield** of **Sam Bronston's** "El Cid" cast (Heston and others on distant location), **Rex Harrison** and **Alida Valli** now in "Once A Thief" . . . **Helen Hayes, June Havoc** and **Leif Erickson** have Equity okay to tour at cut-rate while Theatre Guild is a non-profit status . . . Newcomer **Barbara Barrie** (Annie Sullivan in "Miracle Worker") was hailed here as one of the most promising actresses to play before footlights . . . Her Stratford (Conn.) training was a godsend on the Teatro Espanol's raked stage where gifted troupers like Helen Hayes and June Havoc feared to tread . . . VARIETY rep in Madrid offered June Havoc a ride from hotel to theatre on tense opening night and left her at the Zarzuela instead of the Espanol . . . She described the Guild troupe as "artists with devotion not only to their craft but to those devoted to the craft" . . . Backstage whisper that tour might by-pass one country now on itinerary, could not be confirmed.

Madrid Warmly Responsive to Hayes; 'Miracle Worker' Leaps Lingo Barrier

By HANK WERBA

Madrid, March 21.

Theatre Guild American Repertory Co. left for Barcelona (12) with "ole" and "bravo" still ringing in the Castillian air. ANTA-booked legit troupe with Helen Hayes, June Havoc, Leif Erickson, Helen Menken, Barbara Barrie, Rona Gale, James Broderick, Nancy Coleman and others presented an image of the American theatre in four-night stand in Madrid that drew unconditional critical acclaim.

Madrid audiences attending the single performance of Thornton Wilder's "The Skin of Our Teeth," three presentations of William Gibson's "The Miracle Worker" and two wind-up sessions of Tennessee Williams' "The Glass Menagerie," reacted with differing degrees of enthusiasm

"Miracle Worker," ushered in with markedly reduced ambassadorial and diplomatic pomp after "Skin" debut, easily walked off with top honors. It received a tear-tinged ovation that summed up a profound three-way tribute to performance, story and direction. Barbara Barrie and Rona Gale as teacher and child scored strongly.

Added virtue of "Miracle Worker" is its quantity of "mute" values, as one Spanish critic put it, that leaps language barrier and admits the audience all the way into the dramatically-keyed child-teacher-parent relationships.

Helen Hayes' reading of "Glass Menagerie" and the obviously pathetic image of human frustration also enchanced foreign audience appreciation to make the Tennessee Williams offering a close runner up for feverish applause.

Despite excellent performances by Miss Hayes, June Havoc and Leif Erickson in "Skin," and the reputation of Thornton Wilder as "the most European of American writers," the play is a change-of-pace series of brilliant verbalistics just a bit overpowering for foreign ears. In addition, the final act is a wordy reprise of Wilder's message that tends to bewilder rather than facilitate communication across the footlights. Nevertheless, "Skin" received heavy applause and numerous curtain calls.

Among the tributes penned by Madrid critics, Gonzalo Torrente said of "Skin" in Arriba that "Few groups have appeared on Madrid stages from whom we have so much to learn." Torrente was particularly impressed with "the use of all talents of all in the cast to express what the play is trying to say."

Among the raves for "Miracle Worker," Nicolas Gonzalez Ruiz of Ya, wrote: "Rona Gale, the little actress, as well as Barbara Barrie, perform magnificently, so well that any praise we can give them would be too little . . ."

Alfredo Marquerie summarized critical sentiment in ABC following the final performance. He wrote: "The good humor and touching quality of these three works, their accent on everyday life, their sprightly sharpness and sustained vibrancy, as well as the multiplicity of interpretative subtleties by the actors—will leave a long-lasting remembrance in Madrid."

Ambassador John Davis Lodge came onstage at closing performance to salute the Theatre Guild appearance here and salute it as the initial leg of an American legit trek never before attempted. His homage to Lawrence Langner and Armina Marshall (Mrs. L.) was warmly greeted.

'Tis a Pity' In Trouble in Paris

Paris, March 21.

One of the most lavish legit offerings of the season ran into trouble when femme star Romy Schneider came down with appendicitis on opening day. Show is now postponed for over two weeks which means about a $20,000 loss on top of an already gigantic cost (for here) of $80,000. Play is the Anglo Elizabethan opus, "Tis A Pity She is a Whore" of John Ford, adapted by Georges Beaume and directed by the Italian legit and film director Luchino Visconti. It is to star French pic star Alain Delon and German-Austrian film star Romy Schneider in their first legit stints.

Visconti put up one third of the production nut, Miss Schneider and Delon one third, and the remainder came from Elvire Popesco who owns the Theatre De Paris where show is to open. Visconti produced lavishly and also did the sets. The limited time that stars Miss Schneider and Delon can give the show, because of film commitments, makes the amortization of this expensive show look like a chancey thing. Play had one performance before the opening night and reports are that it was in trouble before the sudden illness of Miss Schneider put off the opening. However, interest is focused on it, and the future reopening will tell the story.

Incidentally, the French title, translated literally, is "Dommage Qu'Elle Soit Une P. . .". The usually candid French do not like their word for whore to be translated entirely in titles.

U.S. Jazzists Swinging On German Circuit

Berlin, March 14.

Several U.S. jazz ensembles are coming to Germany. Buck Clayton and his All-Stars are due in April, and the Thelonius Monk Quartet and the George Shearing Quintet in May.

At present, the Lionel Hampton band is touring Germany. Hampton's 1961 German tour is very substantial; it includes at least 28 cities. All the jazz ensembles are presented in Germany by ICA (International Concert Agency) Berne, Switzerland.

'Birdie' Aussie Click

Melbourne, March 21.

The Aussie production of "Bye Bye Birdie" at Her Majesty's here drew fine crix reception and seems destined to be a solid hit. This has been given the full treatment here by J. C. Williamson Theatres Ltd. Michael Thoma, brought out from Broadway, is credited with a great job on the staging.

Patricia Finley, imported from the U.S., did well in the top role The performances were highly praised by local crix. Aussie dancer Kevan Johnson also is a big hit in this show.

Pakistan, Italy Sign Film Pact

Karachi, March 14.

Government of Pakistan and the National Assn. of the Italian Motion Pictures Industries (ANICA) have signed a three-year agreement which provides for exchange and joint production of films between the two countries. According to the agreement, Pakistan will allow import of not more than 30 full-length pix of Italian origin into Pakistan on a rental basis in the period of July 1, 1960 to next June 30. In addition, permits will also be issued for import of shorts, newsreels, trailers, publicity material and accessories.

Replacement permit will be granted for any film rejected by Pakistan censors provided it has not been shown in any part of Pakistan and has been returned to suppliers in Italy. All permits for import of 30 feature films have been reserved for Pakistan national distributors.

Remittances of earnings for the 30 feature pix to be imported and in respect of payments for the actual cost of prints, publicity material, shorts, accessories, freight charges, etc. will be freely allowed within the limit set.

Italian suppliers will open a non-resident account in Pakistan which will be called ANICA account, exclusively for blocked earnings. Blocked money may be used by any or more of the members of ANICA on production of films in Pakistan with prior permission of Pakistan's State Bank. Joint Pakistan-Italian film ventures will be undertaken on the following main principles:

1). Pakistan artists and technicians will, among others, be employed in the productions.

2). Share of investment of Italian producers shall include any sums that may be withdrawn from the ANICA account in Pakistan, and all expenses in all currencies other than Pakistan rupees.

Failure of Mex Film Bureau Topper To Okay Production of 'Soldadera' Irks Unions; May Film It Elsewhere

Mexico City, March 21.

Because Jorge Ferretis, of the Film Bureau, is unyielding in his decision that "the filming of 'La Soldadera' will not be authorized as long as it contains scenes damaging to the ideology of our Revolution," film and union circles here are in an uproar. Producers Ed Gottlieb and Jose Bolanos talk about shooting the picture in Guatemala, the Dominican Republic or in other friendlier climes. And Carlos Tinoco, liaison man between Hollywood and the Mexican industry, is on a rampage alleging that sources of employment are being closed for Mexican film workers because of the Film Bureau "thumbs down" ruling.

Tinoco is worried about possible repercussions in Hollywood. He fears that all his spade work of recent months, counteracting "misunderstandings" and "bad trade and general press propaganda" has gone for nothing. He pointed out that in other years, by the end of March, Yank producers had turned out two or three pictures in Mexico. The score this year stands at zero.

The Mexican film union official said he found nothing derogatory in the realistic "La Soldadera" script. It is "crude, brutal and raw," he admitted, but the scenes represent truth and Mexico should not be afraid of the truth, much less Jorge Ferretis as head of the Film Bureau.

Admits Script Is Factual

Ferretis also has admitted that the script is based on actual occurrences during the stormy revolutionary days. But he thinks that the sordidness and the dregs should not be stirred up—that they are best forgotten. And his argument is that producers pay too much attention to shocking scenes in search for effects that will cause fans to gasp—and will have them lining up at the boxoffice.

The Film Bureau head reiterated he will give the script a clean bill of health if all objectionable scenes are cut. Without these, however, producers Bolanos and Gottlieb maintain picture will lack impact or real sense. Their story does deal with the sordidness surrounding female soldiers, but it also tells of women fighting for their country and to establish their own homes. Ferretis does not see it that way.

Sparks May Fly

Tinoco sounded dire warnings of taking action after the central committee of this union passes on script. If these find it appropriate, without offensive material to Mexico, the sparks are going to fly.

Ferretis, for his part, is all set to block production of the picture elsewhere, calling on friendly nations to boycott production and exhibition plans. Gottlieb, who said he has backing to pay off crews here (a total of around $24,000) and finance the production, shrugged off Ferretis avowal to instill Mexican censorship beyond the borders of the Republic.

In an atmosphere replete with accusations, charges and counter-charges, the only certain fact is that the cameras are not rolling on "La Soldadera."

15th Week of 'Pacific' Chalked Up in Acapulco

Acapulco, March 21.

"South Pacific" (20th) chalked up its 15th stanza at the Playa Hornos Theatre here last week, and is still going strong. Boxoffice admission for the Todd-AO musical is $1.60 and the management claims business has been very good without quoting figures. In the past few weeks the theatre has been using a continuous-run policy on the film for Saturday and Sunday performances. One show at night is used on other days of week.

The high tourist season is aiding the boxoffice but reports are that trade is not as big as claimed. Some say the 3,000-seat house is half full or less for many of the weekday nights. It's claimed that Mexicans just cannot afford to spend that sort of coin for film fare.

Britain's Cinema Attendance Down

London, March 21.

The number of people going to see films in Britain continues to take a downward dive. And the number of tv licenses soar ever upward. According to latest Monthly Digest of Statistics, the weekly average cinema admissions in January was 9,700,000 (over four weeks).

Although the January figure was better than the December weekly average (over five weeks) of 7,600,000 (equivalent to 9,500,000 weekly average calculated on a four-weeks basis), it was below the January, 1960 figure and also less than the 9,9000,000 weekly average for whole of last year.

Average weekly boxoffice take in January was $3,444,000 gross compared with the December (over five week) average of $2,716,000 and $3,724,000 in January, 1960.

Digest also shows that the number of tv licenses current in January reached a new high level—11,149,000 compared with 11,076,000 in December and 10,220,000 in January, 1960.

27 Nations Sending Pix to Cannes Film Fest; May Extend Show 1 Day

Paris, March 21.

Twenty-seven nations already have officially accepted invites to participate in the forthcoming Cannes Film Fest, May 3-16. The number of pix expected may force an extension of the fest for one day to May 17. Only official entries so far are Great Britain's "The Mark" and Israel's "I Like Mike," with U. S. indie "The Connection," made in N. Y. by Shirley Clarke (based on Jack Gelber's off-Broadway play) —to be shown in the Film Palace out of competition. It's a special invite of the Federation of French Film Critics, and will be eligible for side kudos.

Six French films are being mulled as official pix by the selection committee with either two or three to be chosen. The following are the films:

"Le Ciel Et La Boue" (Sky and Mud), made by Pierre Grassieu and Gerard Dallaye on a scientific expedition to New Guinea. There now is a Cannes ruling stating that documentaries could only win special kudos.

"La Princesse de Cleves," Jean Delannoy's costumer about court life in 15th Century France. It is based on a famed French classic by Madame De Lafayette.

"Amelie Ou Le Temps D'Aimer" (Amelie or Time to Love) second pic by young director Michel Drach about a youthful love affair.

"L'Annee Derniere" (Last Year), second film of Alain Resnais, who did "Hiroshima, Mon Amour."

"Une Si Longue Absence" (Such a Long Absence), a first pic by editor Henri Colpi about a woman who insists an amnesiac tramp is her husband, reported killed during the war. This already has won the Prix Louis Delluc, the top French film critic's award of the year.

"Une Femme Est Une Femme" (A Woman Is a Woman), by Jean-Luc Godard who did "Breathless," about a girl trying to convince her lover to marry her and settle down. It is a more serious remake of Philippe De Broca's "Games of Love," which treated the story as a frothy situation comedy.

Two Italian Pix

Two Italo pix up are Vittorio De Sica's "Two Women," with Sophia Loren and French actor Alain Delon (based on Alberto Moravia's book about a woman's lot during the last war) and French director Rene Clement's comedy on turn-of-the-century love manners "How Nice to Be Alive" with French actor Alain Delon and Polish thesp Barbara Lass.

Otto Preminger's "Exodus" (UA) probably will open the fest out of competition if Arab country pressures do not have it yanked since the fest is a diplomatically controlled affair. The Russian 70m pic, "The Ardent Years," of Julia Solnsteva, will probably close the fest, also out of competition.

Report 20th-Fox Ready To Produce in Mex

Mexico City, March 21.

Carlos Tinoco, aggressive head of the Union of Film Production Workers, and campaigner for better Hollywood-Mexico relations, reports that 20th-Fox plans picture production in the Republic this year. Initial film is to be "Jeronimo," now set to go before cameras early in April, Tinoco said. There's to be another Indian opus, with "Man Who Died Twice" as the final film in an initial trio of pix.

Based on experiences in filming these, 20th-Fox will make plans for 1962 and Tinoco is arguing volubly with execs, as well as with other Hollywood producers, whenever he gets the chance, that distrust in Mexico should be dissipated. Also that the republic offers excellent opportunities for producers.

IT BEGINS WHERE "PEYTON PLACE" LEFT OFF!

20th Century-Fox presents JERRY WALD'S

RETURN TO "PEYTON PLACE"

CINEMASCOPE · COLOR by DE LUXE

STARRING

CAROL LYNLEY · JEFF CHANDLER · ELEANOR PARKER · MARY ASTOR · ROBERT STERLING

LUCIANA PALUZZI · BRETT HALSEY · GUNNAR HELLSTROM AND TUESDAY WELD

DIRECTED BY JOSE FERRER · SCREENPLAY BY RONALD ALEXANDER

SELENA... *who couldn't hide her past and tried to kill the only man she had ever loved!*

CONNIE... *who drove her husband and only daughter out of her home!*

ROBERTA... *whose desperate attempts on her son's marriage lead only to her own destruction!*

RAFFAELA... *who saw her marriage being wrecked and tried to destroy herself and her unborn child!*

ALLISON... *who wrote the book that started it all...who left the Town a girl and returned a woman!*

IT'S ALL HERE—the town...the people...the violence that had to happen the day Allison returned—to face the accusing fingers and false morality of those she loved.

Watch It Top Those "Peyton Place" Records This Spring!

Parrish
(COLOR)

Glossy translation to screen of Mildred Savage's tome about the contest for power in Connecticut's tobacco leaf industry. Pictorially pleasing but overlong, superficial and unexciting. Rising and appealing young players in cast will spur curiosity and should advance b.o. prospects into passable sphere.

Hollywood, March 14.

Warner Bros. release of Delmer Daves production. Stars Troy Donahue, Claudette Colbert, Karl Malden, Dean Jagger, Connie Stevens, Diane McBain, Sharon Hugueny. Directed and screenplay by Daves; camera (Technicolor), Harry Stradling Sr.; editor, Owen Marks; art director, Le K. Kuter; music, Max Steiner; sound, Stanley Jones; assistant directors, Chuck Hansen, Russell Llewellyn. Reviewed at the studio, March 14, '61. Running time, **140 MINS.**

Parrish McLean ..... Troy Donahue
Ellen McLean ..... Claudette Colbert
Judd Raike ..... Karl Malden
Sala Post ..... Dean Jagger
Lucy ..... Connie Stevens
Alison Post ..... Diane McBain
Paige Raike ..... Sharon Hugueny
Teete Hoxie ..... Dub Taylor
Edgar Raike ..... Hampton Fancher
Wiley Raike ..... David Knapp
Eldine Raike ..... Saundra Edwards
Eileen ..... Sylvia Miles
Rose ..... Bibi Osterwald
Addie ..... Madelyn Sherwood
Tom Weldon ..... Hayden Rorke

Delmer Daves' production of "Parrish" is a long, plodding account of man vs. monopoly in Connecticut's tobacco game. Although slickly produced, charming to the eye in its pictorial appreciation of New England's scenic beauty and carefully cast with a mixture of solid veteran troupers and a host of pretty, mostly blue-eyed, colts and fillies weaned in Warner Bros. television-indoctrinated stable, the film, for all of its length, rarely gets beneath the skin of its characters and eventually begins to sag under the bulk of too many climaxes followed by too many dramatic plateaus. One comes away from the 140-minute experience with far keener insight into the growing process of the tobacco plant than into the peculiar breed of people who do the growing in this picture.

"Parrish" does not even remotely figure to be an overpowering box-office attraction, but has elements that indicate a mild success, not the least of which is its likely strong appeal to younger audiences, who may be able to identify to some extent with the growing pains of its central characters as they encounter the initial responsibilities of maturity. Also going for the Warner Bros. release is the fact that there are a number of rising young players in the cast, attractive performers who will arouse curiosity among filmgoers.

Based on the highly "Parrish" able novel by Mildred Savage, Daves' screenplay is something of a cross between a rich man's "Tobacco Road" and a poor man's "A Place in the Sun." Troy Donahue essays the title role of a poor young man who emerges from a laborer's toil in the Connecticut tobacco fields to challenge the dynasty of mighty land baron Karl Malden, an inconceivably ruthless and greedy tycoon who would put another man's lifelong labor in his pipe and smoke it in order to gain control of the entire tobacco valley.

A number of romantic entanglements crop up to complicate this basic conflict, not the least of which are Donahue's bat-of-an-eyelash love affairs with Malden's daughter (Sharon Hugueny), his arch rival's (Dean Jagger's) daughter (Diane McBain) and a loose field girl (Connie Stevens) who gives illegitimate birth to the child of Malden's son (Hampton Fancher). Then there is the supreme complication: Malden's marriage to Donahue's mother (Claudette Colbert). At any rate, Donahue proceeds to walk out on an enviably salaried position as his stepfather's aide, acquires the last remaining strip of land in the valley independent of Malden's control and scuttles the latter's last-ditch attempt to beat him down.

Donahue is handsome and has his moments, but lacks the animation and projection that is required to bring the title character, curiously vacant and elusive as written, into clearer focus. It is a serious setback to the film, which revolves dependently around the personality of its hero. The picture's three principal veterans—Miss Colbert, Malden and Jagger—do well, particularly Malden in spite of the exaggerated nature of his role. Pretty Miss Stevens displays a nice feel for intimate romantic byplay. The strikingly beautiful and glamorous Miss McBain is effective as Jagger's spoiled daughter. Other young people who make vivid impressions are Miss Hugueny, Fancher and David Knapp. Dub Taylor pitches in with a nice character performance, and the balance of support is more than adequate.

There is a certain class stereotype about the characters—coldness and decadence among the rich, lovableness and camaraderie among the poor—that Daves has not managed to erase either as scenarist or director. It seems a rather dated concept in these socially-flattened times. Harry Stradling Sr.'s astute photography is extremely flattering to the players, particularly the young ladies who benefit enormously in close-up from the soft, careful regard of his lens. Leo K. Kuter's artwork is accurately and perceptively geared to the social status of the parties whose habitats are on display. Editor Owen Marks has done a respectable job of knitting this long film. Max Steiner's score is soft, romantic and melodic, similar in theme to that of his score for Daves' "A Summer Place." *Tube*

Look In Any Window

Tasteless, unpleasant meller about a junior-grade peeping Tom. Exploitable aspects may entice some, but overall b.o. prospects are lean.

Hollywood, March 13.

Allied Artists release of William Alland-Laurence E. Mascott production. Stars Paul Anka, Ruth Roman, Alex Nicol, Gigi Perreau, Carole Mathews, George Dolenz, Jack Cassidy with Robert Sampson, Dan Grayam. Directed by Alland. Screenplay, Mascott; camera, W. Wallace Kelley; editor, Harold Gordon; art director, Hilyard Brown, music, Richard Shores; sound, Charles Schelling; assistant director, Charles W. Bohart. Reviewed at the studio, March 13, '61. Running time, **87 MINS.**

Craig Fowler ..... Paul Anka
Jackie Fowler ..... Ruth Roman
Jay Fowler ..... Alex Nicol
Eileen Lowell ..... Gigi Perreau
Betty Lowell ..... Carole Mathews
Carlo ..... George Dolenz
George Lowell ..... Jack Cassidy
Lindstrom ..... Robert Sampson
Webber ..... Dan Grayam

Out of the nine leading characters in "Look In Any Window," seven are thoroughly unsavory types. Included in this unpleasant cast of characters in this extremely unpleasant picture are an emotionally-disturbed teenager who is a peeping Tom on the side, a shiftless alcoholic, an unscrupulously opportunistic widower, two unfaithful wives, a wealthy and decadent businessman and a righteous, sadistic cop. In other words, not exactly wholesame, bring-the-whole-family-to-the-theatre entertainment.

Obviously a film peopled with characters of such a sensational nature has a certain air of exploitation about it, the kind that might entice a thrill-seeker to the neighborhood ozoner. But the Allied Artists release amounts to film-making at its most distasteful level, and the bulk of the general public is discerning enough not to support such fare. Such pictures are a discredit to Hollywood and a gross distortion of the American way of life.

The film was produced by William and Laurence E. Mascott, written by the latter and directed by the former. Teenage singing favorite Paul Anka essays the pivotal role, that of the demented youngster from a broken home who asserts his latent masculinity by donning a mask and spying on the ladies of the sub-bourbon community. The picture gets tangled up in irrelevant issues but ultimately gets to the crux of the matter and suggests a happy eventuality when the boy's parents agree to make a fresh go of it and the lad, caught in the act and unmasked, is ticketed for psychiatric care. No novel point is made through all this melodramatic fuss, except perhaps that people who live in glass houses shouldn't get stoned but had better draw their blinds at night.

Anka, a nitery performer and composer of some note, does not seem well-suited to the business of acting, but gives it a valiant try. He sings the lacklustre title ditty, which he wrote. Ruth Roman contributes a sultry, sexy performance as Anka's naughty mama. Alex Nicol turns in an effective portrait of his alcoholic papa. Others involved are Gigi Perreau, Carole Mathews, George Dolenz, Jack Cassidy, Robert Sampson and Dan Grayam.

Editing is haphazard, even to the extent that sound from one scene overlaps into the next. There is journeyman camera work by W. Wallace Kelley, art director by Hilyard Brown. *Tube.*

The Secret Ways

Outmoded cloak-and-dagger meller. Weak wicket candidate.

Hollywood, March 10.

Universal release of Richard Widmark production. Stars Widmark; features Sonja Ziemann, Charles Regnier, Walter Rilla. Directed by Phil Karlson. Screenplay, Jean Hazlewood, based on novel by Alistair MacLean; camera, Max Greene; editor, Aaron Stell; art directors, Werner and Isabella Schlichting; music, Johnny Williams; sound, Kurt Schwarz; assistant directors, Andre Farsch, Erich von Stroheim Jr. Reviewed at Westwood Village Theatre, March 10, '61. Running time, **112 MINS.**

Michael Reynolds ..... Richard Widmark
Julia ..... Sonja Ziemann
The Count ..... Charles Regnier
Jansei ..... Walter Rilla
Colonel Hidas ..... Howard Vernon
Elsa ..... Senta Berger
Minister Sokenov ..... Heinz Moog
Herrman Sheffler ..... Hubert von Meyerinck
The Fat Man ..... Oskar Wegrostek
Border Official ..... Stefan Schnabel
Olga ..... Elisabeth Newmann-Viertel
Janos ..... Helmuth Janatsch
Jon Bainbridge ..... John Horsley
Peter ..... Walter Wilz
Special Agent ..... Raoul Retzer
Language Professor ..... Georg Kovarr
Sandor ..... Adi Berbe
The Commandant ..... Jochen Brockmann
Waitress ..... Brigitte Brunmuller
The Count's Men ..... Reinhard Kolldorfi, Rudolf Rosner

"The Secret Ways" is a serious film at which, regrettably, discerning audiences are likely to laugh. Cause of the unscheduled merriment is its thoroughly outmoded style and a pack of visual cliches. It emerges a ludicrous, imitative, unintentional parody of dozens of cloak-and-dagger pictures that have preceded it to the screen. Filmed in Europe by producer-star Richard Widmark, the Heath production amounts to a sort of poor man's "Third Man." Totally lacking in appeal outside of the Widmark name, the Universal-International release is a depressingly weak box-office contender and, additionally, is much too long for comfortable pairing as a supporting attraction.

The undistinguished, astonishingly uninformative screenplay was adapted by Jean Hazelwood from the novel by Alistair MacLean. Widmark stars as an American adventurer-for-hire who hires out to rescue a noted scholar from behind the Iron Curtain in Hungary. He has a running skirmish with the Budapestiferous AVO (Hungarian Secret Police), but ultimately gets his man. As directed by Phil Karlson, there are a few lively chase sequences but most of the film is burdened with suspicious eye-balling and unrealistically theatrical behavior.

The way Widmark plays the central character—with a sort of smugly, ugly Americanese swagger—one never becomes concerned about his chances for survival. There is, however, some good character work by Charles Regnier and capable enough support by Walter Rilla, Howard Vernon, Heinz Moog, Hubert van Meyerinck and Oskar Wegrostek, although each of these people and most of the bit players have been encouraged to behave like classic spy picture, strictly-from-Hungary types. The film brings a pair of delightfully good-looking young European ladies to the American screen: handsome Sonja Ziemann and a well-proportioned blonde bombshell with the culinary-sounding name of Senta Berger, latter in a preposterously irrelevant role incorporated into the film apparently for purely decorative reasons.

Max Greene's photography has an energetic bent in the run-run-run passages that comprise seemingly a good half of the film. That the picture seems overly long and repetitious is not a favorable commentary on Aaron Stell's editing. Art directors Werner and Isabella Schlichting have imported the ornate style of European architecture. Johnny Williams theme music adds an appropriately ominous note. *Tube.*

Cuando Regree Mama
(When Mother Returns)
(MEXICAN)

Mexico City, March 14.

Peliculas Nacionales release of Alameda Films (Cesar Santos Galindo) production. Stars Ofelia Montesco, Maria Duval, Rafael Bertrand, Pedro de Aguillon; features Hortensia Santovena, Alejandro Chiangueroti Jr., Lucero Tuboada, Rocio Rosales, Rafaelito Banquells, Enrique Edwards. Directed by Rafael Baledon. Screenplay, Ramon Obon. At Variedades Theatre, Mexico City. Running time, **90 MINS.**

This is an unabashed sentimental tear-jerker centering about four children who become orphans and have the truth hidden from them for a long time. Plot concerns a pious older brother who remains silent, attempting to withhold the truth from the children. These gradually learn of the death of their parents. The ultimate acceptance of this fact is rather ingeniously presented by the youngest child.

Lucero Taborda, Rocio Rosales, Rafaelito Banquells and Enrique Edwards, the quartet of kids around whom film revolves, do quite well in their roles. And with action taking place around Christmas time, there are many festive scenes likely to be appreciated by kiddies in the audience.

Picture is about evenly divided between laughter and tears. Thanks to the sure direction of Rafael Baledon, the transition never gets out of hand. While the script is conventional, acting is on the whole convincing. This one will have a long life of many years in nabe houses in reruns, and is fitting fare for Spanish speaking area markets. *Lenil.*

Macario
(MEXICAN)

Mexico's "Best Foreign Film" Oscar nominee, a moving and illuminating allegory about a poor woodsman's spiritual bout with Death and material bout with hunger. On heels of nomination, a favorable arty prospect.

Hollywood, March 16.

Azteca Films release of Armando Orive Alba production. Stars Ignacio Lopez Tarso, Pina Pellicer; with Enrique Lucero, Jose Galvez, Jose Luis Jimenez, Mario Alberto Rodriguez. Directed by Roberto Gavaldon. Screenplay, Emilio Carballido, Gavaldon, from story by Bruno Traven; camera, Gabriel Figueroa; art director, Manuel Fontanals; music, Raul Lavista. Reviewed at Azteca studio projection room, March 16, '61. Running time, **91 MINS.**

Macario ..... Ignacio Lopez Tarso
Macario's Wife ..... Pina Pellicer
Death ..... Enrique Lucero
The Devil ..... Jose Galvez
God ..... Jose Luis Jimenez
Don Ramuo ... Mario Alberto Rodriguez

In "Macario," the Mexican film industry has produced one of the finest films of 1960. A charming, touching allegory expressed with primitive power and spiritual significance, the Clasa Films Mundiales production, produced by Armando Orive Alba, is also a film of ethnic value, providing as it does an insight into the cultural traditions of the country and their impact on its people. Since, additionally, its artistry has been rewarded in this country with an Academy Award nomination for "Best Foreign Film," "Macario" is certain to attract a good deal of attention in the art house circuit, where it should be most favorably received.

Ignacio Lopez Tarso contributes a memorable performance as "Macario," a kind, decent, but ever-hungry woodman whose wish to have, for once in his life, one thing all to himself a turkey which he will not share with his impoverished family leads to his destruction when he shares his feast, instead, with Death, receiving in return the power to cure. In a symbolic chain of events he becomes renowned for his magical abilities to determine the life or death of his patients, until he is confronted with an ultimatum from the Inquisition to cure a viceroy's son (which he cannot) or pay with his own life. His wife (Pina Pellice) finds him expired in the forest, his half of the symbolic turkey representative of all the hunger of his life intact, suggesting the consequences of refusal to share, no matter the extent of personal motivation.

Within this complicated but compelling framework there are several passages of great emotional force and indelible beauty. The early scenes of the family's utter poverty amidst a ceremony in which rich foodstuffs are offered to the dead has great impact. Then, too, sly humor has been instilled into the passages in which Death determines, often to Macario's astonishment, which patients shall survive and which shall perish.

The film is masterfully directed by Roberto Gavaldon. The moving screenplay by Gavaldon and Emilio Carballido was adapted from a story by Bruno Traven. It benefits from the adept photography of Gabriel Figueroa, aware and meticulous art direction of Manuel Fontanals, capable special effects of Juan Munoz Ravelo, and expressive music of Raul Lavista. In addition to Tarso's exceptional portrayal, Miss Pellicer is luminous and compassionate as his wife. Enrique Lucero commanding and impressive as Death. Also fine are Jose Galvez as the Devil, Jose Luis Jimenez as God, and Mario Alberto Rodriguez as a wealthy townsman. *Tube.*

All In A Night's Work
(COLOR)

Periodically witty script, keen direction and a merry performance by Shirley MacLaine.

Hollywood, March 14.

Paramount release of Hal Wallis production. Stars Dean Martin, Shirley MacLaine; features Cliff Robertson, Charles Ruggles; Norma Crane. Directed by Joseph Anthony. Screenplay, Edmund Beloin, Maurice Richlin, Sidney Sheldon, based on story by Margit Veszi and play by Owen Elford; camera (Technicolor), Joseph LaShelle; editor, Howard Smith; art directors, Hal Pereira, Walter Tyler; music, Andre Previn; sound, Gene Merritt, Charles Grenzbach, assistant director, Daniel J. McCauley. Reviewed at Grauman's Chinese Theatre, March 14, '61. Running time, **94 MINS.**

Tony Ryder ..... Dean Martin
Katie Robbins ..... Shirley MacLaine
Dr. Warren Kingsley Sr. ..... Charlie Ruggles
Warren Kingsley Jr. ..... Cliff Robertson
Marge Coombs ..... Norma Crane
Oliver Dunning ..... Gale Gordon
Sam Weaver ..... Jerome Cowan
Lasker ..... Jack Weston
O'Hara ..... Lin Wolfe
Mrs. Kingsley Sr. ..... Mabel Albertson
Miss Schuster ..... Mary Treen
Carter ..... Rex Evans
Albright ..... Roy Gordon
Colonel Ryder ..... Charles Evans
Baker ..... Ralph Dumke
Harry Lane ..... John Hudson

A surprisingly high reading on the laugh meter is recorded in this essentially predictable, featherweight comedy. The Hal Wallis production never really soars to any sustained comic crescendos and has plenty of barren patches between the fun but, thanks to the flashes of wit in the screenplay and the surges of zany merriment for which director Joseph Anthony and costar Shirley MacLaine are chiefly responsible, there is a presentable degree of humor and diversion to be found. With Dean Martin and Miss MacLaine as potent marquee bait, the Paramount release should prove to be a fairly respectable, though not dynamic, boxoffice attraction.

Other than a vague comment on how the most innocent circumstance can spur suspicion of foul play in today's complex, impersonal business world, there is no satiric profundity in screenplay by Edmund Beloin, Maurice Richlin and Sidney Sheldon. Consolidated from a story by Margit Veszi and a play by Owen Elford, their scenario describes with disarming disregard for reality the development of a romantic attachment between the heir to a publishing dynasty (Martin) and a girl (Miss MacLaine). She's suspected of having enjoyed intimate relations with his uncle-benefactor just prior to the latter's smiling death in bed. The entire yarn is fabricated on the false notion shared by Martin and his board of directors that Miss MacLaine is blackmailing the firm, which is seeking an important bank loan dependent on the good name of its deceased leader. As expected, everything comes clean in the end.

Miss MacLaine is still playing the sweet, naive, tanglefooted kook she began a few years back in "Some Came Running," but she plays it with such innocent sincerity and comic gusto that she thoroughly succeeds in winning over the audience and gives the film a much-needed shot in the funnybone.

Never for one moment is Martin believable in the role of the youthful publishing tycoon, but his easy-going manner and knack for supplying the comedy reaction gets him by. Then, too, there is a lamentable shortage in Hollywood of younger romantic leading men who can play it for laughs.

Cliff Robertson, in an "other guy" role, is miscast. A fine dramatic actor, he seems ill-at-ease in this lightweight environment. The film benefits from a number of exceptional supporting comic performances, prominent among which are those of Norma Crane, Jack Weston (especially good), Charles Ruggles, Gale Gordon and Jerome Cowan. Anthony's direction is outstanding—beautifully timed to get the most out of a punch line or sight gag and unusually perceptive in its incorporation of extra little bits of funny business to spank over a joke.

Joseph LaShelle's Technicolor photography is vivid and alert. Credit art directors Hal Pereira and Walter Tyler with a number of attractive, colorful sets. Sharp editing of Howard Smith is especially rewarding in its flashback technique—conveying the best quality of a swift revolving stage to isolate past from present. Most of Andre Previn's listenable score is a classical air about it, notably the freshingly different theme melody. *Tube.*

An open letter from the President of CINERAMA Inc.

CINERAMA INC.
575 LEXINGTON AVENUE • NEW YORK 22, N.Y. PLAZA 2-0900
CABLE ADDRESS
CINERAMA, NEW YORK

OFFICE OF THE PRESIDENT
410 PARK AVENUE
NEW YORK 22, N.Y.

TO: THE HONORABLE STEPHEN MC NICHOLS, GOVERNOR
OF THE STATE OF COLORADO:

Thank you, Governor McNichols, for your sponsorship of the Rocky Mountain Premiere of "This Is Cinerama" and the introduction of the new SUPER-CINERAMA at The Cooper Theatre, Denver, Col., on Thursday evening, March 9, 1961.

We of Cinerama, Inc. were proud, happy and honored that this auspicious and important milestone in our company's progress was under your sponsorship.

TO: THE BOARD OF TRUSTEES OF THE COOPER FOUNDATION and TO
KENNETH E. ANDERSON, GENERAL MANAGER OF THE COOPER
FOUNDATION THEATRES and HIS STAFF:

Our sincere thanks for an outstanding premiere, as well as your courage in following our entirely new ideas for the design and construction of a theatre especially created for a radically different concept of entertainment.

To the Board of Trustees of the Cooper Foundation, our sincere gratitude for your confidence in approving our ideas and your decision to construct similar SUPER-CINERAMA theatres in several other cities throughout the United States.

AND OUR THANKS to the supreme judge of any entertainment, the public, for their acceptance and approval of SUPER-CINERAMA.

The public of the Rocky Mountain area has backed us up with the biggest advance box office sale of any attraction yet to be shown in Denver.

Nicolas Reisini, President

N. Reisini

CINERAMA, INC.

MUST VIRTUE ALWAYS BE DULL?

Evil Starts in Mind, Not the Eye

Misconceptions to the effect that portrayals of sex and violence in films cause impressionable young people to be delinquent are extremely dangerous because "this wrong diagnosis leads to incorrect and inadequate remedies."

This is the gist of a letter written by Donal E. J. MacNamara, dean of N. Y. Institute of Criminology, to Rep. Thomas Dodd, chairman of the U. S. subcommittee on Juvenile Delinquency.

Crime is the product of "multiple factors," MacNamara said. Legislation based on idea that films and books are responsible would almost certainly have no appreciable effect on future rate of delinquency, he told the House unit.

Saw a Sinful Poster While Strolling

Eric Johnston Biffs Critics of Films Who Never Listen to the Rebuttal

Eric Johnston, prez of the Motion Picture Assn. of America, Thursday (16) lashed out at what he calls the "strolling critic" of the motion picture industry—the do gooder who walks by a theatre and, without going inside, feels himself qualified to condemn all the sex and violence of the pic being shown.

Johnston's remarks were made before the opening sessions of the seventh annual conference of the Federation of Motion Picture Councils in New York. MPAA topper said that too many of the industry's critics have "granite ears." They "tune out" when somebody tries to talk factually and with restraint about films and tune in "when someone bellows irresponsible slander."

Johnston also cited figures involving the Green Sheet and Legion of Decency ratings to show that films today actually are more acceptable today — family - wise — than five years ago.

He said that five years ago the Green Sheet put 68.83% on the films it reviewed in the ratings for various audience groups ranging from young people to families. In 1960, the comparable figure was 69.11%. Similarly, in the 1954-55 season, the Legion of Decency reported 65.09% of the films it reviewed were morally unobjectionable for some age bracket of the American audience. Five years later, comparable figure was 72.07%.

"I am not here to say that Hollywood is devoid of sins," said Johnston. "There is at times inexcusable irresponsibility. But I must insist it is not all sin, not all violence."

'Pollyanna' and 'Hand'

Buena Vista's "Pollyanna" received the Federation's annual award as the best family film of 1960 at the final awards banquet Friday (17) evening. Columbia Pictures was host at the dinner which also saw special citations presented to Helen Winston, producer of "Hand in Hand," and producer Jerry Bresler and star Deborah Walley of "Gidget Goes Hawaiian." Both "Hand" and "Gidget" are Col releases.

At the same dinner, a representative of the Reader's Digest presented the magazine's public service award to the Larchmont-Mamaroneck Motion Picture Council in recognition of the group's attempts to bring "fine motion pictures to their community." Group was also cited for "contributing to the artistic abilities of their young people by developing their taste—especially their analytical and critical abilities in the selection of films."

Charles McCarthy, exec vice-prez of Council of Motion Picture Organizations, heads up entertainment and publicity for the tribute dinner COMPO tosses for Eric Johnston at the Waldorf April 10. Assisting McCarthy is Joseph Hyams, Warner Bros. publicity manager.

Banquet marks Johnston's 15th anni in the picture business as head of Motion Picture Assn. of America. Russell Downing heads the dinner committee.

Jack Palance into Dino De Laurentiis' "Barabbas" for Columbia release, spinning April 4 in Verona, Italy.

'3d Sex' Okay

Atlanta, March 21.

Kingsley's "Come Dance With Me." Brigitte Bardot-starrer which had censor trouble here, is now greenlighted. At same time a fine legal point seems clarified.

Pic's original nix was on grounds it showed a femme impersonator in some sequences. City law bars transvestism in theatre and night-club performances, and Mrs. Christine Gilliam, Library Board censor, construed the ban to pix. Appeal to the full board, however, reversed her and apparently cleared the air for Atlanta cinemas on this point.

Spanish-Lingual Newsreel in N.Y.

El Panamericano, first newsreel in Spanish to be released in the U.S., is now being shown in Spanish language theatres in New York, New Jersey, Pennsylvania and Florida. Third issue of the reel is now in distribution.

Heading the operation are Dr. Edward A. Palmer, formerly editor-in-chief of the Cubacolor Newsreel in Havana; Francisco Guiterrez, formerly a film laboratory and radio station owner in Cuba, and Delfin Pupo, former Cuban ambassador to Canada and a prominent business man.

Group headquarters in New York and plans eventually to extend distribution of the reel to the middle west and west coast. It is also to be available for theatrical and tv distribution in Latin America.

Query for Trade

Continued from page 3

release was launched. Considering the fact that each 70m print cost a little more than $8,000 and each 35m print something in excess of $1,000, company has almost $1,000,000 tied up in print costs alone on the film.

To make his point about the boff biz being done by "Alamo" in its general release, Heineman cited figures from 32 dates around the country where the pic is or was surpassing figures racked up by such other UA releases as "Some Like It Hot," "The Vikings" and "Solomon and Sheba." Exec said that while higher admission prices are being charged for the general "Alamo" release than were charged for the other pix, this would account for no more than one-third of the increase in theatre grosses, which are often two and three times that which the earlier pix brought in.

"Alamo," which this week wound up its premiere engagement at the Rivoli in New York, is set to reopen on Broadway following Paramount's "All in A Night's Work" at the Victoria, day-dating with an eastside house still to be set. Pic won't be moving onto the N. Y. circuits until the fourth of July.

EPISCOPAL-EYE VIEW OF FILMS

By VINCENT CANBY

Motion pictures should not be prostituted for the sake of religious groups or religious dogma any more than for the sake of the dollar. This, however, is a likely result if the film industry buckles under to various pressure groups (and would-be pressure groups) which are dismayed by the increase in adult-themed pix as well as the rise of sex and violence in films.

This is the opinion of the Rev. Malcolm Boyd, Episcopalian chaplain at Colorado State University and an outspoken critic of both the motion picture industry and its (generally uninformed) critics. Before entering the church, Boyd was active in both film and tv production and thus now enjoys a rather unique vantage point from which to survey the film industry's current public relations problems.

Being a Protestant clergyman, Boyd made his remarks primarily in connection with the debate now going on within the National Council of the Churches of Christ as to whether or not that confederation of non-Roman Catholic denominations should or could become a pressure group comparable to the Legion of Decency. His opinions, however, would seem to have even greater application to the entire area of public responsibility re censorship, family pix, sex and violence in films, etc.

At a time when the air is heavy with cliches, his remarks come like a—excuse the expression—breath of fresh air. Two samples:

On the matter of church censorship of films—for the church to become a dehumanizing force in a period of "dehumanization" would be truly sinful. The church cannot be the instrument for the censorship of artists.

Anti-Think

On family films—most so-called family films are nothing more than "homogenized" art, bland and innocuous, seldom reflecting reality or prompting serious thought of men's relations among themselves or with God.

In the course of his New York stopover Sunday (19), Father Boyd was asked his definition of a family film. It would be, he replied, a film which would bring the family together for a discussion of topics ranging anywhere from sex and love, to political or social problems. Principal effect of most of today's so-called family films is to send the family off to Howard Johnson's for chocolate sundaes.

Boyd takes particular exception to the self-styled religious pictures ranging from "The Ten Commandments" through "Solomon and Sheba," "The Story of Ruth" and "Esther and The King." More honestly religious, because they "mirror life, even its negative aspects," he feels, are such films as "Wild Is The Wind," "Separate Tables," "On The Beach," "Room at The Top," "Elmer Gantry," "La Dolce Vita" and "The Misfits."

Fall Vs. Redemptoin

Most of these he would describe as "art of the Fall," because they explore "some aspect of Hell," as opposed to the "art of Redemption," which shows an aspect of man's divinity. He also admits that today there is a "super fascination" with evil in films, but in his book, the only pix which might be called harmful to kids are those which are "phony," exploit incorrect values, destroy taste and, in effect, are "bad art." These, he says, are immoral.

Though many film producers have exploited realism for the quick buck, Boyd would be hesitant to impose any censorship curbs which might also tie the hands of the serious artist. The clergyman is not sure that some sort of non-governmental classification system might not be called for, but he agrees that this, while theoretically possible, might be unwieldy in actual practice.

Boyd thinks it's also theoreti-

(Continued on page 24)

Schoolmen Just Refuse to Be Friendly; Exhib a 'Pariah' With Ft. Lee Pastor

The Fort Lee (N.J.) "war of attrition" seems to be hardening. Latest effort of Mal Warshaw, the beset art house operator, for community acceptance got another brush when the board of education recently nixed participation in a new film series he plans for young people.

Warshaw had invited the public schools to join in an earlier series, but Superintendent Lewis F. Cole objected because of "commercial aspects." Intending to eliminate the objection, Warshaw proposes now to deliver his house, the Grand-Lee, at cost to the schools, letting them sell tickets to benefit teachers' salaries, school lunch programs, etc. The schools still aren't buying it, but the puzzler to Warshaw is the straight-faced board of education response that censorship would be involved.

"The board would have to object and or disapprove of so called objectionable films being offered at your theatre. Censorship by communities has been opposed by exhibitors for many years—the recent Chicago case is a prime example. The Fort Lee Board of Education does not want to become motion picture censors."

What's meant by the evasive reply, claims Warshaw, is that the board fears offending the town's powerful Catholic pastor. Exhib contends his cold reception in the town since opening the theatre last April 19 owes mainly to hostility from a local Catholic priest. Cleric's contention is that Grand-Lee is a wedge for lewd pix that would corrupt Fort Lee morals.

Noting he's had support from officials in surrounding towns, Warshaw likens himself to the prophet without honor in his own community. The earlier film series, he points out, was selected by the faculty of nearby Leonia High School. Films included "Cry, the Beloved Country," "Leonardo da Vinci," "Devil's Disciple," "All the King's Men" and "12 Angry Men."

'Konga' Print Order: 500

Producer Herman Cohen has set what he calls the largest print order ever made on an American International Pictures release—500 prints on his made-in-London monster pic, "Konga."

Film opens today (Wed.) in 95 theatres in Boston and the New England territory.

Cooper to Build 5 for Cinerama

Nicolas Reisini, president of Cinerama, disclosed in New York this week that the Cooper Foundation, Denver, having opened the first Super-Cinerama this month in the Colorado capital, will construct others in five additional cities. This is a new concept in film exhibition, the theatre being a four-waller, with one of the walls actually the screen extending from floor to ceiling.

Reisini said the Denver site was put up at a cost of nearly $1,000,000.

Exec added Cinerama is discussing with financing and construction companies the idea of building "Super" units in San Diego, Los Angeles and San Francisco.

Abroad, others are blueprinted for Paris, Glasgow, Manchester and possibly in Germany.

COLUMBIA'S DRIVE: SALUTING DIVISIONS

Columbia v.p.-general sales manager Rube Jackter has set a three-month sales drive, April through June, carrying a "Salute to the Division Managers" banner. In other words, the company's 11 territorial chiefs are being honored in the campaign.

Jackter said that in addition to the regular flow of new product, a group of the top releases of last year also will be marketed during the three-month period.

Another angle is that the week of June 9 is being designated "Columbia on the Screen Week." During this time all divisions will undertake to have a Col product on every screen in their respective areas.

Do-It-Ourself

Continued from page 3

nent information at their command, available to their patrons."

A TOA spokesman said the "system" devised would involve a committee which TOA hopes will work in cooperation with MPAA and the code organization under Geoffrey Shurlock. Almost nothing has been finally decided. The committee may or may not operate out of Hollywood.

In another action, the TOA board continued the liaison group headed by George Kerasotes, TOA board chairman of Springfield, Ill., set up at the 1960 annual meeting in Los Angeles to work with Geoffrey Shurlock's code organization and the Screen Producers Guild. The Kerasotes group expresses reaction of exhibitors to the effectiveness of the code.

United Theatre Owners of the Heart of America, with headquarters at Kansas City has voted to affiliate with the Theatre Owners of America, it was announced Monday (20) by UTOHOA prexy Richard Orear.

The group, operating primarily in Kansas and Missouri, is the fourth independent association to join TOA within the last six months. TOA prexy Albert M. Pickus noted. Others are the Virginia Theatre Owners Assn., Louisiana Theatre Owners Assn., and Texas Drive-In Assn.

VILLAGE CRITIC'S FILM NOW BEING SELF-CUT

"Guns of the Trees," Jonas Mekas' art pic now in editing for him, is to be handled by Emile De Antonio, distributor of the avant-garde "Pull My Daisy" and sundry imports. Low-budget film has no bookings yet, but is expected to be in release by early summer.

Mekas is editor of Film Culture mag, besides reviewing pix for the weekly Village Voice, N.Y. He describes "Guns," which he wrote and directed as an existentialist feature. Top player is Gene Carruthers, who debuted in J. Cassavetes' "Shadows."

Texas Catholics Okay Stand-In Protests

San Antonio, March 21

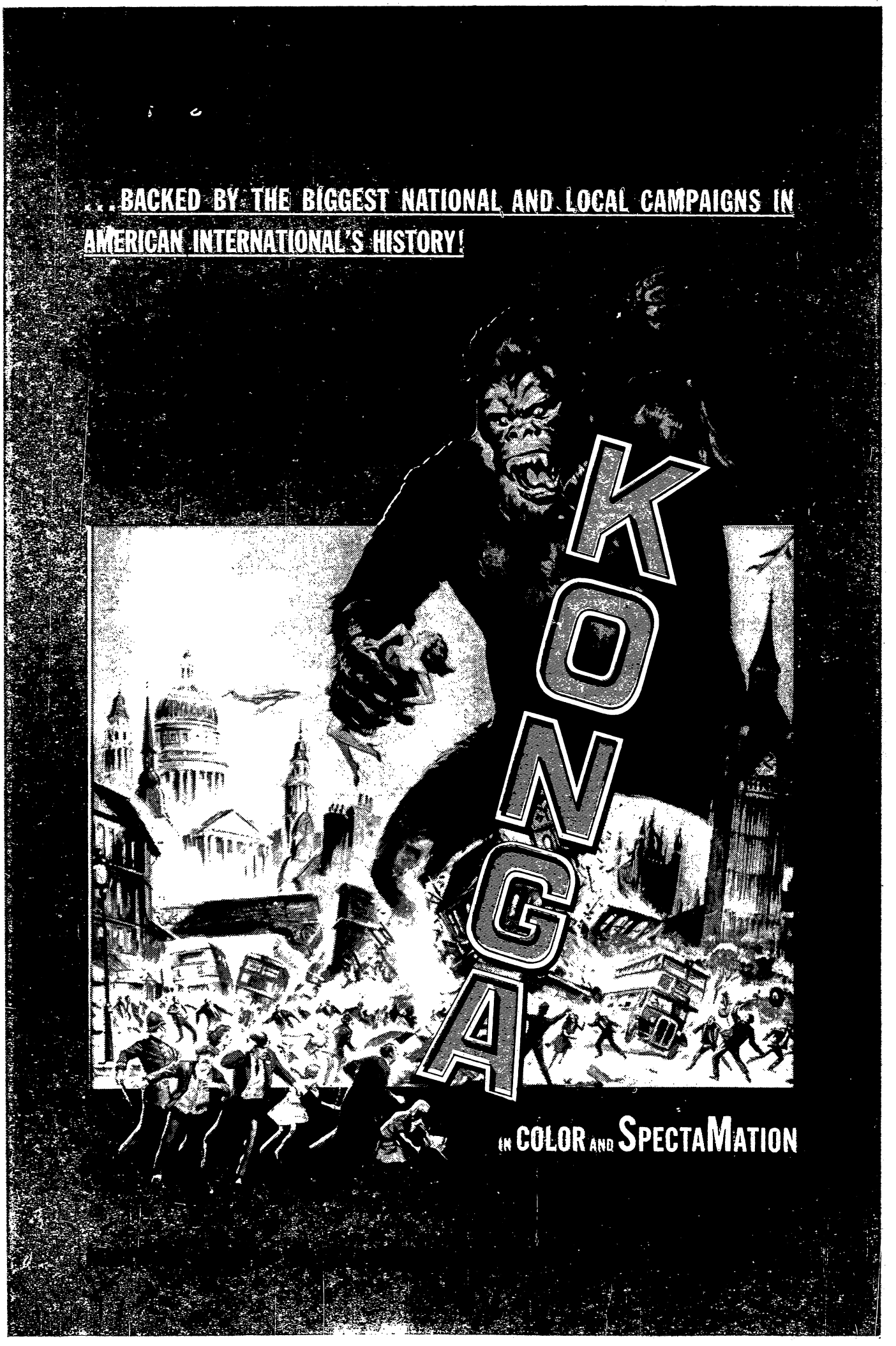
Archdiocesan Council of Catholic Men, representing groups in 22 South Texas counties, has endorsed stand - in demonstrations by Negroes at motion picture theatres.

A resolution endorsing the demonstrators, in which groups of white and Negro youth have sought to desegregate film theatres, was approved at the council's annual meeting here.

Demonstrations have been held recently in San Antonio, Austin, Houston and Dallas. The council, in the archdiocese [illegible] Catholics, a spokesman for the council said.

"We recognize that the stand-in action as recently practiced is one approach—and as such, [illegible] legally and morally good—but it is just desegregation of races or ethnic groups in the social and economic area of our community," the resolution said.

"We view as a fiction the opinion of some that segregation is a legal custom and a [illegible] practice of the community," it said.


...BACKED BY THE BIGGEST NATIONAL AND LOCAL CAMPAIGNS IN AMERICAN INTERNATIONAL'S HISTORY!
KONGA
IN COLOR AND SPECTAMATION

Inside Stuff—Pictures

A pirated Soviet film version of Arthur Miller's 1949 Pulitzer Prize-winning "Death of a Salesman" is playing key cities behind the Iron Curtain under the tag of "The Bridge Cannot Be Crossed." But it appears unlikely that Arthur Miller, author of the play, nor Columbia Pictures which produced the Hollywood film version in 1951, will be able to do much, if anything, about the situation.

Although Lenfilm Productions turned out the picture last year at its Leningrad studios, Miller was unaware that his play was being utilized as the basis for a film until a letter from a Russian fan so informed him some six weeks ago. Meantime, he's consulted his attorney. Columbia likewise is exploring copyright infringement angles. However, since the USSR is not a signatory to any of the international copyright conventions it appears that nothing can be accomplished on the legal front. Incidentally, Miller's plays are among the most frequently produced in the USSR.

Times Film Corp. is expanding its actual distribution of films, and in keeping with this policy has named Irving Sochin sales manager. Sochin at one time was sales chief with the Rank Organization when it was handling its own distribution in the U. S. Plans of Times call for titling and dubbing of some French films which it now has ready for release. Intention of the company, headed by Jean Goldwurm, is to take distrib on any unusual pic, not necessarily confining itself to foreign-made pix as in the past.

Several Warner Bros. insiders were among those who sold out stock in the company in accordance with terms of the tender offering. WB offered to buy out investors at up to $55 per share. The sellers included Jack L. Warner, president. New York Stock Exchange revealed he unloaded 5,000 shares of the common, leaving him with a total of 249,865 shares, by far the largest individual stockholder. Interestingly, Charles Allen Jr., Wall Street broker, sold 10,000 shares, but still owns 40,000 shares. Allen is a WB director. James B. Conkling, Wolfe Cohen and Herman Starr, all v.p.'s, sold out entirely. Conkling and Cohen dropped 5,000 shares each and Starr sold 7,500.

Bookers Shun 'Unemployment' Spots; Revise Concept of Saturation Playoff

Current economic downbeat is compelling some re-evaluating on saturation territorial openings. Consequence is that film companies in some instances are giving wide berth to depressed markets, principally in midwest areas.

Resistance to product in sections of rising unemployment is said to be only spotty so far, and by and large there's no alarm. But situation is such that distributors are starting to tap other territories for multiple run teeoffs.

What's unfortunate from trade standpoint is that distribs had become increasingly reliant on hinterland saturation preems, which often plowed up fancy grosses. Swing-over to provinces was in ratio to New York as declining launching site.

'Suzie Made the Theatre' So Fruchtman's Charles Names Lounge for Her

Baltimore, March 21.

It's a love affair between Paramount's "Suzie Wong" and the Charles Theatre. Pic, now in its 12th week has given house it's best grosses since it was converted to first run art-but-no-java house.

"Suzie" opened tall then settled into long profitable run with weekly average of $6,000, despite snows that crippled biz elsewhere.

Charles seats 500 and top price for "Suzie" is $1.80 where all other first-run houses operate at $1.50 top.

"It isn't stopping them" Jack Fruchtman, operator of house said. So pleased is Fruchtman with "Suzie" biz, that in buying building next door to convert into lounge, he's calling it the "Suzie Wong Room" and will be used as a waiting room for patrons.

"Suzie" made this theatre, Fruchtman said, "and we are paying tribute to her." He looks for 20-week run.

JAMES LANDIS' CLAIM VS. JOE GENTILE TAG

Hollywood, March 21.

Litigation leading to civil court and the Writers Guild of America, West's arbitration board may result from the controversy of who owns rights to screenplay "Tragedy in a Small Town."

James Landis, who claims he registered the title in June, 1960, and completed screenplay last December, declared intentions to file against Joseph Gentile, should latter produce property. Writer claims Gentile "failed to pay full amount owed for his penning script, and was never given rights to it." "Tragedy" is based in part of story "Trial of Jared Willy."

Gentile contends that rights to property were secured from oral agreement and writer was paid in full.

Catholic Quip

Continued from page 3

surely a flaw in the majority decision," the editorial said.

The editorial stated: "The recent Supreme Court decision on the matter of censorship has created more than the usual furor. The majority decision allowed so-called 'prior restraint' in connection with the showing of films. This means that a properly appointed legal censor can refuse the right to show a film in advance of even its first presentation. Up until now it has been held that a film may be shown once, and after that the censor does his work.

"The new decision has been variously received. Many have seen in it another weapon in the control of offensive films, a kind of strengthening of the forces of decency against the fast-buck operators. On the other side, the free wheeling libertarians are in a frenzy over what they think of as new curbs on the traditions of free expression. Both positions are exaggerated.

"The Court was apparently reluctant to answer the bald question, placed before it in terms which might in some circumstances inhibit the ability of the state to protect public decency. For many years the Court has maintained that there were areas of expression in which 'prior restraint' might be used. These areas were never defined; to be sure, but there seemed to be a continual acknowledgement of their existence. So it was when the Supreme Court asked to strike down the right of prior censoring the majority of the Court simply said No!

"Censorship, as an effective protection of public decency, does not in fact require 'prior restraint,' and nothing important is gained by having it. Something is lost," however, and that something may be quite valuable, the right to express the unpopular opinion at least once. A man must still take the consequences of what he says—no flood gates are opened—but he has a right to say his piece at least one time. This is much more in keeping with our traditions and the mind of the Court as expressed in earlier decisions.

"Perhaps we may be allowed to add a note about the expression of this decision itself. There must be a middle road between the simplest quoting of the necessary law and opinions and the display of learning which quotes Socrates and Milton and a batch of other notables. Nowadays, too many Court decisions read like anthologies, suggesting the diligence of the law clerk rather than the penetrating judgement of the judge. A simple English sentence expressing a reasoned argument, with or without footnotes, would be such a relief."

Ponti Cannes Bid Nix

Wrinkle re "Two Women" mid-April preem at the Sutton, N. Y., is that it automatically voids pic as official Italian entry at Cannes in May. Fest rules state films can't be shown outside country-of-origin before judging.

Understood Carlo Ponti, producer, getting nowhere with pleas to Embassy Pictures that Sutton date by stayed.

So Who Says

Continued from page 3

those who do make the connection?

Further concern is over critics' reaction, and chiefly as to the acknowledged make-or-break scribes. The Levine link, it's professed by some filmites, could sorely try the open hostility of N.Y. Timesman Bosley Crowther, whose piece only the other Sunday raked the Levine money-makers as something like the nadir in contemporary cinema.

Yet seemingly in Levine's favor is the lustre attaching to "Women." Pic is Italy's bid in the upcoming Cannes fest. Based on an Alberto Moravia novel, it was produced by Carlo Ponti and directed by Vittorio de Sica—a trio with plenty of first-class credentials. Miss Loren, moreover, took a "Silver Ribbon" (equivalent to an Oscar for top femme thesp) for her effort.

Fact that she stars makes Levine's buy of "Women" seem even more canny, since it figures to let him play it both sides of the street. The femme obviously is marketable in conventional houses, and in a way that makes the yarn irrelevant.

Kinser Into Washington; Fletcher for Indianapolis

20th-Fox has appointed Howard B. Kinser, manager of Indianapolis branch, to manage the larger Washington office.

Vern Fletcher, former salesman in Salt Lake City, succeeds Kinser in Indianapolis.

UA's Year-End Hard-Ducat Trio, Plus One From Metro, 'King of Kings'

United Artists will have a large corner on the film roadshow market in New York by next December when Stanley Kramer's now-shooting "Judgment at Nuremburg" opens its hardticket date at the Palace in Times Square

"Judgment," if all goes according to present plans, will give UA three roadshows on Broadway at one time—the others being Otto Preminger's "Exodus," current tenant of the Warner and which is expected to hold, plus the Robert Wise-Jerome Robbins "West Side Story," scheduled to preem at the Rivoli Oct. 18.

The only other hardticket attraction definitely set for the new season is Samuel Bronston's Spanish-shot Metro release, "King of Kings," which will follow the reissue of "Gone With the Wind" at Loew's State.

150 GET 'EICHMANN'

Another 100 Dates Pend As AA Goes for Soak

Allied Artists, which opened "Operation Eichmann" in 150 situations last week, has another 100 dates set for this frame.

"Operation" is first of a number of biopix on the Nazi genocidal technician to break domestically. AA entry is timed for peak playoff by time Eichmann's trial in Israel gets going next month.

Two Days After Oscars, UA Re-Releasing Couple; Aim at New Firstruns

United Artists' "The Apartment" and "Elmer Gantry," which were responsible for 15 of UA's 41 Academy Award nominations this year, will be released as a package starting April 19. The Oscars will be aired April 17.

UA veep William Heineman anticipates between 250 and 300 first-run house bookings in key cities to launch the reissue.

Paar's Hugh Downs As 'Jules Verne' Narrator

Hugh Downs, of the Jack Paar telecast, has been tapped by Embassy Pictures for his filmic debut as narrator of "Fabulous World of Jules Verne," sci-fi yarn which Warners will release this summer in combination with "Bimbo the Great."

Announcer was to film special sequences in New York this week. Pic is first in the new MystiMation process that combines live photography, cartoon animation and lithographic techniques.

20th, Columbia Settle For N.Y.-Based Fieldmen With Publicists Local

Two-year pact has been signed by 20th-Fox and Columbia with Publicists Local 872 (Writers Assn. East), stipulating a pension fund in addition to setting pay scales.

Deal only covers fieldmen paid out of New York, the homeoffice exploiteers being covered by Screen Publicists Guild contract.

New pact followed a three-year organizing effort by the local, which also has contracts with Paramount and RKO Theatres. Understood the union is near an initial accord with Warner Bros. and Universal, as well. And Harry Rice, prez of the local, says dickers are in progress with other film companies plus tv and radio networks.

Golden Globe Awards Handed Out

Hollywood, March 21.

United Artists, which swept to an all-time high of 41 nominations in upcoming Academy Oscar sweepstakes, came through with eight of the 34 Golden Globe awards presented last Thursday by the Hollywood Foreign Press Assn. in its annual ceremony, to again lead the field. Columbia Pictures copped three, Warner Bros. two.

Rock Hudson and Tony Curtis ties for "World's Favorite Actor," first time in org's history. Hudson won last year, and Curtis the previous stanza.

Other awards:

Best dramatic actor, Burt Lancaster, "Elmer Gantry."

Best dramatic actress, Greer Garson, "Sunrise at Campobello."

World favorite actress, Gina Lollobrigida.

Best supporting actor, Sal Mineo, "Exodus."

Best supporting actress, Janet Leigh, "Psycho."

Lemmon Report

For the second consecutive year Jack Lemmon won Best Actor Award for a Performance in a Musical and/or Comedy. He won in 1960 for "Some Like It Hot," this year "The Apartment."

Shirley MacLaine was named Best Actress in a Comedy and/or Musical and in her absence the award was accepted by Lemmon.

"The Apartment" also won Best Comedy of the Year award.

"Spartacus" was hailed Best Dramatic Picture of the Year.

"Song Without End," William Goetz's Columbia production, was voted Best Musical.

"Hand In Hand" was voted "the motion picture which contributed the most towards better international understanding." Helen Winston was present to receive award.

"The Sundowners" received a Golden Globe award for "outstanding merit in authenticity and characterization."

The annual Samuel Goldwyn International Award, for the best foreign film released during previous 12 months, went to the Greek-produced film, "Never On Sunday." Goldwyn again made the presentation.

Golden Globes to the three outstanding foreign films for 1960 were given to Sweden's "Virgin Spring," France's "La Verite" and England's "The Man With The Green Carnation."

Jack Cardiff was named best director for 20th-Fox's Jerry Wald production, "Sons And Lovers."

DeMille Award

Annual Cecil B. DeMille Award, for outstanding contributions to the motion picture industry, was won by Fred Astaire.

A special award was bestowed upon Catinflas, inscribed, "To little Pepe, for the joy and comedy his motion pictures have brought to the world."

Stanley Kramer, whose most recent production was "Inherit The Wind," received a special award for "continuous artistic integrity and daring over the years in the production and direction of fine motion pictures."

The three male and three femme newcomers hailed as "the international stars of tomorrow" for 1961 included:

Michael Callan, Ina Balin, Brett Halsey, Hayley Mills, Marb Damon, Nancy Kwan.

The Golden Globe for the best original musical score was won by "The Alamo," produced, directed by and starring John Wayne. The composer, Dimitri Tiomkin, accepted from Natalie Wood.

5 Television Awards

The five television awards were: Hanna-Barbera Productions, "for progress on international television in cartoons."

The "Perry Mason" series, "for interest and consistency in continuing performances."

"The Bell Telephone Hour," "for consistent contributions to culture and international artistry."

"Hong Kong" series, "for outstanding merit in the adventure field."

"The 20th Century Presents," news documentary featuring Walter Cronkite, "for brilliant depiction of memorable events."

ORDINARY 'B' KAPUT; IT'S GIMMICK TODAY

Hollywood, March 21.

World-market conditions are such that the day of making the ordinary "B" type program picture is diminishing. And taking its place is the new trend of filming pictures with gimmicks. So says Herman Cohen who recently returned from London where he produced American - International's "Konga."

"Aside from major production boasting all-star casts—very few films land in the profitable black. And the ones that do are generally those films that have an exploitable angle," he declared.

Cohen claims that although "Konga" has no marquee allure, (costars Britishers Michael Gough, Margo Johns), it will measure up to most major productions with top names because of its exploitable angles. That of being lensed in a new process, SpectaMation, and being story-lined with a science-fiction flavor. "We wouldn't stand a chance of making a dollar in today's market if we didn't add the science-fiction touch and trick photography to 'Konga'."

The producer said that seven of the 10 months shooting time on "Konga" was spent on special effects. Film reportedly cost close to $1,000,000—most of which was spent in the SpectaMation process developed by Cohen and Rank's Dunham Labs.

"The small independent producer can't afford to compete with the majors," he said. "They can't get the name stars nor can they afford them. He's compelled to turn to gimmicks since the plain old everyday programmer is passe." He added: "Give the public something different such as gimmicks and you can compete with any major production in the world."

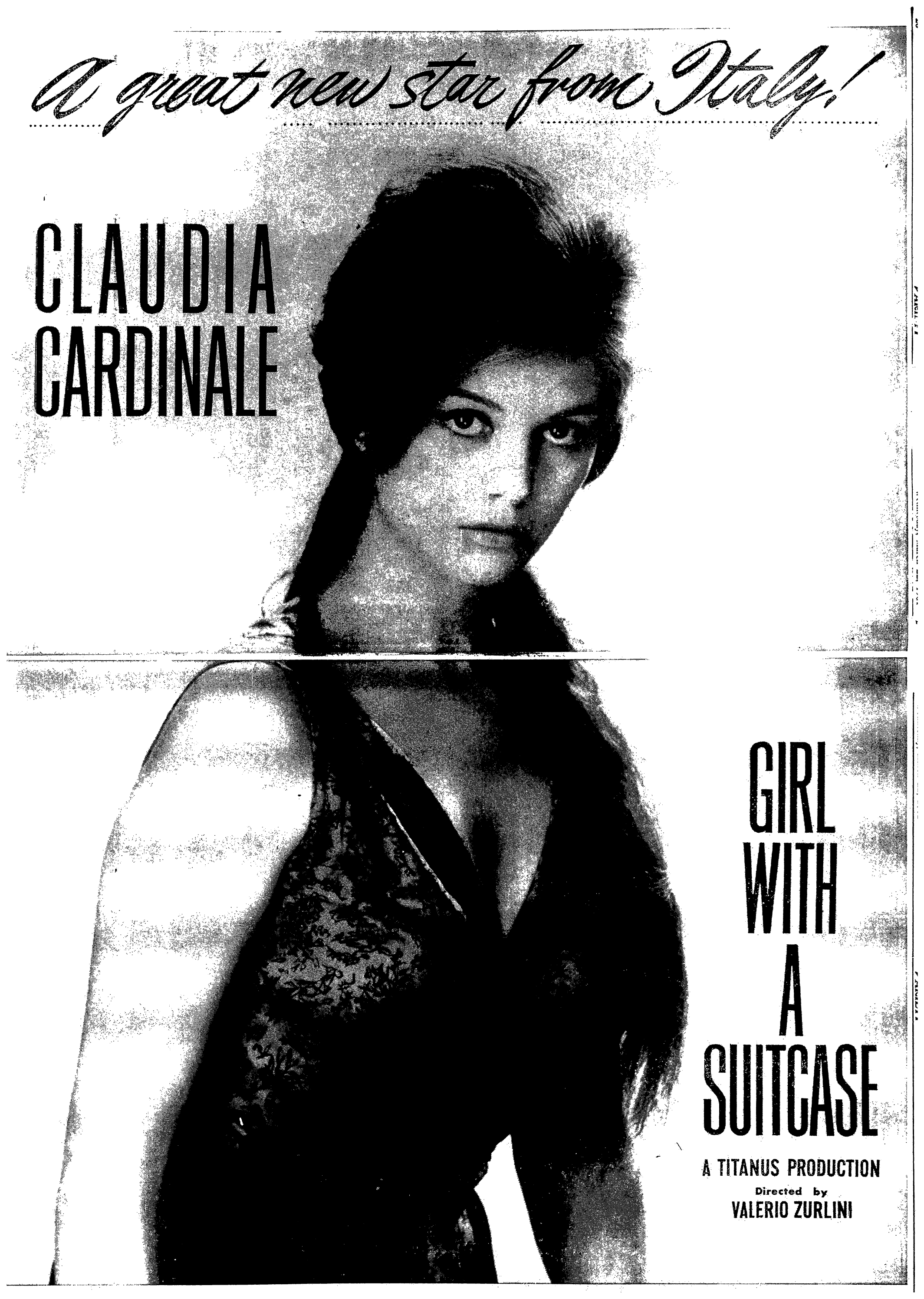
Alfred Katz's Latin Swing Of United Artists Branches

Alfred Katz, United Artists foreign division manager, left New York Monday (20) for Mexico on first lap of extensive tour of company's offices in Central and South America.

His itinerary includes Guatemala, Panama, Peru, Chile, Argentina, Uruguay, Brazil, Trinidad, Venezuela and Puerto Rico.

A great new star from Italy!

CLAUDIA CARDINALE



GIRL WITH A SUITCASE

A TITANUS PRODUCTION

Directed by

VALERIO ZURLINI

Picture Grosses

'Eichmann' Trim $12,000, D.C. Ace

Washington, March 21.

Biz shapes spotty here this round. Capitol's initial round of "Crowning Experiment" is rated good if not outstanding. Other newcomers include "Gold of Seven Saints," mild at two Stanley Warner locations, and "Operation Eichmann" at Keith's, where a nitty take looms.

Holdovers aren't doing badly. "Alamo" looms okay in fourth Palace week. "Exodus" and "Spartacus" still are doing well, especially the latter in ninth round.

Estimates for This Week

Ambassador- Metropolitan (SW) (1,490; 1,000; 90-$1.49)—"Gold of Seven Saints" (WB) and "Auntie Mame" (WB) (reissue). Mild $10,600. Last week, "Fever in Blood" (WB) and "No Time for Sergeants" (WB) reissue), $8,000.

Apex (K-B) (940; 75-$1.10)—"Happened in Broad Daylight" (Cont) (2d wk). Fair $4,000. Last week, $5,500.

Capitol (Loew) (3,426; 90-$1.49)—"Crowning Experiment" (Indie). Good $10,000 or close. Last week, "Cry for Happy" (Col) (2d wk), $9,000.

Keith's (RKO) (1,850; $1-$1.49)—"Operation Bichmann" (AA) and fight pix. Nifty $12,000. Last week, "Misfits" (UA) (6th wk), $7,000.

MacArthur (K-B) (900; $1.25)—"Entertainer" (Cont) (3d wk). Oke $4,000. Last week, $4,900.

Ontario (K-B) (1,240; $1-$1.49)—"Tunes of Glory" (Lope) (5th wk). Good $5,000. Last week, $5,000.

Palace (Loew) (2,390; $1-$1.49)—"Alamo" (UA) (4th wk). Okay $9,000. Last week, $11,000.

Playhouse (T-L) (459; $1-$1.49)—"Question 7" (deRochemont) (3d wk). Mild $3,500. Last week, $4,100.

Plaza (T-L) (276; $1-$1.80)—"No Morals" (Indie) (2d wk). Nifty $6,500 after $7,700 opener.

Town (King) (800; $1.25-$1.49)—"Suzie Wong" (Par) (13th wk). Nice $5,000, same as last week.

Trans-Lux (T-L) (600; $1.49-$2)—"Pepe" (Col) (5th wk). Hefty $7,000. Last week, $7,900.

Uptown (SW) (1,300; $1.25-$2.25)—"Exodus" (UA) (4th wk). Sock $12,500. Last week, $12,000.

Warner (SW) (1,440; $1.49-$2.25)—"Spartacus" (U) (9th wk). Solid $11,000. Last week, $10,000.

CHICAGO

(Continued from page 9)

—"Cry For Happy" (Col) (2d wk). Fairish $17,000 or near. Last week, $25,000.

Roosevelt (B&K) (1,400; 90-$1.50)—"Great Impostor" (U) (2d wk). Smooth $18,000 or close. Last week, $35,000.

State-Lake (B&K) (2,400; 90-$1.80)—"101 Dalmatians" (BV) (6th wk). Slick $15,000 or near. Last week, $17,000.

Surf (H&E Balaban) (685; $1.85)—"Never On Sunday" (Lope) (m.o.) (7th wk). Trim $5,700. Last week, $5,300.

Todd (Todd) (1,089; $1.75-$3.50)—"Ben-Hur" (M-G) (65th wk). Sturdy $17,000. Last week, $18,000.

United Artists (B&K) (1,700; 90-$1.80)—"All In Night's Work" (Par). Smash $26,000. Last week, "Misfits" (UA) (6th wk), $12,500.

Woods (Essaness) (1,200; 90-$1.80)—"Sanctuary" (20th) (2d wk). Light $12,000. Last week, $20,000.

World (Teitel) (606; 90-$1.25)—"Tosca" (Film Rep.). Mild $4,100. Last week, "Entertainer" (Cont) (5th wk), $4,100.

BALTIMORE

Continued from page 8)

Good $7,500 after $11,000 in second.

Playhouse (Schwaber) (460; 90-$1.50)—"Never on Sunday" (Lope) (18th wk). Holding at $2,000 after same last stanza.

Stanton (Fruchtman) (2,200; 90-$1.50)—"Flaming Star" (20th). Dim $6,000 for first four days. Last week, "Great Impostor" (U) (2d wk), $7,000.

Town (Rappaport) (1,275; $1.50-$2.50)—"Spartacus" (U) (9th wk). Holding at okay $5,000 with last week's lead displayed.

'Partner' Slow $9,000, Buff.; 'Impostor' 10G, 2

Buffalo, March 21.

Biz is in a happy mood here currently but there is no help from the few new bills. "Secret Partner" shapes slow at the Buffalo. "World of Suzie Wong" is rated okay in sixth round at the Center. "Great Impostor" looks fancy in second at Lafayette while "Cry For Happy" is fair in second stanza at Century.

Estimates for This Week

Buffalo (Loew) (3,500; 75-$1)—"Secret Partner" (Indie) and "Strange Case Dr. Manning" (Indie). Slow $9,000. Last week, "Gorgo" (M-G) and "Frontier Uprising" (Indie), $12,000.

Center (AB-PT) (2,000; 70-$1.25)—"Suzie Wong" (6th wk). Okay $8,500. Last week, $10,000.

Century (UATC) (2,700; 70-$1)—"Cry For Happy" (Col) (2d wk). Fair $7,000. Last week, $9,600.

Lafayette (Basil) (3,000; 70-$1)—"Great Impostor" (U) and "Between Time, Eternity" (U) (2d wk). Fast $10,000 or close. Last week, $11,200.

Paramount (AB-PT) (3,000; 70-$1)—"Auntie Mame" (WB) and "No Time for Sergeants" (WB) (reissues). Soft $9,000. Last week, "Underworld U.S.A." (Col) and "Passport China" (AI) (5 days), $5,000.

Teck (Loew) (1,200; 70-$1.25)—"Misfits" (UA) (3d wk-4 days). Fair $2,000. Last week, $4,000.

Cinema (Martina) (450; 70-$1)—"Carry On Nurse" (Gov) (20th wk). Strong $2,300. Last week, $2,500.

SAN FRANCISCO

(Continued from page 9)

tier Uprising" (UA). Good $14,000. Last week, "Go Naked In World" (M-G) and "Operation Bottleneck" (UA) (2d wk), $6,500.

Paramount (Par) (2,646; $1.25-$1.50)—"Terror Of Tongs" (Col) and "Sword Sherwood Forest" (Col). Fair $11,000. Last week, "Portrait Of A Sinner" (Indie) and "48 Hours To Live" (Indie), $9,000.

St. Francis (Par) (1,400; $1-$1.50)—"Pepe" (Col) (3d wk). Sock $17,000. Last week, $20,000.

Orpheum (Cinerama, Inc.) (1,456; $1.75-$2.65)—"Seven Wonders of World" (Cinerama) (reissue) (12th wk). Okay $11,000. Last week, $9,500.

United Artists (No. Coast) (1,151; $1.75-$3.50)—"Spartacus" (U) (13th wk). Big $42,000. Last week, $13,500.

Stagedoor (A-R) (440; $1.25-$1.50)—"League Of Gentlemen" (Kaye) (2d wk). Smash $6,000. Last week, $7,000.

Vogue (S. F. Theatres) (364; $1.50)—"Virgin Spring" (Janus) (13th wk) and "Seventh Seal" (Janus) (reissue) (3d wk). Fast $2,200. Last week, $2,600.

Coronet (United California) (1,250; $1.50-$3.50) — "Ben-Hur" (M-G) (65th wk). Smart $10,000. Last week, $11,000.

Alexandria (United California) (1,610; $1.49-$3.50)—"Exodus" (UA) (6th week). $15,000. Last week, $16,000.

Presidio (Hardy) (774; $1.25-$1.50)—"Hand In Hand" (Indie). Fair $3,000. Last week, second-run.

BROADWAY

(Continued from page 9)

ly to land good $3,500 after $4,500 for fifth week.

55th St. Playhouse (Moss) (253; $1.25-$2)—"Don Quixote" (M-G) 9th wk). This frame finishing tomorrow (Thurs.) looks like fancy $7,000 via some added school kid shows after $6,000 in eighth week.

Normandie (T-L) (592; $1.25-$1.80)—"All in Night's Work" (Par). Opens today (Wed.) In ahead, "Hand in Hand" (Col) (6th wk-8 days), mild $5,000 after $5,500 for fifth week.

Little Carnegie (L. Carnegie) (520; $1.25-$2)—"Tunes of Glory" (Lope) (14th wk). The 13th round completed Monday (20) was great $12,000 after $12,500 in 12th week.

Guild (Guild) (450; $1-$1.75)—"Two-Way Stretch" (BL) (9th wk). Eighth stanza finished Sunday (19) was fancy $10,500 to top the $10,000 in seventh week.

Murray Hill (R&B) (565; 95-$1.80)—"Ballad of Soldier" (Kings) (13th wk). The 12th stanza ended Monday (20) was —bright $7,000 after $7,000 for 11th week.

Paris (Pathe Cinema) (568; 90-$1.80)—"Love and Frenchwoman" (Kings) (4th wk). Third week ended Sunday (19) was fancy $13,500 after $15,000 in second.

Plaza (Lopert) (525; $1.50-$2)—"Never on Sunday" (Lope) (23d wk). The 22d session completed Monday (20) was great $15,000 after $17,000 in 21st week.

68th St. Playhouse (Leo Brecker) (370; 90-$1.65)—"Days of Thrills, Laughter" (20th). Opened yesterday (Tues.). In ahead, "Millionairess" (20th). Landed fair $5,900 in 11-day fifth session.

Sutton (R&B) (561; 95-$1.80)—"League of Gentlemen" (Kings) (9th wk). Eighth round ended Monday (20) was good $8,500 after $10,000 for seventh week.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"Cry for Happy" (Col) (3d wk). This session winding tomorrow (Thurs.) is heading for fair $4,500. Second was $6,000. "Raisin in Sun" (Col) opens March 29.

Trans-Lux 85th St. (T-L) (550; $1.25-$2)—"Sanctuary" (20th) (5th wk). Fourth stanza ended Monday (20) was meek $3,500 after $4,500 in third. "Great Impostor" (U) opens March 29.

World (Perfecto) (390; 90-$1.50)—"Male and Female" (Mishkin) (5th wk). Current stanza winding tomorrow (Tues.) looks like slick $11,000 after $13,000 in fourth. Pic is having biggest run of any film to play at house in years.

LOS ANGELES

(Continued from page 8)

(20th) (m.o.), "Let's Make Love" (20th) (reissue), $3,200.

El Rey (FWC) (861; 90-$1.50)—"Sons and Lovers" (20th) and "Murder Inc." (20th) (reissues. Dull $3,500.

Hillstreet, Pix (Metropolitan-Prin) (2,752; 756; 90-$1.50)—"Cry for Happy" (Col) and "I'm All Right, Jack" (Col) (2d wk). Soft $8,500.

Hollywood Paramount (State) (1,468; $1-$2.40)—"Alamo" (UA) (3d wk). Lush $18,000. Last week, $20,000.

Crest (State) (750; 90-$1.50)—"Sundowners" (WB) and "Sunrise at Campobello" (WB) (2d wk). Slim $2,200.

Iris (FWC) (825; 90-$1.50)—"Entertainer" (Cont) and "Stella" (Indie) (1st general release). Dim $3,000.

Orpheum (Metropolitan) (2,213; 90-$1.50) — "Patterson-Johansson Fight Pic" (UA) and "High Powered Rifle" (20th) (reissue). Drab $2,200 in 5 days.

Four Star (UATC) (868; 90-$1.50)—"Hand in Hand" (Col) (5th wk). Handy $4,000. Last week, $4,200.

Beverly (State) (1,150; $1.49-$2.40)—"Grass Is Greener" (U) (6th wk). Fine $4,000. Last week, $4,900.

Music Hall (Ros) (720; $1.85-$2.25)—"Ballad of Soldier" (Kings) (7th wk). Trim $5,000. Last week, $5,200.

Warner Beverly (SW) (1,316; $1.50-$3.50)—"Pepe" (Col) (12th wk). Slow $10,500. Last week, $10,000.

Fox Wilshire (FWC) (1,990; $1.80-$3.50)—"Exodus" (UA) (13th wk). Brisk $15,000. Last week, $15,600.

Fine Arts (FWC) (631; $2-$2.40)—"Never on Sunday" (UA) (17th wk). Great $8,000. Last week, $8,100.

Warner Hollywood (Cinerama Inc.) (1,389; $1.20-$2.65)—"This Is Cinerama" (Cinerama) (reissue). Started 21st week Sunday (19) after trim $14,000 last week.

Pantages (RKO) (1,513; $1.80-$3.50)—"Spartacus" (U) (22d wk). Busy $12,500. Last week, $12,200 (in 5 days).

Egyptian (UATC) (1,392; $1.25-$3.50) — "Ben-Hur" (M-G) (69th wk). Stout $17,500. Last week, $17,300.

AIDES GET NEW DUTIES

Peter Nelson, Curtis Harrington Upped in Wald Unit

Jerry Wald has handed additional responsibilities to two aides as a result of his expanded program of 30 pix for 20th-Fox during next three years.

Peter Nelson becomes exec in charge of new properties. As such, he'll spearhead a search for original and published works for possible screen adaptation.

Curtis Harrington will head up search for new acting talent in the new Wald format, and will launch a policy of issuing descriptive rundowns for use of agents handling acting talent sought.

National Boxoffice Survey

Trade Holding Up; 'Exodus' Champ, 'Alamo' Big 2d, 'Impostor' 3d, 'Spartacus' 4th, 'Pepe' 5th

As the income tax deadlines come closer and Lenten influences are felt more strongly the only thing amazing about first-run film biz is that it's holding up as well as it is currently. While the weather has been favorable for the boxoffice some of the recent releases have not been.

This session it is a tight race between "The Alamo" (UA) and "Exodus," also from United Artists, for top laurels. While the former likely has been running up higher gross totals because playing in so many key cities, currently it is not playdating in enough keys covered by VARIETY to overcome the big totals run up by "Exodus" in the major key cities. Hence, "Exodus" again is champ, the same as it has been for four successive weeks.

"Alamo," of course, is a strong second. Its coin total does not include numerous engagements in the south, not covered by VARIETY, where it is topping or doubling the take of such high grosses as "Solomon and Sheba" and "Some Like It Hot."

"Great Imposter" (U) is moving up to third. It was fourth last week. "Spartacus" (U) is climbing from sixth to fourth position.

"Pepe" (Col), second last round, is slipping to fifth. "Cry for Happy," also from Columbia, is winding up sixth. "Ben-Hur" (M-G) will take seventh money.

"World of Suzie Wong" (Par) is capturing eighth place. "Gorgo" (M-G), which was 12th a week ago, is finishing ninth. "101 Dalmations" (BV) rounds out the Top 10 pix. "Never On Sunday" (Lope), "Where Boys Are" (M-G) and "Ballad of Soldier" (Kings) are the runner-up films.

"All in Night's Work" (Par) looms as highly promising among the newcomers. It is smash in Chi and torrid in L.A. "Operation Eichmann" (AA), okay in Providence, looks great in Detroit and smooth in Washington.

"Absent-Minded Professor" (BV), rated wow in L.A., is great in opening session at the N.Y. Music Hall where it is paired with the annual Easter stageshow. "Underworld USA" (Col), mild in Seattle, looms fine in Detroit.

"Hoodlum Priest" (UA), due soon at N.Y. Astor, shapes stout in Pitt and okay in St. Louis and Minneapolis. "Terror of Tongs" (Col) is rated fair in Frisco. "Portrait of Sinner" (AA) shapes good in Detroit.

"Village of Damned" (M-G), hotsy in Boston, shapes fine in Denver and good in Providence. "Tunes of Glory" (Lope) is hep in N.Y. and Minneapolis.

"Make Mine Mink" (Cont), tall in K.C., looms brisk in Chi and bangup in Minneapolis. "Wackiest Ship" (Col), good in Cincy, shapes stout in Louisville.

"Facts of Life" (UA) still is solid in N.Y. "Entertainer" (Cont) is okay in Washington.

(Complete Boxoffice Reports On Pages 8-9)

'To Hell' Hefty $6,000, Omaha; 'Naked' Slim 2½G

Omaha, March 21.

Biz is offish at downtown first-runs this week, although the oldie combo of "To Hell And Back" and "Lawless Breed" is proving solid at the Omaha. Other new bill, "Millionairess," looks sad at Orpheum with no thanks to the city's only daily paper which panned this pic and refused some of the sexy ads. Third week of "Go Naked in World" is naked at wickets of the State.

Estimates for This Week

Cooper (Cooper) (687; $1.55-$2.20)—"This is Cinerama" (Cinerama) (reissue) (5th wk). Fair $5,000. Last week, $7,000.

Omaha (Tristates) (2,066; 75-$1)—"To Hell And Back" (U) and "Lawless Breed" (U) (reissues). Good $6,000. Last week, "Cry for Happy" (Col), $4,600.

Orpheum (Tristates) (2,877; 75-$1) — "Millionairess" (20th). Bad $5,000. Last week, "Great Impostor" (U) (2d wk), $6,500.

State (Cooper) (743; $1)—"Go Naked in World" (M-G) (3d wk). Dull $2,500. Last week, $3,500.

BOSTON

(Continued from page 8)

$1.25) — "Bramble Bush" and "Summer Place" (reissues). Oke $9,500. Last week, "Millionairess" (20th) and "Sniper Ridge" (20th), $11,000.

Orpheum (Loew) (2,900; 90-$1.49)—"Where Boys Are" (M-G) (3d wk). Good $12,000. Last week, $14,000.

New Fenway (Indie) (1,350; $1.25)—"Quiet Flows Don" (Indie) (2d wk). Oke $3,000. Last week, $4,000.

Paramount (NET) (2,357; 70-$1.25) — "Operation Eichmann" (AA) and "Serengeti" (AA). Timely $12,000. Last week, "Fever in Blood" (WB) and "Rio Bravo" (Indie), $8,000.

Pilgrim (ATC) (1,900; 75-$1.25)—"Village of Damned" (M-G) and "Five Bold Women" (Indie). Hotsy $10,000 or over. Last week, "Giant" (WB) reissue) (2d wk), $6,000.

Saxon (Sack) (1,100; $1.50-$3)—"Exodus" (UA) (13th wk). Slick $17,000. Last week, $18,000.

State (Trans-Lux) (730; 75-$1.25)—"Naked in Night" (Indie) and "Age of Infidelity" (Indie) (2d wk). Nice $3,800. Last week, $4,500.

Lafleche, Sask. — Chamber of Commerce has been successful in getting the Globe theatre reopened after a lengthy hiatus because of bad business.

'ALAMO' SMASH 11½G, PORT.; 'SUZIE' HOT 10G

Portland, Ore., March 21.

Trade shapes much stronger this stanza than a week ago. Lone newcomer is combo of "White Warrior" and "Gold of Seven Saints," but it's not doing well at reopened Oriental. "The Alamo" is smash in second at Orpheum for standout showing. "101 Dalmatians" also is sock in first holdover round at Fox. "World of Suzie Wong" is rated lusty in second Paramount week.

Estimates for This Week

Broadway (Parker) (983; $1.50-$3)—"Spartacus" (U) (7th wk). Steady $6,500. Last week, $6,600.

Fox (Evergreen) (1,600; $1-$1.49)—"101 Dalmatians" (BV) (2d wk). Torrid $12,000 or over. Last week, $16,000.

Hollywood (Evergreen) (900; $1.25-$2.49)—"Ben-Hur" (M-G) (2d wk) on popular prices. Loud $9,000. Last week, $8,700.

Music Box (Hamrick) (640; $1.50-$3)—"Exodus" (UA) (9th wk). Up to big $12,000. Last week, $10,800.

Oriental (McFadden) (2,000; $1)—"White Warrior" (WB) and "Gold of Seven Saints" (WB) and fight pix. Drab $3,500. Last week, house closed.

Orpheum (Evergreen) (1,536; $1-$1.49)—"Alamo" (UA) and "Wonderful Hong Kong" (Col) plus fight pix (2d wk). Smash $11,500. Last week, $12,100.

Paramount (Port-Par) (3,400; $1-$1.49)—"Suzie Wong" (Par) (2d wk). Lusty $10,000. Last week, $11,200.

CINERAMA SCALING

Two Unreelings Saturday Night Part of Policy

Albany, March 21.

Scale for Cinerama, which opens at the new Hellman Theatre March 24, will be $1.50 and $2, Monday through Thursday and Sunday nights; $2 and $2.50, Friday and Saturday evenings; $1.25 and $1.50, Saturday matinees; $1.50 and $2, Sunday matinees.

The first engagement for Cinerama in Northeastern New York, it is scheduled for 10 screenings weekly—two, on Saturday nights.

Reservations for tickets may be made at five stores, in Albany, Troy, Schenectady, Saratoga and Glens Falls. Mrs. Jay Malone, who had been in charge of personnel and special events for Neil Hellman's Thruway Motel (adjoining the theatre), is directing a crew of salesmen working on theatre parties for the Cinerama engagement.

international film, TV film and documentary market

a new outstanding success of the **MILAN TRADE FAIR**

"ideal setup in which to conduct picture business" — VARIETY

The Spring meeting from 12 to 28 April coincides with Milan Trade Fair, the world's greatest display of sample goods and products.

The Autumn meeting takes place in mid-October.

Hundreds of full-length, TV and documentary films of scientific, cultural tourist and publicity interest are shown by producers of International Importance to buyers and renters of films coming from all parts of the world.

Eight projection studios, numerous discussion rooms, a polyglot secretariat and International telephone exchange, telex installations and all the most modern technical equipment provide this undertaking with the best possible means to promote contacts and business transactions in the world of cinema and film production.

Include a visit to the "International film, TV film and documentary market" in your Spring trip to Europe.

Exhibitors and distributors: entry fee Lit. 10,000 ($ 16).

Producers: entry fee Lit. 10,000 ($ 16) without limit to number of films presented.

Applications to participate should reach MIFED a fortnight before opening date on 12 April.

Information from:

Largo Domodossola, 1
Milano (Italy)

MIFED

Three Major Faiths on Committee To 'Reinforce' Memphis Censors

Memphis, March 21.

Rev. Paul Caudill, pastor of the First Baptist Church and chairman of a Memphis religious and citizens committee "to reinforce" the Memphis Censor Board, has rallied several other church groups to his "combat team."

Baptist minister named Msgr. M. F. Kearney, a ranking Catholic here, and Rabbi James Wax of Temple Israel as co-chairmen. Along with other Protestant and Roman Catholic clergy, Mr. Judson McKellar, chairman of the Memphis Censor board, also was named by Caudill.

Weekly meetings will be held in the Public Health Building here with the public invited as well as press, radio and tv.

Our purpose is not to replace the Censor Board but to supplement and support it," he said. "We hope that our review committee may sit with the censor board to avoid reviewing the films twice."

Memphis Citizen committee is an aftermath of the barrage against Metro's "Go Naked in the World," here several weeks ago.

STRATFORD FILM FEST MAY SHOW 'CONNECTION'

Toronto, March 21.

Dicker is on for the showing of the film version of "The Connection." Jack Gelber play dealing with dope addicts, at the Film Festival to be held for 10 days this summer at the Stratford (Ontario) Shakespearean setup. Film has been completed by a group of Manhattan actors under the direction of Shirley Clark.

John Hayes, director of the Film Festival at Stratford, Ontario, is also currently negotiating for the Greek film "A Matter of Dignity," "No Greater Love" (Japan), "Kermes" (Germany), "Le Passage du Rhine" (France), "Romeo and Juliet" (Czechoslovakia).

Sally Benson will script "Calico Sheriff" for Jack Cummings' indie slate for 20th release.

LONGEST RUN IN TOWN

It's 1⅛ miles long, to be exact, and Aqueduct race track is the greatest show in town. Sleep late —first race is not until 1:30. Have lunch (or breakfast) at the big A. Watch the show: color, excitement, conflict, triumph, etc. Socko! For reservations, call MI 1-4700. Let us entertain you—tomorrow!

POZIN & LIGHTSTONE SWING THEIR SHINGLE

Thom Pozin and Morton Lightstone, both oldtimer film buyers, have partnered for indie theatre booking as Pozin & Lightstone Theatre Enterprises, Times Square, with latter as prez. New offices open as of today (Wed.).

Lightstone had been booker for the Rugoff & Becker circuit, and Pozin had his own buying setup the past year. Both previously had worked for the Island Circuit.

Milestone for Rosian; Hy Martin at Feed

Cincinnati, March 21.

Pete Rosian was tendered a testimonial dinner here Monday (20) night in celebration of his 20th anni as district and regional sales manager of Universal Pictures with headquarters in Cleveland.

Affair was in clubroms of Tent 3, Variety Club, the sponsor. Among the close to 150 saluters were Universal's Hy Martin, general sales manager, N.Y., and branch managers from Chicago, Cleveland, Pittsburgh, Detroit, Buffalo, and reps from Nashville and Knoxville, plus numerous exhibs and fellow tradesmen.

Marc Wolf, exec of an Indiana circuit and past national chief barker of Variety Clubs, was emcee.

Must Virtue

Continued from page 17

cally possible that the National Council of Churches might become an effective pressure group, but because this goes against the "freedom of action" heritage of most non-Roman Catholic denominations, he doubts whether it will ever come to pass. He also doesn't put much stock in a proposal, now being studied by the NCC's Broadcasting & Film Commission, to get behind and promote six or eight films a year deemed significant.

Too Namby-Pamby?

"What sort of films do you think they'd pick?" Boyd asks. He has an idea that they would be the very kind of "homogenized art" he deplores most, next to the self-styled pix.

And he has no intention of cooperation to promote nothing more serious and substantial than a Walt Disney feature. Problem is, he suggests, is that most church people have no conception of what makes "a good film"—they are looking for photographed Sunday School tracts. Parenthetically, he asks, how many of these people, supposedly so concerned with the world around them, would go to see a film like "Breathless," a legitimate reflection of a time and place and attitude?

Any attempt by the church to promote films which really have "no religious dimension," he says, would simple be another example of the church's further retreating "from reality into fantasy."

Boyd would like to see the church participate in "a massive educational program," stimulating the serious consideration of films, through seminars, discussion groups, articles in church as well as lay publications, all desgined to create interest in the films of value and (the other side of the coin) scorn for the "homogenized." By education, he emphasizes that he doesn't simply mean general education to make good Christians, but specific studies of the film medium itself.

Any church attempt to influence the film industry more directly, he feels, would eventually demean the art and add nothing to the moral or intellectual stamina of the public. And even the clergy, he adds, must learn to differentiate between the self-styled religious pic ("The Story of Ruth"), the implicitly religious pic ("Room at the Top") and the film of no religious dimension whatsoever he would create an Albert Zugsmith production or two or perhaps Jerry Lewis' "Cinderfella").

LOUIS POLLOCK SUES, CHARGES 'BLACKLIST'

Hollywood, March 21.

Louis Pollock, screen writer, is suing major motion picture companies for alleged "blacklisting" which assertedly has prevented him from obtaining work in motion pictures and television in Hollywood for period of more than six years.

Pollock said he was advised by office of attorney David Shapiro in Washington, D. C., that Antitrust Laws violation complaint based on section one and two of Sherman Act had been filed March 14 between 2-3 p.m. in Federal Court, District of Columbia.

Damages of $300,000, trebled in antitrust procedure, are being sought against all majors, excluding United Artists and Walt Disney.

Complaint, according to Pollock, is similar to that previously filed against the industy in Federal Court by 12 self-proclaimed Hollywood "blacklistees," except for his contention that he was "blacklisted as a case of mistaken identity."

Pollock, in DAILY VARIETY on Dec. 18, 1959, contended that he had been confused with a clothing store proprietor in San Diego, who had same name but spelled "Pollack," using letter "a," whereas writer has second "o" in Pollock. The San Diego man was subpoenaed April 19, 1954, by a subcommittee of the House Committee on Un-American Activities, to answer allegations of Communist ties. He refused to testify, pleading the First, Fourth and Fifth Amendments.

Although Shapiro also filed complaint for the 12 Hollywood "blacklistees," in the pending Washington court cases, Pollock said his suit is a separate action. Shapiro, who was in Los Angeles last week, said he would not make any objection should the film companies suggest that the two suits be consolidated.

Karsh of Ottawa Doing Stills for Levine's 'Sodom'

Yousef Karsh, the Ottawa camera portraitist, is set to snap his first location stills when he goes to Morocco next month to focus on Joe Levine's "Sodom and Gomorrah" company.

High-priced photog of world notables is expected to be on location minimum of two or three weeks.

'El Cid'

Continued from page 4

for the Procusa production, "The Buccaneers of the Caribbean," and some other local film projects.

Everything about this operation is grandiose. To match the abrupt thousand-year-old walls that rise around this Mediterranean pueblo, Anthony Mann ordered a half-mile of age-old fortress constructed at sea-level complete with semi-Moorish gateway. When art directors Colasanti and Moore reconstructed the time-swept fortifications and that gateway, the town of Peniscola really looked worth fighting for.

Medieval Apthenticity

Equally impressive is the endless conglomeration of medieval L.S.T.'s, war machines, catapults, early historical ordnance at all shapes and sizes used by contending blocs in these crucial military contests, as well as a dozen reconstructed mosques for the town formerly under Arab domination from 700 until El Cid chased them out in 1099.

Around Charlton Heston as El Cid and Herbert Lom as Ben Yussuf director Mann has mustered one of the biggest troop concentration s in filmdom's annals. To make this possible, the Spanish army has again entered the scene with understanding collaboration for the first time since Stanley Kubrick committed, uncommitted and recommitted the Spanish G.I. for his big battle scenes in "Spartacus." It was then that the Spanish High Command stated their troops would be available for only those film productions that contributed in some measure to the glory of Spain or to its armed forces.

Convinced that the $7,000,000 Bronston vehicle for Heston and Sophia Loren would faithfully depict the life and times of Spain's greatest warrior and hero, the war minister put his Hancock on movement orders that sent thousands of pollus and cavalry to Peniscola. After deploying massive formations through one full length siege and two major battles, director Mann confirmed his belief that the staging of similar scenes without the use of trained soldiers would take twice as long and cost twice as much to any producer. He particularly lauded the Spartan discipline of the Spanish foot-soldier and the entire complicated system of coordination that made it possible to array almost 5,000 combatants for large-scale warfare.

Another phenomenon that lightened the director's burden was the Mediterranean winter sunshine. Noting that several important Hollywood productions were forced to abandon foreign locations and return to the relatively safe California clime, Mann emphasized that he had not lost two hours of shooting time during the five weeks the Bronston unit conducted its medieval Mediterranean warfare.

Bronston himself, during a brief visit to the coastal location area, admitted that weather had been his biggest gamble during the production of "El Cid." But week after week of consecutive mild sunshine has now strengthened his enthusiasm for Spain as a site to manufacture blockbusters the year round. Bronston pointed out that he also had had five months of continuous sunshine during "King of Kings" last year. But that was during the normal summer season, when film-makers have the natural odds going for them.

The Orange Blossom Coast will remember for many years to come the exploits of "El Cid" at Peniscola. But now that the Bronston invasion is over, life between Valencia and Barcelona is slowly recovering its normal pace. The orange harvest can now be crated and the fishing fleets that provide the Spanish palate with an endless variety of tasty seafood have scrapped Ben Yussuf invasion trimmings and are again putting out to the tranquil Mediterrean to cast their nets. "El Cid" saved Valencia at Peniscola.

Amusement Stock Quotations

Week Ended Tues. (21)

N. Y. Stock Exchange

1960-61 High	Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
45¼	23¾	ABC Vending	138	45¼	41	45¼	+3
52½	25¾	Am Br-Par Th	190	49⅜	47½	48⅞	+ ⅜
42¼	19½	Ampex	3540	25¼	23	23⅛	—2
45¼	34	CBS	401	38¾	37¾	38¼	— ¼
34⅞	14⅝	Col Pix	640	34⅞	30½	34¼	+3
39¾	17⅜	Decca	400	36½	34½	34½	—1⅝
49¼	20	Disney	†173	43	40¼	41½	+ ⅝
136¼	94	Eastman Kdk	411	118¼	111¾	114¾	+ ¾
8½	5⅝	EMI	595	6¾	6⅜	6⅞	..
23⅞	11⅜	Glen Alden	654	16	15	15	— ⅝
25¾	14	Loew's Thea.	392	24¾	23½	24⅜	+ ⅛
62½	22¼	MCA Inc.	93	62½	54½	59	+5
59⅜	24⅞	Metro GM	†477	59⅜	56	58⅜	+1⅝
66⅞	12⅞	NAFI Corp.	1366	40⅜	35⅛	37⅜	+1⅞
13	4¾	Nat. Thea.	517	7½	6¾	7	+ ¼
82½	39½	Paramount	299	82¼	78½	79¼	—3¼
38¼	15⅞	Philco	787	22¾	20½	22	+1¼
261¾	163¼	Polaroid	345	195	181¼	192	—7½
78⅜	46½	RCA	666	59⅜	56¾	58⅜	+1⅛
15⅞	7½	Republic	196	15⅛	14½	14¾	+ ⅛
18½	12⅝	Rep., pfd.	15	18	17¼	17⅞	+ ¼
42⅝	19½	Stanley War.	86	31½	29⅝	31½	+1¾
30⅞	26¼	Storer	58	30¾	30	30⅜	+ ¼
53⅞	30	20th-Fox	¶632	53⅞	50½	51¼	— ⅛
38⅜	23⅝	United Artists	327	39⅜	37½	38	+1⅛
51⅛	28¼	Univ. Pix	14	49½	[illegible]	[illegible]	+ ¾
85	70½	Univ. pfd.	¶320	83	82⅛	82⅛	— ⅞
67¾	37⅜	Warner Bros.	68	67¾	66⅛	67	+ ⅝
129⅜	89⅛	Zenith	212	124⅝	117⅜	122	+5¼

American Stock Exchange

High	Low			High	Low	Close	Net Change
6¾	4½	Allied Artists	59	6⅛	6	5⅞	— ¼
15	10	All'd Art., pfd.	4	13⅜	12¾	12¾	— ⅝
7¼	2⅞	Buckeye Corp.	298	3¾	3¼	3⅝	+ ¼
15⅛	8½	Cap. City Bdc.	105	14⅞	13½	14½	— ¼
11¼	3⅜	Cinerama Inc.	1890	11¼	8¾	11¼	+2
15	9¼	Desilu Prods.	95	13⅞	13½	13⅞	— ⅜
7½	4½	Filmways	138	6⅞	6	6¼	— ⅞
29¾	7½	MPO Vid.	117	29¾	21	26¾	+8½
8⅞	2¼	Nat'l Telefilm	290	4⅝	4	4	— ½
25	6⅞	Technicolor	1097	25	19½	24⅞	+3⅛
16¾	8⅛	Teleprompter	491	16¾	11¼	16¾	+4¼
4¾	2	Tele Indus.	61	4⅛	3⅞	4	— ⅛
20½	8½	Trans-Lux	12	20½	18⅛	20½	+2¾
18½	5½	‡Ctlv B (GAC)	28	16	15½	15½	— ⅜

* Week Ended Mon. (20).
¶ Actual Volume.
† Ex-dividend.
‡ Listed on Midwest Exchange.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
America Corp.	2⅞	3⅜	+ ⅛
Four Star Television	20½	22½	+ ½
Gen Aniline & FA	315	335	—5
Gold Medal Studios	⅛	⅝	..
Magna Pictures	2¾	3¼	+ ¼
Metropolitan Broadcasting	21⅞	23⅜	+ ⅝
Movielab	15¾	17¼	— ½
Official Films	2⅝	2⅞	..
Screen Gems	18½	20⅛	—1
Sterling Television	1⅝	2⅛	
U. A. Theatres	6	6⅞	..
Wometco Enterprises	14¼	15¾	— ½

(Source: National Assn. of Securities Dealers Inc.)

TIGER CUB or CUBS WANTED
Will Rent or Buy
Also WANTED:
WELL PROPORTIONED GIRL
Unafraid of tame tiger or cubs for swimming tank act and promotional work.
Call or write: BILL GANDALL
225 West 12 St., New York, N. Y.
WAtkins 9-1655

QQ TITLES
Serving the MP and TV Industries Since 1915
• ALWAYS READY TO SERVE YOU •
247 West 46th Street, New York
Circle 7-2126

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center • Ci 6-4600
WALT DISNEY'S
"THE ABSENT-MINDED PROFESSOR"
FRED MacMURRAY • NANCY OLSON
KEENAN WYNN • TOMMY KIRK
and THE MUSIC HALL'S GREAT EASTER STAGE SHOW

$100,000,000 CIGGIE SPLURGE

The High Cost of 'Dedication'

CBS-TV will continue "Eyewitness to History" next season in its same Friday 10:30-11 p.m. timeslot, despite the probability that Firestone will not return as the show's sponsor. Decision to go with "Eyewitness" again gives the network a total of two hours a week of primetime pubaffairs programming, with "CBS Reports" as a weekly hour and "Twentieth Century" due to continue too, despite the Prudential cancellation.

Total outlay by the network on an annual basis for the three primetime news-pubaffairs shows will come to something in the neighborhood of $8,500,000, exclusive of time. The time charges involved would run slightly higher, about $9,000,000 annually, making the entire primetime pubaffairs bundle a $17,500,000 baby. No sponsorship prospects are yet in sight for any of the three shows.

"Eyewitness" will continue with the same staff but with a new title—it will be called simply "Eyewitness," with the "history" reference dropped. Show will be given somewhat more flexibility in subject matter, with a wider range of news subjects which could be pursued, in the feature as well as hard-news field.

Les Midgley will continue as producer and John Sharnick as associate producer, with the two occasionally splitting off into separate units when a couple of subjects are tackled on a single show. Walter Cronkite will return as anchorman and Charles Kurault as the principal field reporter and as alternate anchorman when Cronkite is on other assignments.

Firestone commitment on the show runs to the end of June, at which time "Eyewitness" hiatuses and "Person to Person" moves into its old slot for a summer run. Then "Eyewitness" returns in the fall, but without Firestone since from all indications the company now favors putting all its ad budget into print next season.

Decision to resume "Eyewitness" means that CBS has dropped its plan for a Friday night hourlong show between 10 and 11 p.m. With "Father of the Bride" now set at 9:30-10 (see separate story), "Twilight Zone" and "Eyewitness" will return in their same time periods in the fall at 10 and 10:30. Decision also firms up CBS' entire Friday night lineup, which will be the same as this year with the sole exception of "Bride" at 9:30.

The Word's 'Perception,' Mr. Hagerty

And Old Friend Takes Exception to ABC News Chief's Precepts on Coverage

Washington, March 21.

Attention, Jim Hagerty: What makes you think any radio or television reporter (or any other newsman for other media) on the Washington scene, with the great cross-section of national and international news at hand, can cover every story reported on a single on-the-air newscast?

And, Mr. Hagerty, how come you think actual coverage on the scene will produce a more perceptive or more balanced news report?

The questions were shot at a distance to the new ABC news chief and former Presidential press secretary by an old friend, Joseph F. McCaffery, one of Washington's most respected radio-tv correspondents in a speech to the Cosmopolitan Club here.

McCaffrey, former prexy of the Radio-Television Correspondents Assn., a veteran of network reporting and now a WMAL-AM-FM-TV news personality, took sharp issue with Hagerty's recent well publicized speech criticizing good looking guys who read other people's copy. McCaffrey is handsome and is on the air, but he collects a lot of his own news.

"What actually is needed in this

(Continued on page 39)

'I've Got Secret' Loses Sponsors

"I've Got a Secret" has a secret. No sponsors.

Virtually unbeknownst to the trade, except for the parties involved, the CBS-TV sales force and a few prospective clients, both R. J. Reynolds and Bristol-Myers have decided to drop "Secret" when CBS switches it to Mondays at 10:30-11 p.m. next fall. Both have been bankrolling the Goodson-Todman package for years.

Decision to drop stems primarily from CBS decision to switch the show from its longtime Wednesday at 9.30 berth. That slot has been allotted to General Foods for the incoming Gertrude Berg series. When the web informed the clients of the switch, they in turn informed CBS that the show would move without them.

So CBS is out trying to round up a pair of clients for Monday at 10:30 now that "Secret's" secret is out.

Luck of The Irish

Pittsburgh, March 21.

Bob Cochran, WHC newscaster, won his own Irish Sweepstakes in spades on St. Patrick's Day. In the morning the station notified him that he would be the permanent replacement on the 11 p.m. news show recently vacated by Ed Conway.

That afternoon his wife gave birth to twins, a boy and a girl.

Steve Allen In ABC-TV Hr. Series If Kaiser Okays

If ABC-TV's Ollie Treyz and Kaiser can get together on an agreement, Steve Allen will be returning to network television next season in a 60-minute variety show. Specifically Treyz wants him to go into the Wednesday 7:30 to 8:30 p.m. period as the replacement show for "Hong Kong," which sponsors but is dropping at the end of the season.

Kaiser still has a hold on the Wednesday time period, so any decision, as to future programming would be predicated on Kaiser's okay. Treyz has discussed the show with Allen, who is in agreement with the ABC prexy that, with the right format appealing to both adult and youth, it could be the right counter-programming for the early evening competitive battle for ratings. If Kaiser goes for the show, it would originate out of the Coast.

Allen has been missing from the spectrum this season (since the loss of his Playmouth sponsor on NBC-TV last season) and has been doing a local cross-the-board show on the Coast.

Could be that if the Allen deal doesn't come off, ABC-TV will use a new hour telefilm, Canadian Mountie series tentatively called "The Force," produced by Joseph Mansfield.

MOVE INTO NO. 1 CLIENT POSITION

With many of the sponsor bets already placed on the '61-'62 video sweepstakes, the cigaret industry shapes as the No. 1 gambler this time out, posting a record bankroll of well over $100,000,000 in primetime buys with the three tv networks.

For the balance of the six major cig firms, the web expenditures will represent a new high, and for all the outlay will be at least as great as this season's budget.

Substantially increased spending is on order for P. Lorillard, R. J. Reynolds and American Tobacco. Brown & Williamson, a major web client during the last three seasons, should be in as usual.

While Liggett & Myers' $11,000,000 or so network budget is up in the air due to the ABC pullout last week, the same coin is rapidly being redistributed in new orders. Phillip Morris, iffy to some extent because of a recent agency shuffle, has renewed its last year's lineup and may be in for additional spending when brands are settled in their new shops.

P. Lorillard, mainly via Lennen & Newell, is spending more money than ever before in a lineup that covers all three webs and almost every night of the week. Diversified to adventure, comedy, variety, and quiz, the Lorillard slate reads: alternate weeks of "Price Is Right" and "Concentration" on NBC Monday nights, and participations in the Jack Paar strip; alternate buy of "Hennessy" and "Father Knows Best" on CBS; and minutes in the new Friday night action hour on ABC, "The Corrupters," and also ABC's "Hawaiian Eye" (via Grey agency).

Lorillard also has a strong bid in for half of the Sullivan show on CBS, and reportedly a hold on part of the CBS Wednesday 7:30 to 8:30 p.m. time where "Aquanauts" is bowing out for an as yet undecided show.

—Meanwhile, Back Home

Thick smoke surrounds the flurry of web buys by major cigaret firms.

Ted Bates agency tv wigs junketed to Kentucky for huddles and screenings with Brown & Williamson ad execs on Friday. One of the items up for screening and consideration was the new NBC hour, "Dr. Kildare."

While the mull was on in the Kentucky Hills, the New York action saw Liggett & Myers buying two-minutes a week of the good doctor via McCann-Erickson.

Pall Mall's NBC Bump

American Tobacco, showing amazing resiliency, has been bounced out of NBC's "Bonanza" in favor of all-the-way bankroller Chevy, but has sprung right back with two minutes a week in the new hour "Wells Fargo, slated for a Saturday slot, and the hour "Thriller" on the network. Both buys are for Pall Mall brand, via Sullivan, Stauffer, Colwell & Bayles. Lucky Strike, via BBDO, has bought two minutes a week in ABC's "Cheyenne." Gumbinner agency, for Tarryton, has alternate weeks of the "Bachelor Father" reruns, which are shifting from NBC to ABC.

American also, along with Lever Bros., has a hold on the hot NBC half-hour opened up at 8:30 p.m. behind "Wagon Train" in the shift of "Price Is Right" to Monday nights (a show is yet to be named).

At any rate, an agency spokesman says the American orders represent an increase in both money and time in the company's network budget.

Liggett & Myers agency McCann-Erickson, which busted up a two-year romance with ABC when it split with $11,000,000 that had been spread around in adventure hours and on the Sunday half-hour

(Continued on page 54)

Groucho, Edwards Bounced From NBC Sked? Thurs. All Firmed Up But It's Musical Chairs on Fri.

NBC-TV program chieftain David Levy has reportedly never been more firm in his rejection of sponsored programming. He, with the support of prexy Bob Kintner, turned down an offer by General Mills for "Father of the Bride" Tuesdays at 10:30. (It was to have been accompanied by the fully sponsored Jane Powell anthology at 10.)

Levy's refusal was based on his desire to keep "Cain's 100" as the 10 to 11 p.m. entry that night. Web was willing to open Friday nights for both Miss Powell and "Bride," but by then Mills figured CBS had a better Friday time to offer than NBC and took 9:30 to 10 for "Bride" at the former.

Still acting more peppy than it has in years, the network this week bounced two half-hours from its tentative Thursday lineup, the new Groucho Marx stanza and Ralph Edwards' "This Is Your Life," to make room for a new hour, Metro's "Dr. Kildare." Network's Thursday night fall sked is now set with "Outlaws" at 7.30, "Kildare" from 8:30 to 9:30, followed by Tennessee Ernie to 10 and Mitch Miller from 10 to 11.

Only place the web has not moved to firm up the sked has been Fridays, which, for the moment, is wide open.

Groucho and the longtime Edward's show have not found new homes yet at NBC-TV. Their futures don't look at all promising, according to insiders, but, at the same time, a remote chance exists that one or the other (more probably Groucho) could creep into one of the web's many Friday vacancies. Actually, though, there have been objections expressed to the "high cost" of the new Groucho stanza and some network execs have objected to again using "Life," which they feel has been "around too long."

For the moment, Groucho has a "very tentative" slotting for Fridays from 9:30 to 10, but he could end up just as well earlier or later, or not at all, web sources say.

Dinah Shore and Bell Telephone are still being talked of for the 10-11 p.m. time, alternating with each other, but no firm arrangement exists. With the wide open Friday night sked at NBC, the web has, with equal tentativeness, reportedly slotted a taped hour of circus performances done in Europe by producer Larry White.

A postscript to the action at NBC the other six nights of the week is a reported decision to cancel "Tall Man" from its 8:30-9 p.m. Saturday home and replace it with another adventure stanza.

Bergman 24.9; Bing 17.2

Much-publicized collision between the Ingrid Bergman "24 Hours in a Woman's Life" special and Bing Crosby's Oldsmobile outing clearly put Miss Bergman in the winner's circle but produced disappointing rating results for both shows.

Miss Bergman scored a 24.9 Arbitron over her 90-minute CBS-TV course, while Crosby was far behind with a 17.2 average for his ABC-TV hour. Miss Bergman's share was good, a 40.2%, as contrasted with Crosby's poor 27.7% share, but size of her audience wasn't commensurate with the cost of the show or the advance notice accorded it.

Autos Roll Back Into TV; Bulk Of The Coin to NBC

Automotive money is leaking back into NBC-TV coffers for next season. Ford will be back after all, Buick has just made a buy (see separate story) and Oldsmobile is looking closely at a regularly scheduled pubaffairs stanza.

Ford will be back for all of "Alfred Hitchcock Presents" on Tuesdays, with the right to sell off part of the show. If it doesn't it must carry the whole tab under its two-year agreement with the web and Hitchcock. Same bankroller from Detroit will take all of NBC's Thursday Ernie Ford half-hour and will renew alternate halfs of the Wednesday "Wagon Train."

Buick, in lieu of Bob Hope specials has inked for alternate half-hours in Mitch Miller on NBC. Olds, meantime, is mulling a regular Dave Brinkley news stanza Wednesdays from 10:30 to 11 p.m. They'll probably have to split the stanza with R. J. Reynolds which reportedly has already made a commitment.

Phyllis Diller, Lone Sullivan Exception; She'll Get $3,500 Fee

Ed Sullivan's edict on paying $320 scale to those performing on the Jack Paar show when they work on his program, is having its first exception. Phyllis Diller, who appeared with Paar following the Sullivan blast, will be given the contracted pay of $3,500 for her May 14 show by Sullivan.

Exception is being made because of the fact that one of the Sullivan staffers gave her permission to go on the Paar show, and therefore she'll not be cut down to scale.

Sullivan's shows will be taped for the summer run. The July schedule currently calls for a month of reruns tabbed "The Best of Sullivan" and tapes exclusive for telecasts during August and September. He'll resume live Oct. 1 under his new longterm contract.

Heywood to Crosley

John (Jack) Heywood has become vicepresident and treasurer of Crosley Broadcasting, which means that the former NBC executive will shortly shift to the chain's Cincinnati headquarters.

Heywood, with NBC for 10 years, was until last Dec. 31 director of business affairs for the tv web.

Bob Newhart To Get Sealtest Coin

Sealtest has firmed up a sponsorship next season of a taped comedy half-hour fronted by Bob Newhart. Bruited about for days, the MCA 30-minute package finally got the nod last week for NBC TV's Wednesday 10 o'clock slot.

This virtually rules chances for Dinah Shore getting a Wednesday berth. Network has moved her tentatively back to Fridays from 10 to 11, but there'll be no Miss Shore as a regular part of the NBC sked unless sponsors show up soon.

What happens now to Bell Telephone, which might have alternated with Miss Shore on Wednesdays, is anybody's guess. Would-be sponsor is unhappy, it's said, with idea of moving into an alternate-week slotting Fridays at 10. Presumably, Wednesday at 10 would have been more suitable.

Meantime, back on Wednesdays, Dave Brinkley is going to get 10.30 to 11 in a match with Newhart.

RPI to Feed Presidential Press Conferences to Indie AM'ers As NBC Sets Conditions on Its Feeds

New conditions imposed by NBC on its feeds to unaffiliated stations of Presidential press conferences has caused a new blowup between the web and independent stations and brought Radio Press International into the picture as a new source of the press conference feeds. Starting with today's Wed. conference, RPI will feed it free to any station that wants it with no conditions attached.

For the past several years, NBC has been feeding the conferences to unaffiliated stations as a public service, asking that such non-affiliates credit the web or its o&o or affiliate in the area. Yesterday (Tues.), however, the network decided that for competitive reasons, new conditions would be imposed—not only was the credit mandatory, but the press conference must be carried by the indies in its entirety at the same time as broadcast by the NBC network.

Indies, among them New York's WMCA, blew their top at the new requirement, and Peter Straus, prez of RPI, owned by WMCA, announced that RPI would feed it free, with no strings attached. Straus said he had called CBS News prexy Dick Salant to see if CBS would be willing to feed the conference to non-affiliates, and quoted Salant as stating that CBS would service CBS affiliates only with the feeds. Straus, explaining RPI's decision, declared that "the Presidential press conferences are not the private property of any organization but belong to the people of the United States."

RPI will use its leased lines, which go out to 60-odd stations, to feed the conferences. Any other stations which want it can get it via phone patch by calling RPI headquarters in N.Y. Straus says it's his understanding no beepers need be used, RPI offer is sans strings, with stations permitted to use the feed at any time they wish and to excerpt it later on for use on newscasts.

NBC laid down its new policy because "we've suffered competitively for our generosity in the past," according to an NBC exec. He said that indies had been jumping the gun on NBC stations in carrying the feed, which for various reasons may be delayed on the NBC network itself. Consequently, the directive on simultaneous broadcast in its entirety was laid down.

Straus said the "entirety" condition would prevent indies from excerpting the feed for subsequent use on newscasts, but the NBC spokesman said this wasn't so.

That L&M Boycott

Rep. Alfred E. Santangelo's group, Federation of Italian-American Democratic Organizations of N. Y., is expected to announce this week that it is going ahead with its planned boycott of Liggett & Myers cigarets, even though the sponsor has decided to withdraw from ABC-TV's "Untouchables." Reportedly, Italo-American group wants sponsor to pull out immediately, not next fall as planned.

Action follows decision last Friday by Judges S. Samuel DiFalco and Ferdinand Pecora, of the National Italian-American League to Combat Defamation, to okay future "Untouchables" so long as producer Desi Arnaz doesn't use more fictional Italo names in a negative way. Arnaz agreed, but Santangelo said that this was not enough, because as he told ABC-TV last January he did not want the stanza to use real Italians either, so long as they were merely used in fictional situations.

McCann Puts Lid On ABC Pullout In Humble Exit

Honeymoon between ABC-TV and McCann-Erickson, which started a couple of years ago with a big swing of client Liggett & Myers' coin to the web, is but really over.

Besides pull out of more than $11,000,000 L&M billings and close to $3,000,000 in Coca-Cola funds last week, it was learned that another McCann client's ABC buy has been axed. Humble Oil will not renew its participation in the web's college football coverage come fall.

Effective in October, L&M cancels its part of the hours "Untouchables," "Islanders" and "Adventures in Paradise," and the half-hour "Rebel" alternate buy. "Asphalt Jungle," preeming in April with L&M coin, might be axed by the end of June, but, certainly, the cig money will pull out even if it continues. Coke's half of "Ozzie & Harriet" also has been dumped.

L&M and Coke fade was prompted by fall schedule shuffling of the shows, and, in the case of "Untouchables," also by a threatened L&M cig boycott by Italian-American groups over use of Italian gangster characters.

Toni's Buy

Toni has moved into the new Robert Young series, "Window on Main St.," as alternate-week sponsor with Scott Paper. Scott gave up half the show to accommodate Toni.

Series goes into the CBS-TV 8:30 Monday spot.

American Gas Co. Yens Live Drama

American Gas. Assn., longtime sponsor of the former "Playhouse 90" series, still yens a live network drama series. Lennen & Newell, agency for the gas company, has been doing some huddling with NBC and CBS on possible availabilities in 60-minute form as a once-a-month top coin attraction, with American Gas picking up the full tab.

NBC has been talking in terms of a Fred Coe series for the sponsor; CBS would like to revive "Playhouse 90" in 60-minute form, utilizing top scripters and directors. As yet there's been no decision.

BRISTOL-MYERS TO DROP 'PETER GUNN'

Bristol-Myers is not renewing "Peter Gunn" in '61-'62. Half-hour action stanza, fronted by Craig Stevens, moved to its current ABC-TV slot, along with its reportedly defecting sponsor, from its initial NBC-TV berth.

Stevens is now seeking to do an hour long adventure program which has been offered, among other places, to NBC-TV. But so far the web has no plans to air the new Stevens offering next season.

"Gunn" has a 10:30-11 p.m. Monday anchorage at ABC.

Scott Paper Buys

Scott Paper, resuming out its network tv buys for next season, has bought minute participations in ABC's "New Breed" private eye series. It'll be shown Tuesdays from 9 to 10 p.m.

Three weeks ago, Scott, handled by J. Walter Thompson, bought the new Robert Young half-hour series "Window on Main St." on CBS-TV. It's also committed to the Young reruns.

Westinghouse's 18 TV Specials On 3 Networks

Westinghouse Electric has bought 18 specials and is spreading them and about $8,000,000 in time and talent costs over all three tv networks. Sixteen of the eighteen will be hour stanzas and all 18, according to McCann-Erickson, Westinghouse's agency, will cover a multitude of formats—drama, music, humor, pubaffairs and news.

Series of specials will cover the period from next October to October of 1962. Six of the hours are going to CBS-TV, six or seven to NBC-TV and the rest to ABC-TV. It's understood the time periods have been selected already, and some of the Westinghouse programs may go into the Sunday at 10 slot on NBC-TV, on days when DuPont takes a hiatus from its regular Sunday series.

It'll be called "Westinghouse Presents."

Meantime, Westinghouse is ending, as known, it's sponsorship of the half-hour weekly Nanette Fabray stanza on NBC-TV. Giving up the 8:30 p.m. Friday slot and moving to 9:30 on NBC-TV for 12 summer weeks, the same bankroller will show a skein of 12 telefilms that have been picked up from a variety of Hollywood tv production shops.

SAM ZELMAN SHIFTS TO COAST FOR CBS

Sam Zelman, the top operational exec on the television side of CBS News, is giving up his post as assistant to the v.p.-general manager for television to return to the Coast. He'll resume his post there as west coast bureau manager of CBS News and news director of KNXT, the CBS-TV o&o there.

Zelman is leaving his spot purely for personal reasons, since neither he nor his family likes N.Y. after a year and a half of residence. Move has nothing to do with the reorganization of CBS News. No immediate replacement for Zelman is planned—his duties will be assumed by his two immediate subordinates, Ralph Paskman and Bill Crawford, who between them handle tv assignments and editing. Bill Eames has joined the staff as Paskman's assistant to lighten the lead.

On the Coast, Zelman will replace Bill Corrigan, who moved out from Washington to succeed Zelman when the latter came to N.Y. Corrigan will go to Israel for 17 weeks to represent the three networks as pool rep and liaison with Capitol Cities Broadcasting in the coverage of the Eichmann trial, then returns to the Washington Bureau.

TV's Cost-Per-Thousand Scorecard

Some cost-per-thousand Nielsen research, spanning all commercial prime night time on the three tv networks, provides interesting documentation in the ABC-TV Madison Ave. ascendancy.

Covering a four-week Jan.-Feb. span in '61, the Nielsen data encompassing all once-a-week prime evening shows reveals a $3.39 cost-per-thousand base for ABC-TV shows in contrast to a $3.67 projection for CBS and $4.12 for NBC.

Study shows ABC out in front on the number of commercial minutes telecast in the four-week span with 585 compared with 537 for CBS and 441 for NBC.

On weekday commercial segs, CBS has the most attractive cost-per-thousand, with $1.62, compared with $1.79 for ABC and $1.81 for NBC, with CBS also leading in number of commercial minutes: 990. NBC has 842 and ABC 663.

In refutation of the claim that it's been "held in average-audience check" this season, ABC researches the Nielsen studies thusly:

"An increase in average audience by 9% (over last year) as against NBC's 3% and CBS' 2%;

"On the entire season ABC has increased its average audience rating by 6%, NBC by 2% while CBS suffered a 4% decline in average rating."

NBC Curbs Production Protection

The growth in participation sales in tv partially was responsible for a new set of product protection rules by NBC-TV, foremost of which seems to be the elimination of exclusivity on pitchmen. Another point in the NBC sales missive to ad agencies was that the network intended reducing protection of competing products from a 15 to a 10-minute spread.

Third big point was that the sponsors of "non-regularly scheduled sports, special events or news programs" on NBC-TV could not expect protection against the advertising supplications of a competing sponsor on an adjacent program."

The elimination of an exclusive hold on hosts or announcers, who sell products on NBC-TV airtime, could, for all intents and purposes, allow such as Hugh Downs who will appear next season on a nighttime version of "Concentration" and on Jack Paar's latenighter to do commercials for, say, directly competitive soap advertisers. This is believed the first time a network has written such a provision.

As for no product protection for special news, sports and pub-affairs programs or for the show adjacent to them, there is already such a case on record at NBC-TV. Last year, R. J. Reynolds bankrolled the special East-west Shrine football game which ran until almost 7:30 p.m. It was then followed by the night's regular 7:30 entry, "Bonanza," in which American Tobacco owns a share.

Paglin Named Top Legal Man For FCC; Other Key Personnel Named

Washington, March 21.

Max D. Paglin, former Assistant Federal Communications Commission General Counsel, heads a list of top echelon personnel named to key FCC spots. Paglin becomes FCC General Counsel, top legal man at the Commission who charts FCC's many court battles (and appears himself in important cases).

Paglin succeeds John Fitzgerald, whose departure was disclosed earlier, and takes the post originally slated for Washington state attorney Kenneth O. Cox. Cox, reputed to be one of the nation's top experts on FCC matters, gained fame here in special counsel capacity for Senate Commerce Committee in radio-tv studies.

Cox takes over as head of FCC's Broadcast Bureau, formerly headed by Howard Cowgill. Whereas the General Counsel, concentrates on representing the Commission before the courts, the Broadcast Bureau is charged with overall responsibility in handling of applications and other broadcast matters within FCC.

Paglin's top aide will be Henry Geller, who was appointed Associate General Counsel. This job was last filled by Edgar Holtz.

Others named by the Commission were: Gerald M. Cahill, Assistant General Counsel for legislation; Daniel Ohlbaum, Assistant General Counsel for litigation; and James O. Juntilla, Assistant Chief of Broadcast Bureau.

All the above appointments were by the full Commission although, obviously, new FCC Chairman Newton Minow had a commanding voice in the selections.

Tedson Myers, 31-year-old New York attorney, named as Minow's Administrative Assistant (instead of Legal Asst. as previously reported), was the top appointee to the Chairman's staff.

Others were: Joel Rosenbloom, Legal Assistant; William L. North, Engineering Assistant; James B. Sheridan, Special Assistant, and Gloria Coe, Confidential Assistant.

N.Y. Carnegie Hall Salute to Benny As TV Special in Fall

Carnegie Hall's April 3 salute to Jack Benny will be taped by CBS-TV and presented by the network as a one-hour special in the fall. The Carnegie Hall show will star, besides Benny, Isaac Stern, Harry Belafonte, Van Cliburn, Eugene Ormandy and the Philadelphia Orchestra and others.

The Benny tribute is planned in appreciation of his efforts at musician employment and the furthering of serious music. Network, with Bob Banner Associates producing, will move its cameras in to tape the one-hour show. Telecast will be Sept. 27 at 10-11 p.m. Kitchens of Sara Lee has already expressed interest in half-sponsorship of the show, but deal hasn't been set.

CBS-TV Falls For Gen. Mills Dowry & Takes on 'Bride'

The CBS-TV trademarked eye had a somewhat fishy aspect to it when General Mills first poked "Father of the Bride" at the network some weeks ago, but thanks to the promise of a daytime dowry, Columbia turned it into a healthy, come-hither look. Net result: a nighttime home for "Bride," Fridays at 9:30 starting in the fall on CBS-TV.

Campbell Soups will share the tab with General Mills on the MGM-TV property, developed with General Mills financing via the BBDO shop. BBDO also tried getting CBS to pick up Four Star's Jane Powell show, which Pepsi-Cola bankrolled, but Pepsi, after all, has no daytime business.

Decision to place "Bride" at 9:30 Fridays will restore both "Route 66" and "Twilight Zone" to their current fore and aft positions, "66" at 8:30-9:30 and "Twilight" at 10-10:30. It also kills the network's hopes for an hourlong show at 10-11, with "Eyewitness to History" now set to return at 10:30 for another season. In other words, after much maneuvering, the CBS Friday schedule will still read the same as this season with a single exception, the troubled 9:30-10 period, occupied this season by "Mr. Garlund," Jackie Gleason, and, upcoming, "Way Out," with "Bride" to follow.

Exact extent and nature of the General Mills daytime business accruing to CBS hasn't been determined. For one thing, it won't be the company's afternoon ABC-TV strip, which will be gone and forgotten after this season. For another, it won't be all General Mills' daytime billings; NBC apparently is in for some of the gravy. But CBS will be getting enough to sugarcoat its previous uneasiness about the "Bride" pilot.

White-Collarites Ask CBS Pay Hike

Non-unionized white collar workers at CBS have asked the network for a 6% salary increase in the coming year in addition to other benefits. The demands, handled by the network's permanent Employee-Management Committee, are now under consideration by the company and an agreement is expected within a couple of weeks.

Other benefits asked by the employees include an additional holiday, additional salary for those employees at or above their maximum salary grades, four weeks vacation after 20 years of service instead of 25, full payment by the company of dependent coverage in the medical insurance plan after two years of employment, and liberalization of the stock purchase plan including permission for employees to purchase up to 10% of their salaries instead of the current 5% ceiling.

GOP'S TV TEAM: 'EV & CHARLIE'

Death of a Documentary

Chicago, March 21.

WBKB, the ABC o&o which has more than $40,000 tied up in the U. S. rights to a BBC documentary on Chicago, has yielded to an assortment of pressures and will blow the investment. It's not going to telecast the film, nor will it screen it for the press and civic leaders who had damned it sight unseen.

Official statement issued by general manager Matt Vieracker bases the decision on a licensee's obligation to do right by its viewership. It reads, "WBKB management feels that the film presents an unbalanced picture of the Chicago that millions of Americans—we who live here, and our many visitors—know. Accordingly, the station feels it would not be in the public interest to bring this program into the homes served by the station."

The decision was made a few days after the parent network nixed the film for a nationwide showing, which apparently had been considered when WBKB bought into the film last fall. Produced by art-documentarian Denis Mitchell, it's not a conventional travelog documentary but rather, as the title explains, "First Impressions of a Great American City."

What's been going on here ever since the film was first aired on the BBC last Feb. 21 has all the aspects of a book burning orgy. Although reviews in Manchester Guardian and London Times had called it a work of art, other reports from Britain complained that it dwelled overly on the more depressing aspects of the city. This touched off an attack on the film by the Chicago dailies, which was subsequently echoed by the local power elite.

City Hall, and the Mayor's office in particular, was nettled by what it felt was probably a "distortion" of the way of life in Chicago. While Mayor Richard J. Daley went on record to denounce the film before a print was available here, he declined to attend a screening of it last week for the reason that he didn't want to get involved in censorship. Members of his staff did attend, however, and there's good reason to believe that the city administration was somewhaht influential in WBKB's ultimate decision.

Bill Todman's Lament: 'Webs Program For Competition and Not Content'

Goodson-Todman partner Bill Todman is no doubt speaking for a good many frustrated independent producers and ad agency tele execs when he charges the networks with "programming for competition and not content."

Caught in the tightest prime-time squeeze in video history (a seller's market for sure), Todman views the web officials as war lords, mapping strategies "for the generals, not the soldiers."

The G-T shop, still the past-masters of tv's staple, the game show, with seven on the networks (and with a couple of profitable median newspapers as a sideline), is having a somewhat luckless season in the film series line.

Only in the last two years (and this year, the situation is considerably tighter than last), has it been that a reasonably good series with major sopnsors firmed cannot land a web berth, and in some instances, can't hold one that's been going, says Todman.

According to the G-T topper, the shop's proposed new half-hour, "The Yank," has orders from major bankrollers and hasn't yet been able to find the time of night on any of the webs (although a Thursday at 8:30 p.m. time was being considered by CBS).

Top that with the G-T counterpart of "Yank," "The Rebel," a fair rater (recently hit ninth place in the Arbitrons), which has the 9 p.m. ABC Sunday time and two happy sponsors, Liggett & Myers and Procter & Gamble, but which is being booted in the fall for adventure hours in the 9 to 11 Sunday time. Web has sug-

(Continued on page 55)

Sullivan Sweepstakes

CBS-TV is still juggling some 15 bids for sponsorship of the alternate week of the Ed Sullivan show, without yet having reached any decision on a choice. Network, of course, is in no rush other than the normal desire to get everybody off tenterhooks.

Reports during the week that Revlon and Lorillard had been awarded the skip-week plum vacated by Eastman Kodak were more a reflection of wishful thinking than an actuality. Fact of the matter is that CBS-TV did hold extensive talks with both advertisers and their agencies, but made no promises.

Alberto Culver In $6,500,000 Splurge On ABC Entries

ABC-TV was right: It'd have no trouble selling off "The Untouchables." Italians or no Italians, once Liggett & Myers quit for other parts of the network field. The Thursday program, which will take a 10-to-11 p.m. anchorage next season, is SRO for fall.

Miles Labs, J. B. Williams and Alberto Culver have come in to fill the empty minutes. Armour, Whitehall and Beecham (Brylcreem) are returning to round out the 60-minute Desilu production's sponsorship picture. The Miles, J. B. Williams and Alberto Culver money for "Untouchables" should

(Continued on page 34)

$3,500,000 Sales On NBC Sat. Pix

With only 22 of the 30 pictures it will use picked, NBC-TV nonetheless has a third of its new Saturday night feature film schedule sold for next season. It comes to about $3,500,000 in billings for the 9:30-11 p.m. slotting so far.

In addition to the previously acknowledged two-minutes weekly from R. J. Reynolds and a "very good" chance for a one-minute commitment by Union Carbide, Thomas Leeming (Pacquins) has decided to ride with a minute weekly. Leeming biz comes out of William Esty agency and cover 26 weeks, meaning four of the first run motion pictures will not receive its underwriting.

EQUITABLE EXPECTED TO SCRAM 'HERITAGE'

Equitable Life Assurance is not expected to continue sponsoring the Mildred Freed Alberg "American Heritage" series next season. Though apparently no decision has yet been reached, the bankroller, reliable sources anticipate, will "take other directions" next season.

Shown on NBC-TV, the series of taped historical dramas this year consisted of three hour programs and four half-hours. Year before, Equitable tried only hours in various "special" NBC slottings.

DIRKSEN-HALLECK ANSWER TO JFK

Washington, March 21.

The tune is "Love and Marriage," and a current Washington spoof goes:

Ev and Charlie, Ev and Charlie
Go together like rice and barley.

The lyricist, a Republican, doesn't have much of an appetite for the combination of rice and barley—and takes the same view of combining the Republican Congressional leaders, Sen. Everett ("Ev") Dirksen and Rep. Charlie Halleck, as the GOP television fare to compete with the Democrats' Jack Kennedy.

The GOP dilemma over how to battle President Kennedy over tv remains a huge unresolved political problem.

Latest development is the skedding once a week of a Dirksen-Halleck press conference, with tv invited.

The session is set in the Capitol building each Thursday at 9:45 a.m., allowing plenty of time for the film to get into major tv news programs. Dirksen, the Senate leader, and Halleck, the House leader, are having tv news monitored to see what use is made of their political act. Their aim is to get exposure for the Republican point of view.

After the maneuver for tv time got off to a slow start, Dirksen and Halleck hired Robert Humphreys, a genius at phrase making and political in-fighting, to help sharpen their dialog. Humphreys, who worked for the Republican National Committee for many years, had quit some 12 months ago to become director of Washington's proposed $75,000,000 National Cultural Center. With the Center apparently stalled on dead center while eggheads talked instead of moved (no one seemed able to get the fund raising effort into starting position), Humphreys was getting disgusted. He quit and joined Dirksen and Halleck.

The Dirksen-Halleck plan to get the GOP line on tv has kicked up a family fight among Republicans who don't always see public issues the same way the Congressional leadership does.

The Washington Post took up some of these complaints in a long story a few days ago.

One unnamed GOP lawmaker was quoted: "Sure, I'm unhappy about it. But what can we do about it? Halleck and Dirksen are the regularly elected House and Senate Republican floor leaders. How do you tell your leaders what they say and how they look isn't

(Continued on page 55)

Canada B'casters' Meet in Turmoil As Bans Are Posted on Com'ls

By SAM SHAW

Vancouver, March 21.

Board of Broadcast Governors proposals regulating the frequency commercials and promotional material on Canadian radio stations and limiting station giveaway contests threw the 36th annual Canadian Assn. of Broadcasters convention here into a turmoil

The proposals, which were announced by BBG vice-chairman Carlyle Allison, may be voted into effect at the next BBG meeting in Ottawa, April 11, he said. They would limit the aggregate of commercials, station and program promotional announcements and public service spots to 20 minutes per hour during peak listening hour of 6-9 a.m., noon-2 p.m. and 5-7 p.m., and to six minutes per hour during all other times. In the latter category, rules would call for at least nine minutes of pure programming between such announcements. As to giveaway contests, BBG would limit prizes to $5,000, and would limit contests to one per month unless prizes are less than $100.

Announcement by Allison came under immediate attack, with some broadcasters charging that the measures are discriminatory in favor of television. Jack Davies, manager of CFUN, Vancouver, declared, "I am worried that the radio broadcasters are becoming the whipping boys of all these experiments (by the BBG) that are going on." Speakers on the floor said the BBG proposals would

(Continued on page 34)

JFK Swears in Murrow

Washington, March 21.

President Kennedy personally swore in Edward R. Murrow as new U. S. Information Agency director at 3:15 p.m. today.

Ceremonies were at the White House.

CBS-TV In 900G Canada Sponsor Deal On Sports

What's easily the largest deal yet made by an American network in Canadian television—a time & program package running to $900,000 with options that could bring it over the $1,000,000 mark—has been set by CBS-TV in association with the Canadian Broadcasting Corp.

The deal is the $1,250,000 52-week sports package purchased on some 40 CBC-TV stations, comprising both the English and French networks—by Carling's Brewing Co. Because one of the Canadian commercial stations grabbed off rights to Canadian football, CBC-TV couldn't come up with a full-year's series of events, and CBS-TV was called in as a program supplier.

Upshot of this was that CBS-TV will undertake to supply 34 of the 52 events, with options for six more. Moreover—and this marks another first—deal is so constructed that on these occasions when CBS-TV events are used, the network will not only be the program supplier but the network of record, with the time & program billings paid by Carling's directly to CBS-TV and the latter compensating CBC-TV just as it would any regional group of its own affiliates. Conversely, on those occasions when CBC-TV supplies the program, CBS-TV is involved in no way.

CBS-TV events will consist of the entire pro football schedule of 14 games—and Carling's will pick a single contest from among CBS' several each Sunday and televise it nationally in Canada, contrasted with the regional spreads in the U.S.—the baseball "Game of the

(Continued on page 39)

Como's 1961-62 Sked: 30 Shows

Except for signing a one-year instead of two-year contract, Perry Como is said to be returning next season to NBC-TV's Wednesday color sked for Kraft on almost exactly the same financial and programmatic terms as he's had all along. Singer-emcee will still hold Wednesdays from 9 to 10 p.m.

Como will do 30 programs himself for Kraft, and his Roncom Productions will supply three others in the same time period in which he does not appear. Kraft will bankroll all.

Performer for approximately the last two months had been negotiating for a change. He wanted to do fewer shows and, as it appeared, he wanted considerably more per unit produced than he's gotten. According to reliable sources, however, the terms read no better and no worse than before. Como evidently wants to make the '61-'62 season his last year of "fulltime" tv work.

Roncom will also continue supplying the summer replacement stanza or stanzas for Como. Contract expires in Oct. 1962

JFK's Respect For a Medium

By LES CARPENTER

Washington, March 21.

In a brief speech sprinkled with wit and exhibiting a serious respect for the broadcasting industry, President Kennedy told top executives and news correspondents of the industry that a great challenge faces them in bringing truth to the heavy population of illiterates in sensitive areas of Africa, Asia and Latin America.

"We want your medium," Kennedy said at the Radio-Television Correspondents Assn. annual dinner Saturday (18), "to be used to preserve freedom. We will cooperate and serve with you in that great cause in the coming years."

He complimented the work already done by radio and said tv can become an even more useful tool of democracy in the global effort.

The stars of the dinner's show—Dinah Shore, Shelley Berman and a unit of 55 of the Harvard Glee Club—each received thanks from the President, who then turned his gratitude to the entire broadcasting industry with last Fall's televised "Great Debates" obviously in mind.

"The Vice President and I," he said, "are in your debt—for more reasons than one."

It got a laugh.

In a reference to the Republicans' new effort to get tv time by skedding weekly Capitol news conferences of the two GOP Congressional leaders, Sen. Everett Dirksen (Ill.) and Rep. Charles Halleck (Ind.), and inviting tv coverage (see separate story), Kennedy said:

"I don't want you to miss the hardhitting new show, 'Ev and Charlie.' If the sponsor switches over from 'Untouchables,' you might get this coast to coast."

Kennedy continued: "Ev and Charlie and their Old Frontiersmen came over to see me the other day. Only the cut over my eye (the President had to have five stitches there) kept me from asking for more than $350 for a guest spot on their show."

The reference showed knowledge of the Paar-Sullivan feud, but the correct figure was $30 off. It's $320.

Kennedy warmly congratulated the Assn. for electing its first woman president, Ann M. Corrick

(Continued on page 39)

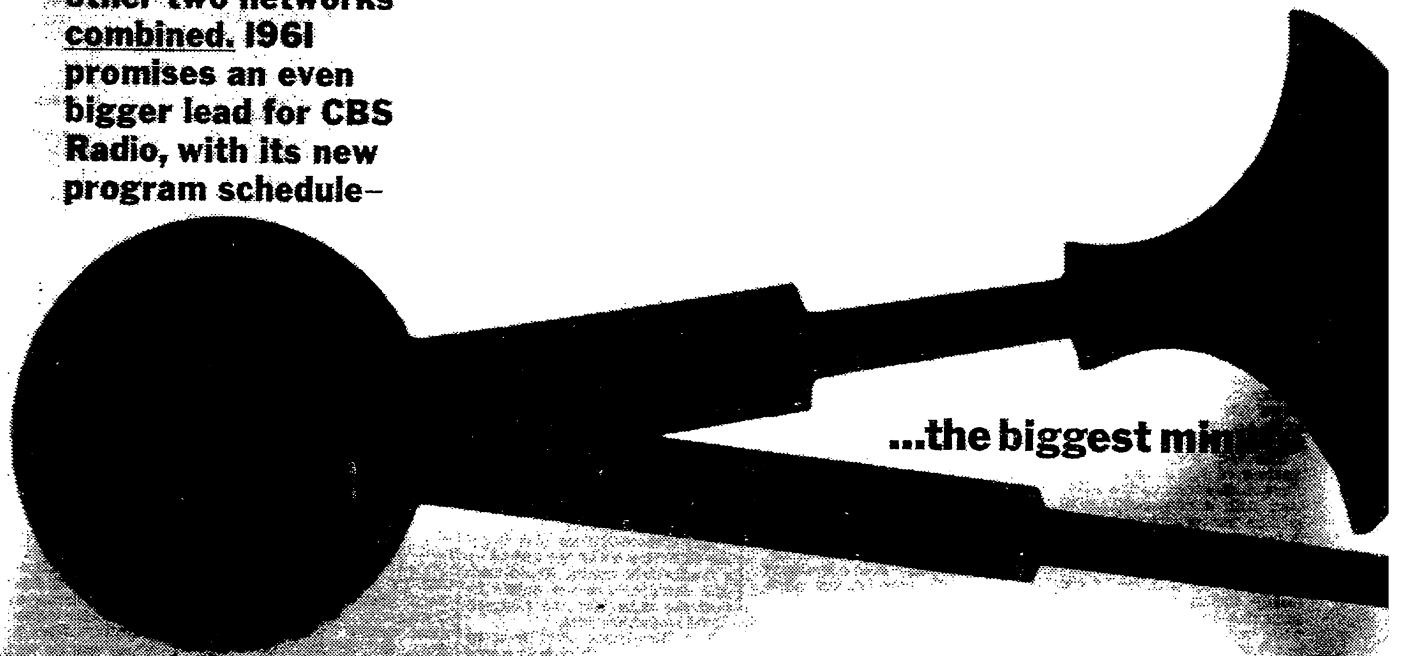
Asquith Variation On Susskind Theme

London, March 21

The Association of Cinematograph, Television and Allied Technicians adopted a resolution at its annual conference expressing concern at the continuing American influence on British tv programs and calling on its general council to seek ways and means of counteracting the trend. Prexy Anthony Asquith, in his address, said that David Susskind, the American tv personality, when he was in Britain had described American television as "unimaginative, empty, innocuous, monotonous, unbalanced, puerile and drivelling."

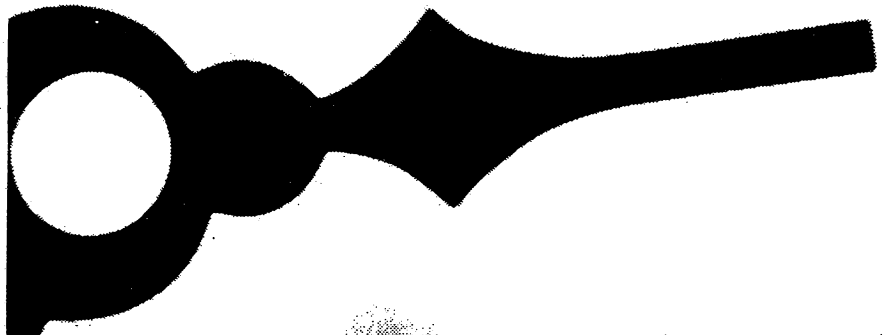
"Britain is importing too much from America," said Asquith. "We should import only diamonds. We can manufacture our own mediocrity."

To an advertiser, the biggest minute is the one that clocks the biggest audience. In the average commercial minute, advertisers on the CBS Radio Network in 1960 reached 28 per cent more homes than on the next network, 9 per cent more homes than on the other two networks combined. 1961 promises an even bigger lead for CBS Radio, with its new program schedule–

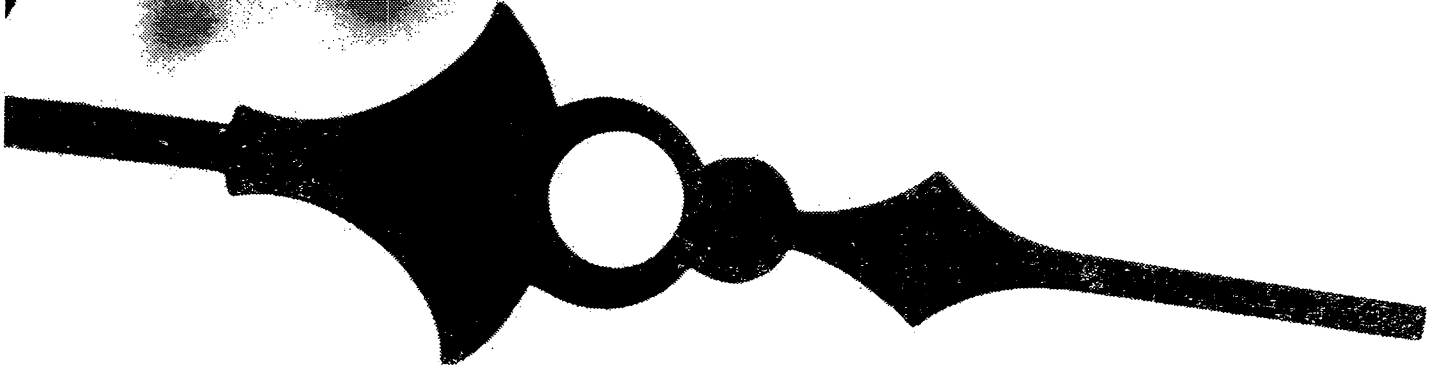


expanded news and information, more special features, important personalities and entertainment. Whether you buy a saturation campaign or co-sponsor one five-minute show... minute for minute your advertising dollars buy the biggest audiences in all network radio on the CBS Radio Network.

Source: Nielsen Radio Index, Sponsor Cumulative Audience Section; 12 four-week reports, Dec. 7, 1959--Dec. 4, 1960.



in all network radio is the commercial minute on the CBS Radio Network



Upbeat In Regional Specials As Sponsors Yen Multi-Market Deals

Regional sponsorship of specials, both entertainment and pub-affairs, are getting an unprecedented ride in the market place and more than one outfit plans to broaden its horizons in that field.

Latest entry in that category is Talent Associates' "The Greatest Man in the World," a one hour drama, sold to Standard Oil of California. Number of markets for the June telecast has yet to be fixed. Oil company is taking the special in cities where its Chevron product is marketed.

In the pubaffairs field, Wolper-Sterling is going full steam with three one-hour specials sold to different sponsors.

Upcoming as potential shows for regional specials are the Jo Stafford one hour vidtaped shows, 13 music-variety shows, to be filmed by Associated TeleVision, of England. Independent Television Corp. is riding with the Stafford series.

The regional special field is a catch-as-catch-can affair, with few hard and fast rules based on years of experience.

In the entertainment area, the hour vidtaped Nat King Cole special last year drew a lot of attention when it was picked up by Hamms Brewing in 50-odd midwestern markets. Same special, vidtaped in England, was sponsored in N.Y. by Rheingold. ABC Films distributed the show, making its deal with General Artists Corp. Show had been telecast in England by Associated TeleVision.

Another vidtaped show, understood to be up for regional sponsorship grabs, is a Sammy Davis Jr. special, also vidtaped in England and telecast there.

Talent Associates also had a regional one shot special last year, "100 Years from Today," a comedy revue, starring Herb Shriner, Tom Poston, Dennis Day and others, which was telecast in 100 midwestern markets under the sponsorship of the Gamble-Skogmo chain store. TA's current offering is based on a short story by James Thurber, with Irving Gaynor Neiman doing the adaptation. It will star Paul Ford, Mike Kellin and William Redfield.

Schaefer Beer, via BBDO, clinched a one-shot St. Patrick's Day special with Metropolitan Broadcasting. Under the deal the St. Paddy show was produced by Met's WNEW-TV, N.Y., and spotted by Schaefer in markets other than Met stations.

Wolper-Sterling has sold "The Legend of Valentino" to Peter Pan Foundations, "Biography of a Rookie," to Schaefer, and "Project: Man in Space" to Tidewater. All of the specials will be aired between April 10-17. Tidewater, in addition to "Project," picked up the rerun of "The Race for Space," as part of its deal. In N.Y., WPIX will telecast "Race" April 13 at 8:30 p.m., and "Project" May 11 at 8:30 p.m.

'Customs Trouble' Cues Shift of 'Wild Cargo'

Film director Roy Pinney, who junketed to India for shooting of 13 half-hours for a tele adventure series, "Wild Cargo," has switched locations to Mepal and Pakistan after "trouble with customs."

Pinney says that despite many assurances of complete cooperation received before leaving New York, "our raw film stock was confiscated upon refusal to pay an exaggerated duty, penalty and dammage charges."

Calcutta customs, he says, "has a reputation of banditry," and the unexpected charges made the unit's change of plans necessary.

Crosby's Outfit Pitches 2 Pilots

Bing Crosby Enterprises, which has been in and out of the vidpix pilot parade over the past several years, is in again with a pair of brand new pilots, and George Rosenberg, Crosby's agent, is in N.Y. this week for a series of agency and network showings.

Pilots are an hourlong property, "Ben Casey," created and produced by James Moser, and a half-hour Eve Arden comedy titled "The Colonel's Lady." The Moser show, which stars Vincent Edwards and Sam Jaffe, is a series involving doctors in a large hospital.

Miss Arden's pilot, costarring her husband, Brooks West, is about an actress who marries an Army colonel and moves onto an Army post. Stanley Roberts produced. Rosenberg-Coryell agency handles representation on the properties for Crosby.

RAYCROFT TO OF

Former manager of KPLR-TV, St. Louis, Russ Raycroft, has joined Official Films as vice president and general assistant to prexy Seymour Reed.

Before his St. Louis post, Raycroft was national tv director for Wilding, Inc., a veepee and radio director for Robert W. Orr and a tv account exec with Dancer, Fitzgerald, Sample agency.

Hollywood—Don Patton will be exec producer on L. A. Angels baseball telecasts on KHJ-TV this season. He previously directed the old Pacific Coast League games over Channel 9.

Mex Viewers Protest 'Too Many Com'ls' On Films (5-Min. Spacing)

Mexico City, March 21.

Pre-1948 Hollywood films now being telecast over three major channels here are being "marred" by too frequent and too long commercials, according to mounting public complaints reaching the Department of Communications.

In the "Hollywood Premiere" program, for example, which has a big audience following, there are two to three commercials, each 70 seconds long, every five minutes during screening time.

The Department of Communication, State and Public Education, three official entities having legal powers to enforce the Mexican Radio and Television Law, are investigating.

Telesistema, meanwhile, has acquired a new lot of 300 films from 20th-Fox, including "A Night in Rio," "In Old Chicago," "Blood and Sand," etc.

A Telesistema survey of audience viewing pictures has shown that Channel 5 attracts 40%; Channel 4, 35 and Channel 2, 29% with this lower figure attributed to use of afternoon hour instead of evening slots as on former two channels.

ABC Latino Web A Virtual Reality, Douglas Opines

Mexico City, March 21.

William Douglas, passing through Mexico, said that the Central American television network initiated some months ago is virtually a reality. Chain is being established under direction of the American Broadcasting Co. and programming on network basis is later to be distributed throughout Latin America, the United States and Europe via videotapes, Douglas said.

The Central American network is pilot project in what ultimately may be a link up of American and south of the border stations. This is a long range goal. But for the present, Douglas said that economic development of area will benefit from the network since it will aid in developing the budding common market project. And shows telecast abroad via videotapes will not only provide closer ties between Central America and the world, but also give a "clear and comprehensive picture" of cultural and commercial advances being made by the Central American republics.

ITC'S 'DANGER MAN' IN 47 COUNTRIES

Potential foreign revenues for a vidfilm series can be as high as 35% of the total gross realized from a skein. Very few properties reach that potential.

As far as total market penetration in world markets, some sort of record is claimed for Independent Television Corp's "Danger Man." Series has been sold in 47 different countries, out of an estimated total of 55 for the world tv market Market penetration of "Danger Man" beats that of "Lassie," another ITC fave in the overseas market.

Robeck to Distribute BBC's 'Age of Kings'

Peter M. Robeck & Co. has acquired U.S. distribution of British Broadcasting Corp.'s "An Age of Kings." Prior to the Robeck distribution agreement, the series had been sold to educational tv stations throughout the country, via NET, and Metropolitan Broadcasting stations in N.Y. and Washington.

"Kings" consists of 15 hourlong BBC productions of William Shakespeare plays spanning 86 years of British history.

The 'Real Mexico' to Be Portrayed To World in Series of 50 TV Shorts

Mexico City, March 21.

Culture is the big thing in Mexican television these days. Locally Channel 11, sponsored by the National Polytechnic Institute, and only cultural-educational station operating within the republic, will soon have competition in a Monterrey station to be sponsored by the Institute of Technology in the industrial city.

But Mexico is also going to send its culture abroad via a budding effort by the National Fine Arts Institute. The government wants to scotch for all time the erroneous impression that Mexico is the land of "the sleeping Indian," the happy-go-lucky drunk, the killer ready to knife or shoot just for the fun of it, and a general assumption that Mexico is a backward land of sloths and neer-do-wells who lazily sit in the sun slopping up tequila while overburdened women do the work.

Nothing could be further from the truth. But, unfortunately, irresponsible film producers, turning out bungled quickies highlighting lowest levels; and the popular ranchero songs which have hit it off big internationally, have given Mexico a sad, totally untrue sort of black celebrity.

Now, the true picture of the south of the border republic will emerge in a series of 50 shorts, to be made by the Institute, and to touch on all artistic, cultural and progress aspects of the nation. The half-hour shows (with an actual running time of 28 minutes each) will use top talent, use scientific backgrounds of all parts of the republic, and give a documentary and attractive exposition, replete with song and dance entertainment too, of the land that is Mexico. Shorts to be narrated in seven different idioms including Russian.

It is hoped this initial series will wipe out some of the international discredit that has been Mexico's lot in the past. The world, and the citizens of the republic, too, will have a visual presentation of the "true Mexico."

The Institute has issued a call to producers, directors and writers to submit script suggestions, and the cream of these will be bought and liberally paid for. This will also mark a new trend in upping substandard fees paid for tv material, with fees as low as $48 for one-half hour segment.

Series will be exported in black and white, with exception of color copies to the United States, Russia and Japan where color television is programmed.

Should 'Crawl' Be Fore or Aft?

Hollywood, March 21.

Campaign by tv guilds and crafts to force running of credits before the show instead of after has drawn a strong objection from Thomas Moore, veepee in charge of network programming for ABC-TV. Declaring that it would be a mistake to change the present position of "crawls," Moore insists credits should come at the end of a show if "they are to accomplish the job they're designed to do."

"As a person in a position to select or influence the selection of producers, directors, actors, art directors, et al," said Moore, "I can unequivocally say that credits at the close of a show are the most effective. I have seen an outstanding performance or job of direction many times and have noted the man or woman who accomplished it from the credits at the end of the show.

"In features, I have occasionally run the credits at the top to get across the name of an actor or actress but that had to be an outstanding performance."

See New Break for Yanks in Japan: Price Hike or 'Limited Free Market'

Further liberalization of Japanese restrictions regarding imports of American vidfilms is expected shortly. The liberalization is expected to come following the submission on April 1 of the budget for the next fiscal year.

Last year, the ceiling price of a half-hour episode was raised from $350 to $500. One foreign topper saw the possibility that a limited free market might be won, that is an overall restriction as to the amount of dollars that could be spent for foreign product, with no ceilings as to the price that could be paid for individual shows. Also to be lifted, according to the prediction, is the limitation of American shows that could be aired on Japanese tv.

That forecast, however, was considered too optimistic by another foreign topper. He foresaw a possible increase from $500 to about $750 per half-hour. The debate will be settled when the new budget is submitted. Whatever the particulars, though, the outlook is for a greater liberalization of the important market.

Grid Coach Pacted For Filmaster's 'Touchdown'

Hollywood, March 21.

Filmaster has signed Otto Graham, now grid coach at the U.S. Coast Guard Academy, to star in "Touchdown," half-hour series slated for fall sale by the company. Show goes into production the end of this week.

Series, produced in cooperation with the National Football League, pits the league's top quarterbacks against each other in weekly passing contests. Point system is used to tote up best accuracy in passing to moving and stationary targets.

UAA's Lopert Pix; Pact Reinstein

Harvey Reinstein has been engaged as sales director of tv activities of Lopert Pictures Co., in conjunction with a managerial shift which puts the Lopert pix-for-tv operation under the aegis of United Artists Associated. Both UAA and Lopert Pictures are subsids of United Artists.

Reinstein replaces Bob Morin, resigned. Before joining Lopert two years ago as eastern sales manager, Reinstein had been associated with Universal-International, Buena Vista, and the Walter Reade Organization. Reinstein reports to Erwin Ezzes, exec v.p. of UAA.

Pix in the Lopert bundle include "La Parisienne," "The Greatest Love," "The Horse's Mouth," and "Richard III."

New ITC Sales

Roster of sales on a variety of Independent Television Corp. properties was reported this week.

"Broken Arrow" deals include KTTV, Los Angeles; Municipal Auto Sales, Miami; KVOS, Bellingham, Wash.; KSL, Salt Lake City; KOIN, Portland, Ore.; WWJ Detroit; and KPLR, St. Louis.

New sales on "Diver Dan" include WWJ, Detroit; WFBM, Indianapolis; WJAC, Johnstown; WTVD, Raleigh - Durham; and Philadelphia, where the series was sold to Edwards Shoes.

Other sales included "Cannonball," "Best of Post," and other properties. ITC reported that sales for the January-February period was 43% over the same time span last year.

Vidpix Chatter

John McCarthy, Television Programs Export Assn. prez, due in from Far East shortly . . . **J. Remi Crasto** appointed foreign sales supervisor of National Telefilm Associates. Formerly, Crasto had been general manager for the Far East and Near East . . . "Sky Fighter" is now the official title for the **Quinn Martin** pilot costarring **Lang Jeffries** and **Ben Cooper**. Pilot, produced by Martin for ABC-TV, was tentatively titled "The Impatient Ones." **John Ireland** has been signed to play a leading role in the "Last Way Out," next episode to be filmed for Metro-TV's "Asphalt Jungle," Series debuts April 2 on ABC-TV.

NTA'S SALE TO SOVIET ('GULLIVER'S TRAVELS')

NTA Pictures has sold the color cartoon feature "Gulliver's Travels" to the Soviet Union through its official agency Sovexport Film.

Negotations for the sale, which have taken place for almost two years, resulted through several visits to Moscow by Vernon Burns, now NTA general manager. Burns said that with the consummation of this sale, NTA is currently working out details for additional film sales with Sovexport Films.

'Long John Silver' Tint Oldies in Pair of Sales

Chicago, March 21.

Teledynamics Corp. has sold the British-made tint vidseries, "Long John Silver," to two NBC o&os, WNBC-TV, New York, and WNBQ, Chicago. Series was made in 1955, shot in Australia, and bases on Robert Louis Stevenson's "Treasure Island." It stars the late Robert Newton.

Oldie struck the NBC stations' fancy particularly for its color values, and both outlets will be using it chiefly as a tint showcase. They've bought it in 35m for top color fidelity. Chi station is slotting the kidult series Sundays at 5:30 p.m.

ABC Films Realignment

ABC Films has made several additions and promotions in a realignment of the sales organization.

Division managers now shape up this way: Albert G. Hartigan, eastern division with offices in New York; James Delanley, southern division manager, hq'd in Houston; Michael G. Gould as head of the Chicago sales headquarters; James Tobin as head of the western operations with offices in Beverly Hills. Tobin also will act as the firm's production rep, reporting to ABC prexy Henry G. Plitt.

Donal Joannes gets title of western sales manager in charge of all syndicated sales. He'll headquarter in Beverly Hills.

'REGIONALS' KEY TO SYNDIE BIZ

MGM to Spring Post-'48s

Metro will unveil its first list of post-'48's to be made available for television at the May meeting in Washington of the National Assn. of Broadcasters.

Metro initial package of post-'48's will be less than 50 titles, according to present plans. Metro's tv syndication division, under the aegis of Dick Harper, hopes to set up an orderly release schedule of post-'48's. Under the plan, Metro each year would come into the tv market with a fresh, small group of post-'48's.

Thrust of Metro now puts the following film companies in the post-'48 camp: Columbia Pictures, 20th-Fox, Warner Bros., and United Artists. Paramount, now experimenting with its toll-tv Telemeter system, is expected to move slowly, perhaps testing the pull of some post-'48's on feevee. Universal and a few others may move more quickly now that Metro has decided to get into the post-'48 act.

ITC's 'Watch Mandell' in Soaring Activity; Foreign Biz Big Factor

Independent Television Corp., functioning in an acknowledged soft syndie market, is operating in the black, according to Abe Mandell, who now oversees all sales, both domestic and foreign.

In order to maintain a healthy operation, ITC has moved in several directions, offering sports shorties, an animated series, as well as the traditional syndie fare. In addition, ITC has copped its first network sale on a British produced series, "Danger Man," due for a midyear debut on CBS-TV.

ITC, although now completely owned by Associated TeleVision of England, is in command of its own ship in the U.S., as well as overseeing the sale of product in significant foreign areas.

Move to further diversify product supply is evidenced on a number of other fronts. ITC is underwriting a series of big budgeted Jo Stafford vidtaped specials. Series of 13 one hour specials will topline such guestars as Ella Fitzgerald and Peter Sellers. Stafford goes to London in June for production rounds. ITC also is in production on a number of one hour vidfilm projects, "Ghost Squad" and "Theatre 70," the latter an anthology series.

All of the above shows will be offered to sale in the U.S., going the traditional network first and then regional rounds. Currently, ITC for the fall season is offering "Whiplash" skein for regional buys. Outfit also had a deal with 20th-Fox for the production of two series. Scripts now are being submitted for a final okay before pilot production is kicked off.

Rise of Mandell's star at ITC underscores the importance of the

(Continued on page 52)

60% 'Miami' Sales Direct-to-Client

Direct to advertiser sales on Ziv-UA's "Miami Undercover" has passed the 60% mark, topping station sales on the series, according to syndication v.p. Len Firestone.

Among the "Undercover" advertisers are Wiedeman Brewing, Streitman Biscuit, International Harvester, Lincoln Mercury Dealers, Johnson & Johnson, Busch Bavarian, and Seifert Potatoe Chip Co.

It's reported that such recent Ziv-UA entries as second year "Lock Up" and "Case of the Dangerous Robin" also had a greater percentage of direct to advertiser sales. On the fourth year of "Sea Hunt," advertisers outnumber stations by some 20%.

Credit for the direct to advertiser upswing was attributed to the increased efforts and penetration of Ziv-UA's service force and to the accelerated use by national advertisers of syndie properties as supplemental buy to network campaigns.

A portion of the latest list of "Sea Hunt" advertisers include Standard Oil of Indiana, Howard Griffin, Savannah Sugar Refining; Holmes Pontiac, Rural Electric Assn., Carling Beer, Hamms Beer and Eckert Packing Co.

TV's Flatbush Saga

The story of Brooklyn, from the building of the bridge to the departure of the Dodgers, is being prepped for a tele adventure series via a pilot by Industrials Illustrated.

Background footage for the Flatbush saga is currently being shot by director-producer Bern Robertson. Series will view the borough through the eyes of Brooklyn Eagle reporter, and will utilize the files of the newspaper for documentation.

Majors (Sans Col) Get Brushoff In O'seas TV Deals

Major motion picture companies, with the exception of Columbia, via Screen Gems, are Johnny-come-latelies in the foreign vidfilm distribution field. Even today, with the foregin market growing, there is some question as to the efficiency and penetration of some of the majors in tv abroad.

Whether feature sales execs, stationed abroad, serve as the best salesmen for vidfilm series is a subject of sharp debate. It's contended by some that the cost savings in having execs wearing two hats usually results in the brushoff of the tv end, where the revenues are comparatively smaller.

Many of the majors, 20th-Fox for example, have realized their late start in the tv push abroad and are trying to make up for lost time. Challenge thrown to majors is a country by country, show by show, rundown of market penetration abroad. How would such a list compare to the penetration achieved by syndicators, throwing all their effort in the foreign tv field is the question asked. Excepted of course is Screen Gems, Columbia's baby which is a giant abroad.

Schubert Library To Cinema-Vue Corp.

Cinema-Vue Corp. reports the acquisition of national distribution rights to Bernard L. Schubert half-hour syndicated properties.

Schubert properties include "Topper," "Mr. and Mrs. North," "Readers Digest," "White Hunter," and "Musical Jamboree."

More 'Play of Week' Sales

Six new markets have inked to telecast National Telefilm Associates "The Play of The Week." Renewals for second year production have been signed in 11 markets. Total sales of "The Play of The Week" now include 72 markets.

New stations signing are WTMJ, Milwaukee; WTVR, Richmond; WKOW, Madison, Wis.; WFSU, Florida U. station in Tallahassee; KGLO, Mason City, Ia.; and WTVT, Tampa, Fla.

TIMING A MAJOR SELLING FACTOR

By MURRAY HOROWITZ

Timing in copping regional deals looms as one of the most vital facets of the upcoming syndie season, which loosely parallels the network '61-'62 season.

Reason for the factor of timing becoming more important than ever is the broadened network programming demands on local stations. It's forecast that the initial large regionals for the fall season won't have too much trouble placing their shows in prime syndie time, despite the limitations on the local scene.

Late regional buyers, however, could have a kingsized headache. Such latecomers, coming in fifth, sixth or seventh with shows to place locally, might find themselves crowded out of good time periods, as happened to a number of regional advertisers last season.

As spring unrolls, all syndie eyes are turned to the key regionals, advertisers whose multi-market buys can either make or break a series in more cases than admitted. Of equal importance are the national advertisers, such as Reynolds, Brown & Williamson, Ballantine, whose multi-market buys buoy the grossing performance of skeins.

Preliminary feelers in the regional area indicate that pool of regional advertisers has diminished in volume and numbers compared to previous years. Yet, the beers, tobaccos, food accounts and others are there, the estimate depending on how optimistic or pessimistic the appraiser may be.

Regionals considered ripe for a new show in the fall season include Falstaff, Budweiser, Strohs, Blue Plate, Jax Beer, Standard Oil of California, Hamm's Beer, DX Sunray, Conoco, Amoco, Standard Oil of Indiana, Hood Dairies, Ballantine, Drewry's. It's understood that such national accounts as Procter & Gamble, Lever Bros., and auto companies would listen to a syndie pitch with interest for reasons peculiar to each account. Auto companies, for example, are eschewing tall coin in week-in week-out networking because, feeling the brunt of the recession, they don't want to commit monies over a long stretch. Thirteen week deals with prime syndie properties might be looked upon with favor by Detroit.

Most syndicators blame the diminished pool of available regionals on these factors: (1) Many regional advertisers have taken the lead from network sponsors, buying participations locally rather than programs. In short, the magazine concept has grown on the local level. (2) Increased network programming spans, especially in prime time, has chopped down local availabilities; (3) networks themselves, a la "Mitch Miller's Sing Along," on NBC-TV with Ballantine sponsoring, have gotten into the regional act.

It's freely acknowledged among syndicators that regionals and multi-market national advertisers must be resold on the advantages of program buys. Many syndie houses now are gearing themselves with sales ammunition on the advantages of program identification, the avenues of promotion, exploitations and tie-ins afforded to the program buyers.

A good number of syndie houses are holding back the release of first-run product for the fall, waiting to cop key regionals. Others are wondering aloud whether the networks, finding some unsold time on their hands, might not return certain slots to the affils for local programming and selling.

The big stake, though, is in the reselling regional advertisers mission. On that, the fortunes of the '61-'62 syndie season turns to a significant extent.

Proxy Battle Threatens in WNTA Buy; Educators, Susskind Up Bid

Contending parties for WNTA-TV, Newark-N. Y., squared off with some lively bidding, as a dissident stockholder is National Theatres & Television threatened a proxy battle.

The educational group, led by Howard C. Shepherd, board chairman of the Greater New York Fund, upped its offer to $5,500,000. David Susskind, representing commercial interests, also has put in a "substantial bid," understood to be in the neighborhood of $6,000,000. Ely Landau, former NTA board chairman, now actively trying to buy the station, as leader of another commercial group, also has put in a bid. It's understood that Landau's bid exceeds $5,000,000, but is less than the $5,500,000 offered by the N. Y. educational citizens group.

Oliver Unger, NTA prexy and board chairman, was on the Coast. Reason for the Coast visit is understood to be a convening of a board of directors meeting to act on the bids. National Theatres & Television, which formerly had NTA as a subsid, now holds 38% of NTA's stock. NT&T is headquartered on the Coast. NTA is slated to hold its annual stockholders meeting in N. Y. on April 3, a date which is understood to be a target for closing the station deal.

In addition to the tv outlet, WNTA AM and FM have been put on the block. Price for these outlets is reported to run in excess of $2,000,000.

NT&T's dissident stockholder, N. Y. insurance broker Leonard Davis, has filed a pre-proxy form with the Securities and Exchange Commission. The form contains the general charge that "in order to protect the company it might be necessary to form a group to solicit proxies." NT&T holds its annual meeting in Beverly Hills on April 11. Davis, whose company was once one of the sponsors of "David Susskind's Open End," is on record as opposing the station sale.

The participants of the N. Y. citizens group organized to get the channel for educational purposes were disclosed to include: John D. Rockefeller, III, chairman of the Lincoln Center of Performing Arts; Arthur A. Houghton Jr., prez of Steuben Glass; Devereux C. Josephs, former board chairman of the N. Y. Life Insurance Co.; Dr.

(Continued on page 34)

Philly Flexibility

Philadelphia, March 21.

An experiment in scheduling of the Warner Bros. post-'50 package has paid off for WCAU-TV. Station scheduled "The High and The Mighty," starring John Wayne, on its Late Show March 10 and repeated the same film in two parts on its Early Show, March 13 and 14.

Wayne starrer hit a 27.2 Trendex with 75% share for the Late Show and an average Trendex of 18.9 and a 50% share for the two day Early Show airing.

MCA TV's 20-City Wrapup on Sale Of Hour Shows

MCA TV's four one-hour vidfilm series have been sold to an additional seven stations, bringing the total market count to 20 stations.

Pricing on the four series is understood to run along these lines: asking price for hour series is said to be equivalent to the market price of a first-run syndicated half-hour property; most deals are multiple run affairs, said to be limited to two runs. All the four hour vidfilm properties, "Riverboat," "Suspicion," "Cimarron City," and "Overland Trail" are off-network. They represent the first large scale thrust of the hour vidfilm series form in syndication.

Newest markets include WISN, Milwaukee; WCCO, Minneapolis; WCPO, Cincinnati; WOAI, San Antonio; WFBC, Greenville; KTSM, El Paso; and WNEM, Saginaw-Bay City.

Good number of the markets sold plan to telecast the hour vidfilm series in a late afternoon period, roughly extending from 5 to 7:30 p.m. Many of the stations are set to strip the four shows Monday through Thursday. Indies such as WNEW-TV, N. Y., and KTTV, Los Angeles, are much more flexible in slotting the series.

Some stations, especially in the go-to-bed-early markets, plan to slot the series in the late night feature strip. The accent to date, though, is to strip the vidfilm series in a late afternoon or early evening action-adventure bloc.

French Language Segs Get a Big U.S. Play

"Parlons Francais," a series of filmed tv French language programs is now being telecast in 25 markets. In conjunction with the telecasting, over 750,000 home study records have been produced by Americom Corp.

The tv course, produced by the Modern Language Project of Boston and presented over WGBH-TV there since September, '59, is being distributed by Heath-De Rochemont Associates.

Educational stations telecasting the course include: KQED, San Francisco; WYES, New Orleans; WMSB, East Lansing, Mich.; WMVS, Milwaukee; and KUED, Salt Lake City.

Americom, producers of "Amerdisc," records used on conjunction with the language course, was organized by Fred Hyman, former v.p. of United Artists Associates and Herman Zuckerman, noted designer. Hyman is Americom prez.

57 Markets Sold On 7 Arts WB Pix

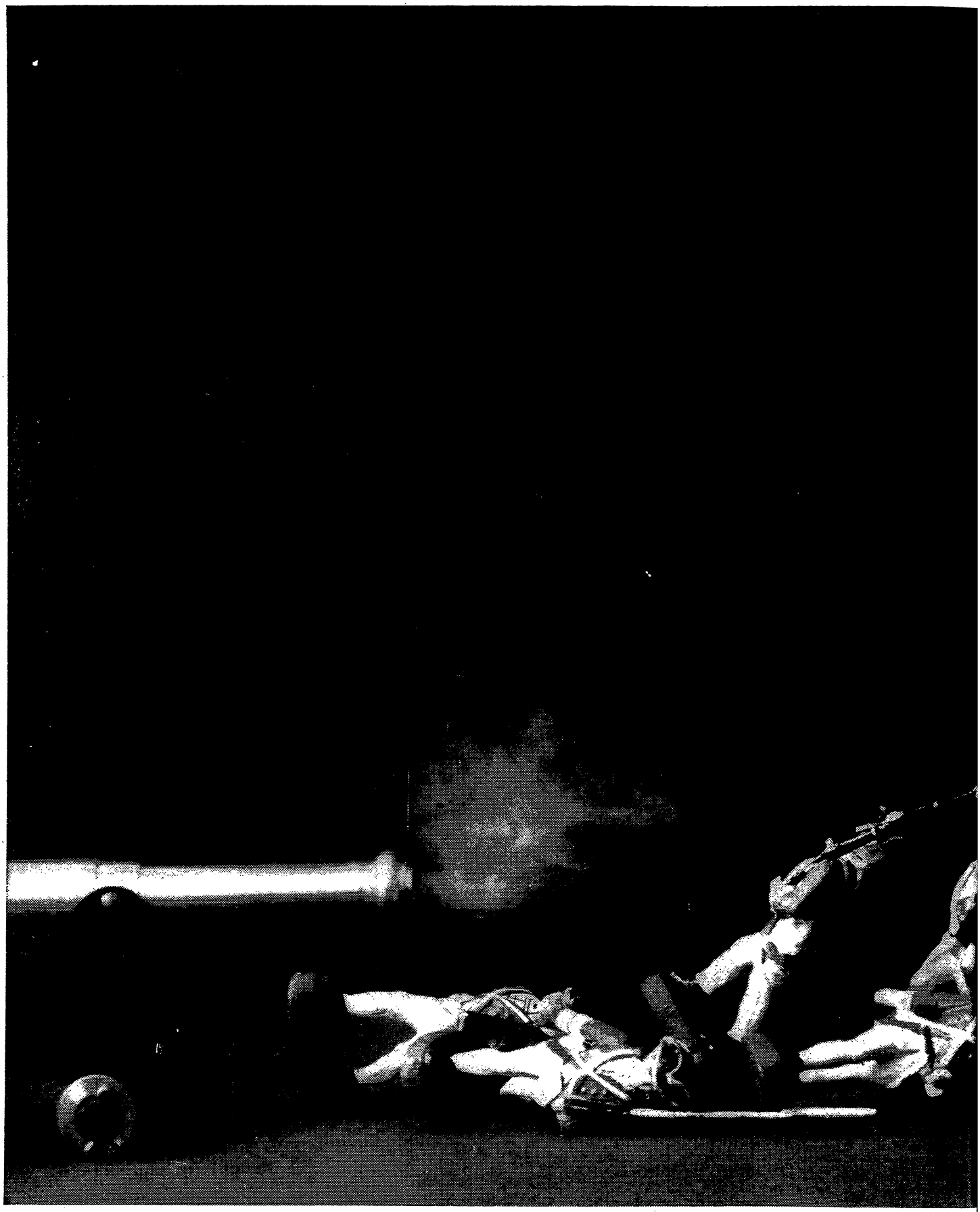
Eight additional markets have purchased the Warner Bros. post-'50 package of 40 pix, bringing the total market count now to 57.

Seven Arts Associated reported the following deals: KWWL-TV, Waterloo-Cedar Rapids, Ia.; KOLO-TV, Reno; WHEN-TV, Syracuse, N.Y.; WINK-TV, Ft. Myers, Fla.; WISH-TV, Indianapolis; KOCO-TV, Oklahoma City; KLBJ, Las Vegas, and KGLH-TV, Billings, Mont.

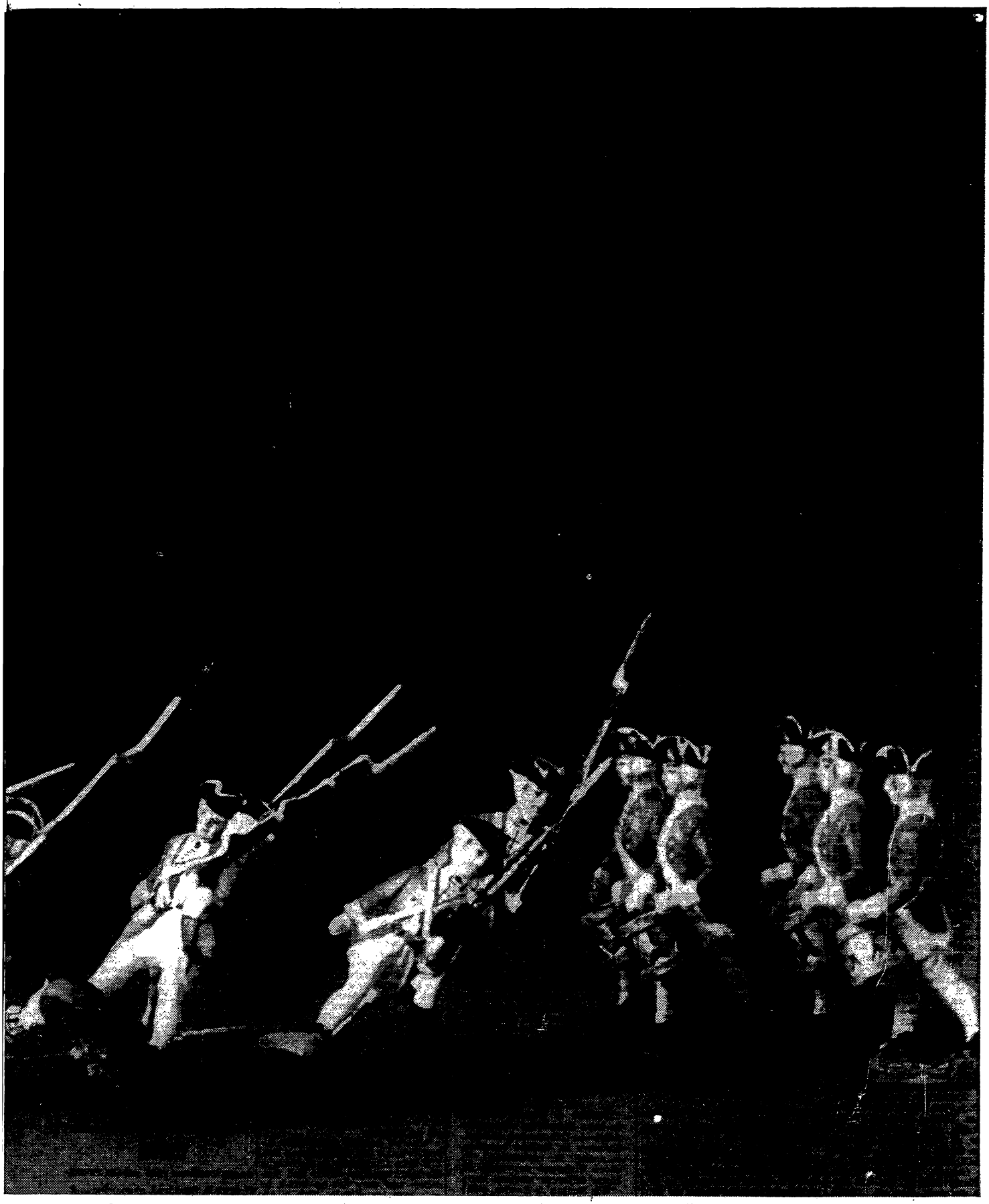
Earlier, Jay Reich Advertising bought the package for its client DeRoy's Jewelers of Johnstown, Pa., for telecasting on WJAC-TV. Jewelry outfit has a regular weekly pix slot on WJAC-TV, "DeRoy's Diamond Theatre." Another deal was inked with KOGO-TV, San Diego.

Package of 40 pix no longer includes the Marilyn Monroe starrer "Prince and the Showgirl," apparently because of some tv clearance problems at this stage. Subbed for "Showgirl" is Alfred Hitchcock's "Dial M for Murder," starring Grace Kelly, Ray Milland and Robert Cuhmings.

The special pix package, which includes such thrillers as "Cosmic Monster," "Crawling Eye," and "Ivan, Son of the White Devil," has been sold to WISH, Indianapolis; WHEN, Syracuse; and CKLW, Windsor-Detroit. Sales ranged from 10 to 21 pix.



there is nothing harder to stop than a trend



And the audience trend this season is to ABC-TV.

How did the industry fare, audience-wise, this season as against last year? How did the individual nets make out?

Compare the figures in the current National Nielsen TV Feb. II-Report* with the similar Nielsen period a year ago—and you have the answer to both questions.

Total U. S. television homes are up 1,700,000—a gain of 4%. But *only* ABC tops this gain with a healthy 9% boost of its own. The other two nets are *behind* the industry gain.

In average audience, as the chart charts it, ABC is the *only* net to show a gain. The other two nets are off.

Trend? What else?

	HOMES DELIVERED (% GAIN OR LOSS OVER 1960)	AVERAGE AUDIENCE (% GAIN OR LOSS ...OVER 1960)
ABC-TV	+9%	+5%
NET Y	+2%	-1%
NET Z	+3%	-1%

ABC Television Network

*Source: Nielsen National TV Report, 2 weeks ending February 19, 1961 vs. similar period 1960. Average Audience 6-11 PM Monday through Sunday. All sponsored programs.

150 CBS Radio Affils Involved In Care & Feeding Of 'In Person'

By BOB CHANDLER

One of the lip-service cliches in the network business is the periodic announcements that affiliates are going to help originate shows for the webs, either contributing pieces or feeds or serving as origination points for "shows on the road."

Well, if some CBS Radio affiliates are somewhat surprised these days, it's because for a change, a network is actually doing just that — calling on its affils for vital contributions to a network show. The program is "In Person," the 20-minute cross-the-board Ron Cochran human interest show, and in the eight and a half months it's been on the air, some 150 of CBS' 206 affiliates have contributed taped interviews for the show.

In fact, the show's producer feels that if it weren't for the affiliates, the show couldn't be done at all, or at least done properly within the original concept. Paul Loewenwarter, the producer, sees "In Person" as gaining its vitality from the fact that it covers all of America: "Sure, we could fill the show with interviews all done right here in New York, but it wouldn't be the kind of show we want," he says.

The kind of show he and Cochran want is a news-feature series, airing nightly at 7:10-7:30 and consisting of five short interviews on tape, with commentary by Cochran. The interviews are basically news-features, but they have an extra dimension, says Loewenwarter, in seeking to reveal something about the interviewee, whether he's a celebrity or unknown. The tapes are made and selected with an eye toward adding a human dimension to the information in each interview, of revealing something about the person interviewed.

Loewenwarter likes to use as an example the difficulty a stringer had in an interview of a six-year-old evangelist in Atlanta. Interview had a flat, bland quality, and when Loewenwarter inquired why, the stringer said that the youngsters father, an ex-carnival barker and obviously the hand behind the youngster's career, kept interrupting. So Loewenwarter told the stringer to do the interview again and use the tape of the father, and a more realistic and lively story was the result.

To get this kind of tape, "In Person" has called on all the network's affiliates, and some 150 have responded. In the average week of 35 interviews, Loewenwarter figures, about 20 different affiliates kick in with tapes. They enjoy participating on the show, like to hear their call letters on the air, and like to be able to see their newsmen make a little money on the side while keeping all the work in the family at the same time.

Naturally, there are some affils which are more news-conscious than others, with larger and hopper staffs, and some affiliate newsmen who've caught on to the show's style. Hence, Loewenwarter has developed a group of regulars of some 50-odd affiliates whom he depends upon heavily. Among the most-used of these are the following:

Ray Townsend at KSL, Salt Lake City, Don Miller and Gordon Sohle at WDAE, Tampa, Pinky Vedakovich, just named program director at WWL, New Orleans; Morgan Smith and KLZ, Denver; Tom Bell, WKNY, Kingston, N. Y.; Keith Gebers, KERG, Eugene, Ore.; Harry Marble, the yet-not-week announcer, now at WGAN, Portland, Me.; Warren Dorenkamp at WHEC, Rochester, N. Y., Tom Bassy at WBNS, Columbus, and Pickie Kellogg, at WKOW, Madison, Wisc.

In all cases, the talent is paid directly. In some the stations are also paid to defer out-of-pocket costs created where union rules require station personnel (usually the newsman on the interview). In addition to affiliates, "In Person" uses five or six stringers (and in one case, a newsman on the NBC station in his city who like the show and want to freelance for it). But most stringers are like Drue Smith, an independent to cover lots of broadcast conventions who covers all of the south for the show and on the strength of her performance has also been picking up assignments on "The World Tonight" for CBS News, or Josh Darsa, who's become a London stringer for CBS News as well.

"In Person" has a staff of about nine, pretty large for a radio show. Besides Loewenwarter and Cochran, who does at least one interview a day himself and writes part of the show, there's Dave Dugan, ex-legman for WCBS, N. Y., and now a fulltime Gotham interviewer for the show, and Hughes Rudd, the show's writer. There's also an assistant to the producer, basically supervising tape editor, a researcher and two fulltime tape technicians.

The care and feeding apparently pays off, since the show's fairly well sponsored. Besides, during the recent CBS Radio Affiliates meeting in N. Y., one affiliate manager got up after a full day of griping and said he wanted to register a vote of thanks for "In Person." And you don't hardly get that kind any more.

Cummings Is SRO, But Lean Pickin's For CBS Thurs.

The SRO sign is up on the new Bob Cummings show, "Fasten Your Seat Belts," with Brown & Williamson cigarets along with Kellogg signed for the ride. Series goes into the Thursday 8:30-9 period ahead of "Defenders" on CBS-TV next fall.

But despite the B&W deal, CBS saw some other Thursday night cigaret business go up in smoke last week. That was the anticipated buy of one-quarter of the hourlong "Defenders" by R. J. Reynolds, which simply didn't materialize. CBS thought it had the Reynolds business in its hip pocket thanks to a recommendation to the client by the William Esty agency. But despite the recommendation, Reynolds nixed the deal, preferring to hold some of its budget back for awhile.

So though Cummings is now SRO, the remainder of CBS' Thursday night schedule is a complete commercial blank, including the 9-10 "Defenders." Web hasn't scheduled a 7:30-8:30 show yet, though it's considering Revue's "Frontier Circus," and "CBS Reports" at 10-11 hasn't drummed up any business for the balance of this season, let alone next.

Cigaret outfit had been mentioned in connection with the Cummings show, though its identity was kept under close wraps. Speculation had centered on Reynolds, in view of its successful five-year association with the first Cummings series, "Love That Bob." But it was Brown & Williamson all along, with its money moving over from Wednesday night.

INSURANCE COIN FOR 'PROJECT 20'

Union Central Life Insurance, which ranks as one of NBC's oldest advertisers, returns to networking after a considerable layoff in order to sponsor two of NBC-TV's "Project 20" stanzas next season.

Union Central bankrolled a skein of historical dramas each week on NBC Radio from 1930 to 1936. Its return is pegged to the Civil War Centennial, with bios of U. S. Grant and Robert E. Lee to be prepared by Don Hyatt, NBC director of special projects. Old Union Central radio show was called "Roses & Drums" and had the distinction (for radio) of being the first ever done by actors in period sets and authentic period costumes, although no one at home could see them.

CBS-TV Pencils In 6 Drama Specials

Six one-hour dramatic specials be sponsored by Westinghouse on CBS-TV next season. Gordon Duff hos been named as exec producer of the series. Duff will be responsible for selecting properties and producers, and will also actively produce some of them himself. No properties have been lined up yet.

Network is budgeting the hours at $150,000. All will be original dramas, though the network will seek some sort of balance in the types of programs to be undertaken. The hour specials haven't been titled yet—best the web has come up with to date is "Playhouse 90 Mins 30." Most of the shows will air in 10-11 p.m. periods.

Gen. Sarnoff Envisions Electronically-Linked Medical Clearing House

A nationwide "medical clearing house," linked electronically with every major hospital and medical school, was recommended last week by Gen. David Sarnoff, chairman of RCA.

"I believe that electronics," Sarnoff said to a closed session of the National Health Council Forum in N. Y., can aid immeasurably by permitting the doctor to hear more through radio, to see more through television, to find information more quickly through computing techniques."

Pointing out that medical knowledge is expanding so quickly that it is outstripping "the storage capacity of any single brain," Sarnoff said computing systems create a way to accumulate knowledge compactly, keep it up to date and transmit it instantaneously.

"Through a blend of electronic computation and communication techniques it would be possible to establish a National Medical Clearing House which could serve as a central repository for all the latest medical information," he said. "A combination of communications circuits," he said, could tie doctors together everywhere.

Keeping Up With TV Awards

It's "awardsville" once more in tv land. The Edison Foundation announced its awards, Long Island U. announced the 13th annual George Polk Memorial awards (journalism, including tv) and, among others, the Alfred I. duPont memorial awards were also announced.

On Monday (20) night at N. Y.'s Waldorf-Astoria, the Edison people presented laurels to CBS, NBC, ABC, Westinghouse Broadcasting, CBC (and to "The Alamo," a feature film, and four children's books). "Twentieth Century," "Lamp Unto My Feet," "Expedition" and the NBC coverage of the politico conventions got the Edison nod, among other items.

Edward P. Morgan, WAVZ, New Haven radio outlet, and station KDKA-TV, Pittsburgh o&o of Westinghouse, won duPont awards, to be presented in Washington Friday (24).

Al Wasserman and Robert Young, for producing, writing and directing NBC-TV's "White Paper," won the Polk award for radio-tv reporting.

Paley Pumps For Better TV

Continued from page 1

day-out merry-go-round of activity. And for all the talk of easing off and enjoying the spoils of years of creative endeavor and labor, he doesn't want it any other way.

But it's basically in the program area that Paley prefers to roam. Is he happy with the state of tv today. He concedes that there's room for vast improvement; that plenty mistakes have been and are being made, by all three networks, but that overall tv is making an honest and sincere effort to entertain and enlighten the American public to the best of its ability.

He has little patience with those who argue that television is merely standing still waiting for some new revolutionary trend to hit it, or that all of tv is bogged down in mediocrity. "Of course there are some bad shows on tv. But these will go off, and better shows will replace them. If the ratings demonstrate that the public at a particular time wants an action or adventure show, then it's our responsibility to make sure that we bring in a superior type of entry.

"It doesn't matter whether it's comedy, action, a variety show or a western. These are the basic staples and will remain so. The trick is to make them good, with a proper balance in programming, and the public will buy it. If it's inferior quality it'll die, and deservedly so."

What particularly disturbs Paley is that occasionally a poor show (for example one committed to an excess of violence) will take hold with the public. "Unfortunately the whole industry takes the rap for it. Unlike the reader of a newspaper, who, if he no longer likes it, will simply throw it aside and switch to another paper, the viewer will castigate the whole of tv for that bad show. The average viewer won't differentiate, as he will with his newspaper.

"There's another regrettable aspect, when a bad show catches fire. It'll have a tendency to discourage the more creative writer and producer, who may not be faring so well with his vehicle. This is extremely unfortunate, for we can never afford to downgrade our sights. But over the long pull—for herein lies the formula for success—it'll be the better show that'll win out."

Paley confessed that his own personal preference was for live shows, but "if you make it good, the average viewer doesn't care whether it's live, film or tape." He's dedicated to the proposition that the networks must control what goes on the air. "Look at our own Thursday night fiasco this season. We made the mistake of allowing a sponsor to decide what should go where. You can bet it'll never happen again."

Similarly he's not at all opposed to the present practice of buying properties on the outside, so long as the network exercises control over the show and its content.

Paley is enthused over the network's strides in the realm of public affairs programming but is somewhat saddened by the audience turnaway, especially when it's a good, vital responsible program. However, he's convinced that ultimately these audiences will grow, if the quality and impact of the shows are maintained. It's for this reason that he has every intention of continuing "CBS Reports" in its prime time next season ("and we also hope to continue 'Twentieth Century' at either Sunday 6 or 6:30 next season, sponsor or no sponsor"). It's Paley's hope, however, that the affiliates will also recognize their responsibility to carry these shows, since it follows that a program's strength is only as good as its station allegiance.

Paley likes the zest, exuberance and enthusiasm being brought to the CBS News domain by Dick Salant and, while taking nothing away from the personality impact of a Dave Brinkley and the upgraded NBC News operation, and recognizing that CBS had perhaps settled into a dangerous state of lethargy, nonetheless pinpointed his own overall setup as still the one to beat.

Paley had three lusty cheers for ex-Gov. LeRoy Collins for his performance to date as president of the NAB, and feels that, if the promise is fulfilled, the responsibility for an improved medium can at long last be tossed back where it rightfully belongs—to the broadcasters themselves and the parent industry organization instead of the networks having to carry the load.

Paley on Pay-TV

As far as CBS board chairman Bill Paley is concerned, feevee as the "show biz of the future" is still a highly problematical thing, with its success or failure depending on how successfully they can program it. In Paley's opinion, the Canada test has thus far demonstrated that new film releases in themselves aren't the answer. And what, Paley wants to know, can pay-tv offer that the present system cannot do as good or better?

However, he's not writing it off by a long shot, with a resultant "fell alert" at CBS. "Frankly, at this point," Paley admits, "I just don't know."

Canadian B'casters

Continued from page 27

weaken the commercial principles of efficient radio broadcasters.

Allison said the measures would affect only two stations, one in Vancouver and one in Toronto, but broadcasters disagreed and said many more would be affected. One station manager from Toronto estimated the loss of revenue to his station alone at $900,000 annually.

Allison said the BBG would also recommend that private stations increase program on the arts, letters and science to at least 5% of their total air time. Further, when each station's license comes up for annual renewal, the station must produce evidence that its Canadian content in programming had increased yearly, he said.

Alberto Culver

Continued from page 27

be worth about $5,500,000 on the season.

Having been a fairly substantial NBC-TV program buyer before this, Culver is going in heavily for ABC-TV hours and may, in one way, been responsible for an ABC decision to keep the Four Star hour, "The Corrupters," in its Friday 10 o'clock time period. Stanza was almost bumped for a half-hour, fully-sponsored stanza, but that deal fell through at just about the time Culver came in with over $6,500,000 to spend at ABC-TV in '61-'62. Besides "Untouchables," where it has a minute a week, the sponsor has minutes in "Corrupters," in "Adventures in Paradise" on Mondays and in the new Sunday "Bus Stop" (affiliates, each the same size commitment as "Untouchables."

Lorillard may put another minute in "Corrupters," which suddenly gives the once shaky telefilm series a one-third sold status.

P&G's Chi News Yen

Chicago, March 21.

Procter & Gamble appears to have gone from soapers to news—in this market, at least. Through its various agencies, company is represented in three different newscasts on three different stations here.

Via Benton & Bowles, P&G has been co-sponsoring the WGN-TV newscast at 10 p.m. four times per week and, effective April 2, will add half sponsorship of the station's Sunday at 10 news. Last week, through Compton and Dancer-Fitzgerald-Sample, it purchased the open half of WBBM-TV's 6 p.m. news with Frank Reynolds, across the board, and on WNBQ it's represented by spots in the 10 p.m. newscasts, wherever there are availabilities. In all the buys, P&G products are located.

At 10, P&G is in effect opposite itself on WGN-TV and WNBQ.

WNTA

Continued from page 31

George D. Stoddard, chancellor and exec v.p. of N. Y. University; and John F. White, proxy of National Education Television and Radio Center.

Station broker Howard Stark, representing educational interests, said that NTA said it would give his bid "serious consideration." Last month, the educational group put in a bid of $4,000,000 which was rejected by NTA.

It's understood that Susskind's $6,000,000 bid included accounts receivable, film commitments and other station assets. Educational group wants the tv equipment for the cash offer.

Both Susskind and Lardau have declined to identify members of their particular groups.

Tele Follow-Up Comment

Ed Sullivan Show

Alan Jay Lerner and Frederick Loewe, whose "My Fair Lady" marked its fifth anni on Broadway last week, were paid a solid tribute on Ed Sullivan's CBS-TV show Sunday night (19). It was a straight musical stanza framed around Lerner & Loewe showtunes in handsome legit-styled setting and sparked by some outstanding talent associated with L&L musicals, past and present.

The only drawback to the show was the device used to introduce Lerner and Loewe to the tv cameras. Seated in an offstage corner next to Sullivan while the latter ran through their show biz biogs and the usual encomiums, neither Lerner nor Loewe appeared too comfortable. However, that was a small detail in an hour of excellent entertainment.

Robert Goulet, from the cast of the current "Camelot," emerged as a new tv star in the making with his looks, his savvy projection and the highgrade quality of his vocalizing. He worked together superbly with Julie Andrews on "Almost Like Being in Love" and soloed with powerful impact on "They Call The Wind Maria," from "Paint Your Wagon."

Miss Andrews also scored with several enchanting numbers, including full-dress versions of "Wouldn't It Be Loverly" and "I Could Have Danced All Night" from "My Fair Lady." From "Camelot," she was paired with Richard Burton in two fine productions of the title song and the clever material number, "What Do The Simple Folk Do." Another standout "My Fair Lady" sequence was contributed by Charles Victor, doing the "With A Little Bit of Luck" song-and-dance routine.

The stanza slowed down somewhat with a number by Manolo Fabregas, the Mexican "Henry Higgins," who delivered in Spanish. A film clip from "Gigi," with Maurice Chevalier and Hermione Gingold doing "I Remember It Well" and a song demonstration by Lerner, with Loewe at the piano, rounded out the show. *Herm.*

The Play of The Week

"The Wooden Dish," the current cutting on WNTA-TV's "The Play of The Week," is an exasperating play. For the most part it's dull soap opera, often tasteless and gimmicky. There are a few scenes when the play comes alive, but these bright moments are all too scarce.

What it does have—and what makes for the exasperation—is an excellent performance by Henry Hull. The vet, pro actor, plays an irascible old man doomed to a home for the aged. Hull cavorts with zest, humor and insight as he battles with his son and daughter-in-law for a place in their home. He renders more to the role than given him by author Edmund Morris.

Martha Scott as the daughter-in-law brought all the drab dreariness to her role. Lenny Chapman, as the lustful boarder, was okay in an unattractive role. Joseph Warren was pretty dense as the husband, unaware of his wife's flirtation with the boarder. Ellen Geer and George Mathews filled out the cast of the terribly troubled family.

Playwright Morris' characters wallowed in misery and guilt. Licked the lines and imagery which make for a good play. *Horo.*

Bell Telephone Hour

Ambition should be exec producer Barry Wood's middle name. He's tried a lot of different things on this Friday NBC-TV series, some of them highly intricate, some successful and some not, but never unsuccessful for want of trying. Last week, Friday (17), "Bell Telephone Hour" attempted a study of "music, past and present" based on Shakespearean drama. It suffered from the complexities of overproduction, which led to organized confusion.

Patrice Munsel and Alfred Drake were competent (save for an occasional shrillness in the lady's pitch) in reciting music from contemporary hits based on Shakespeare, like "Kiss Me Kate" and "The Boys From Syracuse." A strong soprano, an English woman named Joan Sutherland, did well to magnificently on operatic pieces built from Shakespeare, and Jacques D'Amboise and Violette Verdy were lithe and attractive in similarly inspired ballet sequences. Others in the large musical cast were Barbara Meister, Anita Darrian, Allesandro Giannini, Polly Rowles, Freda Holloway, and Thomas Andrew, whose performances were of varying degrees of interest and proficiency.

Wood split his hour into four parts, any two of which might still have been too many. Building his music around brief excerpts by John Gielgud from Shakespeare's prose (an interesting but confusing touch), Wood presented often indistinctive categories like the theatricalness of Shakespeare, his chief heroines, his love stories and sonzs written for Shakespeare plays. *Art.*

Family Classics

Rudyard Kipling's "The Light That Failed" proved to be an interesting, and often engrossing teleplay. Rendered Thursday (16) night on CBS-TV, the hour outing was one of the better "Family Classics" excursions.

There are things that date Kipling, his use of melter forms which have become clichés, his dependence on coincidence as a story contrivance, his Victorian morality, and what appears to be a certain never-grow-up romanticism. Yet, for all that, he remains an excellent story teller and the skillful adaptation of Walter Bernstein caught the temper and punch of the Kipling novel. Bernstein's vidversion had color, adept characterizations and pace. "The Light That Failed" should be used to light up the tv screen again in replays.

As the lead, Richard Basehart gave a sterling performance as the romantic artist ruined by fate and lack of love. Lois Nettleton, as the girl wooed by Basehart, had some trouble with her part. She was too shrill at times, her coldness really never explained or artistically conveyed, although the blame for her rendition of the role should be shared by Kipling and Bernstein as some of the faults were in the script.

Eric Berry was fine as the bachelor newspaperman constantly going off to the wars. Helena de Crespo, as the tart who played a pivotal role in Basehart's life, carried off her performance with force, bite and humor. Miss de Crespo was an actress in full command of her role. The supporting cast, which included Edward Atienza and George Turner, was quite competent.

When the play opened, it looked as if the fortress locale had been made of paper mache. Once the setting switched to more civilized surroundings, which was soon, the production values shone. The small screen is indeed kinder to vidtaped versions of room interiors than fortresses.

Marc Daniels directed in fine style and Jacqueline Babbin produced. *Horo.*

Young People's Concert

Leonard Bernstein is turning into a longhair talent scout. For the second consecutive year he relinquished the spotlight of his "Young People's Concert" to showcase youthful performers. It serves to give the tyros wide exposure and it also emerges as an enjoyable musical hour.

Uncorked for the third of a series of four "Young People's Concert" on CBS-TV Sunday afternoon (19) were a 16-year old cellist, Lynn Harrell; a 16-year old pianist, Jung Ja Kim, and a 22-year old singer, Veronia Tyler. The podium was also taken over by youthful conductors for each of the solo stints and they came off in top fashion. The baton wielders were Elyakum Shapira, Russell Stanger and Gregory Millar.

Harrell did a masterful job on a Dvorak concerto. Miss Kim gave a captivating romantic touch to a Chopin concerto and Miss Tyler brought vocal excitement to arias from Puccini and Menotti.

Bernstein returned for the closing segment to lead the N.Y. Philharmonic in Benjamin Britten's "Young Person's Guide to the Orchestra." This was heightened by a bright narration delivered by 12-year old Henry Chapin.

The show was taped at N.Y.'s

(Continued on page 50)

KIDS ARE FUNNY
(Chevy Show)
With Art Linkletter, Vic Damone, Eddie Albert, Pat Harrington Jr., Jane Wyatt, The Little Angels, others
Producer: John Guedel
Director: Bob Henry
Writers: Glenn Wheaton, Elroy Schwartz, Guedel
60 Mins., Sun. (19), 9 p.m.
CHEVROLET
NBC-TV (film)
(Campbell-Ewald)

Kids are funny, as Art Linkletter has capably demonstrated from time to time on his daytime and syndicated film shows. Trouble is, he failed to make the point stick on this nighttime filler between Dinah Shore outings on the Sunday Chevy hour. "Kids Are Funny" was a dull, awkward piece, embarrassing for the performers and painful for the audience.

Entire affair was set in the background of a party, with the guests discussing the foibles of kids with Linkletter, and the show then cutting to illustrations of the same in the form of sketches, interviews and stunts. Without exception, they all were either corny, preposterous or in bad taste; moreover, they simply weren't funny. The party conversation was awkward, as well, and Linkletter's preachments to ignore the problems of the younger generation in favor of their accomplishments failed to make much sense. Damone got in the only legitimate entertainment of the evening with a couple of songs. *Chan.*

THE STORY OF ST. PATRICK
With Myron McCormick, narrator; St. Kilian's Boys' Choir
Writer-Producer: Mel Baily
Director: Arthur Forrest
60 Mins.; Thurs., 8 p.m.
SCHAEFER BREWING CO.
WNEW-TV, N. Y. (tape)
(BBDO)

Metropolitan Broadcasting Corp. came up with an hour-long tribute to Ireland's patron saint Thursday (16) that unquestionably warmed the hearts of those viewers who trace their ancestry to the ould sod. But for others whose interest was more or less academic, "The Story of St. Patrick" emerged as an earnest, though unexciting documentary.

Who was Patrick—the saint, the legend? The answer was inexorably spelled out by producer Mel Bailey's script and Myron McCormick's commentary. Reciting from a lectern, McCormick narrated the accomplishments of St. Patrick from his birth in 375 A. D. to his death around 100 years later.

St. Patrick's dedication in converting the Irish barbarians to Christianity, in driving the snakes out of Ireland and his association with the country's famed shamrock were all duly noted by McCormick. Visual flavor was provided by copious scenes of New York's annual St. Patrick's Day Parade, old prints and other illustrative lore.

The St. Kilian's Boys Choir supplied a reverent background to McCormick's relentless commentary. Other sound effects helped give the taped documentary an authoritative ring. But while the program, as it was presented, no doubt would wow any Hibernian society it required better pictorial movement, a more interesting approach and a more solid production gloss to capture the general audience.

F. & M. Schaefer Brewing Co., which picked up the tab on Thursday's (16) one-shot, commendably restricted its commercials to the program's start and conclusion. The plugs were ably handled by John Feeney whose touch of brogue was certainly in keeping with the production's overall atmosphere. *Gilb.*

KPRC'S FREE-FOR-ALL POLITICAL TELETHON

Houston, March 21.

KPRC-TV has offered all 71 candidates for Lyndon Johnson's former Senate seat four minutes of free airtime apiece on April 1. Station says that the program will run at least two hours or as much as five hours, depending on the number of acceptances for the political telethon.

Previously, such programs have been for city council and school board races, but the largest list of candidates up till now was eight.

KPRC intends presenting the candidates for national office to the voters of South Texas as their names appear on the ballot.

THE BING CROSBY SHOW
With Maurice Chevalier, Carol Lawrence, Aldo Monaco, Hugh Lambert, others; Nelson Riddle Orch
Producer-Director: William O. Harbach
Writers: Bill Morrow, George Foster, Saul Ilson
60 Mins., Mon. (20), 9:30 p.m.
OLDSMOBILE
ABC-TV (tape)
(D. P. Brother)

Bing Crosby keeps topping himself. His latest semi-annual ABC-TV romp for Oldsmobile, with Maurice Chevalier as his singing partner and Carol Lawrence as an added starter, was a zestful, fast-moving hour with wit, warmth and good humor.

Crosby and Chevalier made a fine team, not so much in their vical meshing as in their wonderfully warm reactions to each other. And since producer-director Bill Harbach and his three writers played the hour as a sort of sly "fun with music" show, the Crosby-Chevalier pairing played off incandescently.

The twosome got their best licks in during a pair of medleys, one pegged on femme names in a "little black book" sequence of memorabilia which gave them a crack at "Louisa," "Mimi," "Gigi," "Ida," "Candy" and several more, done with appropriate tongue in cheek and cameraderie, and a second more sentimental turn pegged to "I'm Glad I'm Not Young Anymore" and "Wish I Were in Love Again." Both were topflight in performance and in effect.

Miss Lawrence got her licks in vocally and dancewise. Her thesping solo, a swing version of "Sing Sing Sing" and "Big Noise from Winetka," dance opposite Hugh Lambert and two other men, made up in exciting execution what it lacked in originality on the choreographic side. And her turn with Crosby, a cute piece of fluff titled "Flattery Charges My Battery," was pure fun Monaco is a Crosby discovery, an Italian tenor with a remarkable control of his vocal nuances plus lots of lung power.

Other high points of the show were Chevalier's solos on "Life Is Just a Bowl of Cherries" and "Pigalle" and Crosby & Chevalier with a femme chorus on the jazziest version of "Alouette" yet. Nelson Riddle orch backed with verve and distinction. *Chan.*

PASSOVER FESTIVAL
With Theodore Bikel, The Weavers
Producer: Mitchell Grayson
60 Mins., Mon., March 20, 7:30 p.m.
ROKEACH FOODS
WNTA-TV, N. Y. (tape)
(Smith-Greenland)

Israeli folk singer and actor Theodore Bikel and the four Weavers (sans lead singer Pete Seeger) launched WNTA-TV's week long Passover Festival, and apparently the show didn't get into the holiday spirit soon enough for some audience tastes.

At the midway point, WNTA switchboard had received a number of calls complaining that the folk song fest just wasn't Jewish. But, as though on cue, Bikel and the Weavers got down to the Passover music after the middle break.

No doubt the variety of The Weavers' folk music in the early part of the show was meant to reintroduce them via their disk clicks of the past. With Bikel, group sang "Wimoweh," "Kisses Sweeter Than Wine" and "Tzena, Tzena." Other bits off the holiday track included "Green Sleeves," in a harmonica solo by Bikel, and "Rising of the Moon."

Working before a live aud, the Weavers sounded great, although the strong Seeger lead (he's concerting on his own) was missed. Bikel, as usual, exhibited such an overflow of enthusiasm for his stint as to leave the aud (live and at home, too, no doubt), slightly abashed. He's a more deft personality when he's portraying somebody else, like a southern sheriff ("The Defiant Ones") or a prison psychologist ("I Want to Live"). He was, however, expert in the folk-song and guitar segs.

Rokeach commercials were handled by Molly Picon, first lady of the Yiddish theatre, and she came on as though she really believed in the delicacies she was pitching.

Festival continues through the week with a long list of talent, including Leonard Bernstein, Duke Ellington, Lee Remick, Henry Fonda, Sam Jaffe, Sam Levene, Zero Mostel, Otto Preminger and others. *Bill.*

24 HOURS IN A WOMAN'S LIFE
With Ingrid Bergman, Rip Torn, Lili Darvis, John Williams, Helena De Crespo, Jerry Orbach, others
Exec Producer: Lars Schmidt
Producer: Gordon Duff
Director: Silvio Narizzano
Adaptation: John Mortimer
90 Mins.; Mon. (20), 9 p.m.
REVLON
CBS-TV, from N. Y. (tape)
(Grey)

It's unfortunate that CBS TV chose to subject Ingrid Bergman to such scripting torment as was to be found in Stefan Zweig's "Twenty Four Hours In a Woman's Life." As presented on the network Monday night (20), it merely served to demonstrate that when television decides to take a leaf out of the Hollywood archives, it can commit extravagant and grandiose blunders with equal facility and disaster. Certainly this naired-in-mawkishness John Mortimer adaptation of the Zweig trifle whatever the author's original intent—was strictly for the B's.

The Madison Ave. scuttlebut is that once the scrapped tape, the retakes and the struck sets were toted up, the initially projected $275,000 sponsor tab perilously approached the half-million production mark. The many sets and trappings, costuming and scenes, as lavish and opulent as anything seen on tv, easily betrayed such foolish—foolish considering the story values—investiture. It takes a bit of doing and video razzle-dazzle to achieve within tv studio confines a dimension and scope more commonly expected from motion picture production. All this "Twenty Four Hours" had, plus perhaps the most gifted, videogenic personality extant in Miss Bergman.

But for what? It's conceivable that even the daytime soap opera impresarios would think twice before inflicting such old-hat tempoed corn pone on the viewer. As with the era and the mood depicted, and as with both the continuity and the rhythm, it was vintaged to a better forgotten day when Bertha Kalisch was still playing "The Kreutzer Sonata."

The stereotyped cliches were in abundance in the unfolding of this ebbing-from-joy-to-tragedy Zweig trifle. Miss Bergman is a bereaved widow trying to escape her sorrow in travelling. At Monte Carlo she meets a desperate young gambler, rescues him from suicide (better she hadn't), and all within the span of 24 hours falls in love, tries to change him and fails.

The story—told in flashback by an aged Miss Bergman—starts and ends with her relating this dramatic episode in her life to her granddaughter in order to save her from an unhappy marriage.

Thus the dominant Zweig theme concerned the inevitability of destiny. Had it been pinpointed with restraint and plausibility there might have been some excuse for this otherwise tedious exercise.

Miss Bergman's beauty was at times breath-taking. She had style, warmth and class, all of which only served to compound the embarrassment. Rip Torn tried in vain to alternately capture the incorrigible weakness of the character and the youth and charm that would make a woman like Bergman fall for him. *Rose.*

PLANET ICE
With Barbara Wagner, Bob Paul, Mary Lynn Shepherd, Gordon Crossland, Peter Mews, Paul Krigland, Jack Duffy, Paul Elsom, Muri Burbidge, Samuel Hersenhoren Orch (16), Cina Silvi Choristers (8), Skating Ensemble (16)
Producer-Director-Writer: Don Hudson
60 Mins.; Sun., 9 p.m.
TAPPAN-GURNEY
CBC-TV, from Toronto
(Ferguson-Marra)

In this spectacle, Don Hudson not only created a musical comedy on skates but talked the Wagner-Paul team into starring in the show during the latter's three-day holiday in Toronto. Hudson also induced teachers of figure-skating who had previously appeared in the Ice Capades and the Ice Follies to leave their schools for a swift 12-day rehearsal and production for the one-hour show. He finally videotaped "Planet Ice" at Toronto's Arena during latter part of December for full treatment via the Canadian Broadcasting Corp's tv web.

This show marked the first professional appearance on ice of Bar-

(Continued on page 50)

The Way It Really Was

In describing "Project 20's" forthcoming "The Real West," producer-director Don Hyatt was saying that most of us over 35 would be surprised to learn that many a fabled Westerner was still around when we were born.

Then Hyatt delivered a real block-buster of a digression—the sort of statement a listener instinctively knows he'll remember for the rest of his life.

"To see how close we are to *all* our history," he suggested, "you might try this one on for size: The last veterans of the Revolutionary War could have dandled our infant grandfathers!"

Don't bother reaching for pencil and pad; the arithmetic checks out fine. If the image is a startling one, it also serves to crystallize "Project 20's" most vital function—illuminating the relationship between past and present.

Next week the series will really be outdoing itself, for it will be presenting full-hour programs on successive nights. Tuesday evening's "The Story of Will Rogers" will be followed by Wednesday night's "The Real West." Aside from the film content (much of it shot for just these presentations), both shows will make abundant use of the now-familiar still-pictures-in-motion technique which "Project 20" first used so successfully in "Meet Mr. Lincoln."

Viewers should be warned, we suppose, that any resemblance between "The Real West" and the glamorized cowboy epics they've been accustomed to watching over the years is impossible. As a serious scholar of that 1849-1900 span in our prairie history, script-writer Phil Reisman, Jr., has had no qualms at all about exposing some of the more flagrant myths about that era.

TO PUT IT BLUNTLY, contends Reisman, even the best of the gunfighters were bums—just plain ne'er-do-wells whose heroism was invented and perpetuated by dime novelists and other professional yarn-spinners. The *real* builders of the West have gone unsung.

What's more, most of the tales about the shooting prowess of those days should be taken with a pound of buckshot. Wild Bill Hickok, for example, was supposed to be able to hit a dime at 50 paces, but modern experiments have shown such a stunt to have been impossible with the guns and ammunition available in the 1870's.

Even the *amount* of gunplay in that era, adds Reisman, has been exaggerated 'way out of proportion. Between 1870 and 1890, the figures show, the combined total of shooting fatalities in 13 of the West's most ornery communities averaged less than 18 per year. Shucks, that's hardly one good night's work on "The Nonesuchables."

"The Real West" (narrated, incidentally, by an honest-to-goodness Westerner named Gary

Cooper) will be showing us the way it actually was—just as the "Project 20" of the night before (with commentary delivered by Bob Hope) will examine some of the qualities that made Will Rogers America's most beloved humorist.

For the analysis-by-camera of the Oklahoman who said, "I don't make jokes—I just watch the government and report the facts," Don Hyatt's "Project 20" staff will be using still shots; sequences from Rogers' Hollywood movies; and brand-new footage made at such places as the old Rogers homestead in Oologah and the family ranch in Santa Monica.

We'll be given a look-see at such milestones in Will's career as his roping days with the Wild West shows; his performances in "The Follies" ("Isn't it sad to think that in 20 years, all these beautiful creatures will be five years older?"); and his emergence as the nation's foremost political satirist ("Mr. Coolidge was just the man we needed. He didn't do nothin'. But that's what we wanted done").

The thoughtful, affectionate script by Richard Hanser and Rod Reed will be taking us right from the great humorist's beginnings to the world's mourning of his death in an Alaskan air crash in 1935. Among the more celebrated assessments of the charm that endeared Will to the multitudes was Lady Astor's touching eulogy: "He wasn't *being* funny. He *was* funny."

EARLIER THIS SEASON, Hyatt and his talented crew brought viewers "Those Ragtime Years," "The Coming of Christ" and a 90-minute version of "Victory at Sea."

If he had deliberately set out to re-confirm his contention that quality shows can draw huge ratings, Hyatt couldn't have come up with better proof. "The Coming of Christ" attracted the largest audience ever for a half-hour public affairs program. One week later, the "Victory at Sea" special drew a record audience for a public affairs show of *any* length.

In a way, it was only fitting that "Victory at Sea" should have established that mark, for the original 26-part chronicle of our Navy's role in World War II was "Project 20's" very first venture. Produced nine years ago by the late Henry (Pete) Salomon in association with Bob Sarnoff —now NBC's board chairman—the series is considered by many to be the finest documentary ever fashioned in any medium.

The "Victory at Sea" stamp should be quite evident in next week's two shows. Hyatt and Hanser were associates in that first project; and Robert Russell Bennett, who orchestrated Richard Rodgers' great background music for the naval story, has composed and arranged the score for both of next week's programs.

Hyatt is not only the producer-director for "Project 20"; he also heads NBC's over-all "Special Projects." On his agenda at the moment are such series as "The World of_____" (close-ups of famous living personalities); the resumption of "Wisdom" (in-depth interviews with leading world figures); and programs like "Music of the 30's" and "The Beauty of Woman."

If there's any single key to "Project 20's" achievements (among them "The Jazz Age," "Nightmare in Red" and "Mark Twain's America") it's the artistry with which its pictures mesh with the music and narration. Perhaps there was no more dramatic example of this than the final moments of "The Twisted Cross," an unforgettable chronicle of Adolf Hitler's rise and fall.

"If you seek his monument," the narrator concluded, "look around." Backed by Bennett's dirge-like accompaniment, the camera panned across the bombed-out city of Berlin, a once-bustling metropolis that now lay in ruins. It was a grim epitaph whose grotesque lesson fairly shrieked from the screen.

VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S.

(*) ARB's November, 1960 survey covered a two week period. Syndicated shows sharing one of the two weeks with an alternating or special program could not be properly judged for comparative performance. Therefore, November data will be limited to those syndicated shows which played both weeks.

RALEIGH—DURHAM

STATIONS: WRAL, WTVD. *SURVEY DATES: NOVEMBER 10-23, 1960.

TOP TEN NETWORK SHOWS RK. PROGRAM—DAY—TIME	STA.	AV. RTG
1. Wagon Train (Wed. 7:30-8:30)	WRAL	50
2. Price Is Right (Wed. 8.30-9:00)	WRAL	42
3. Perry Como (Wed. 9:00-10:00)	WRAL	40
4. Rawhide (Fri. 7:30-8:30)	WTVD	39
5. Chevy Show (Sun. 9:00-10:00)	WRAL	37
6. Route 66 (Fri. 8:30-9:30)	WTVD	35
7. Ernie Ford (Thurs. 9:30-10:00)	WRAL	34
7. Hawaiian Eye (Sun. 7:00-8:00)	WTVD	34
8. Bat Masterson (Thurs 8:30-9:00)	WRAL	31
8. Untouchables (Mon. 9.00-10:00)	WRAL	31

TOP SYNDICATED PROGRAMS RK. PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1. Death Valley Days (Wed. 7:00)	WRAL	U.S. Borax	25	57
2. Manhunt (Sat. 10:30)	WTVD	Screen Gems	24	75
3. Lock-Up (Tues. 7:00)	WRAL	Ziv-UA	19	44
3. Tombstone Territory (Thurs. 7:00)	WRAL	Ziv-UA	19	49
4. Rescue 8 (Mon. 7:00)	WRAL	Screen Gems	16	34
5. U.S. Marshal (Fri. 7:00)	WTVD	NTA	15	36
6. Sea Hunt (Fri. 8:30)	WRAL	Ziv-UA	14	26
7. The Visitor (Thurs. 10:30)	WRAL	CNP	8	31
8. Casey Jones (Sat. 8:00 a.m.)	WTVD	Screen Gems	6	67
8. Jet Jackson (Sat. 8:30 a.m.)	WTVD	Screen Gems	6	67

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Rebel	WTVD	16
Fight of The Week	WRAL	7
Make That Spare	WRAL	4
Adv. In Paradise	WTVD	22
Wyatt Earp	WTVD	16
Pete & Gladys	WTVD	25
Real McCoys	WRAL	21
Route 66	WTVD	35
Detectives	WTVD	14
Cartoon Carnival	WRAL	2
Cartoon Carnival	WRAL	2

PORTLAND, OREGON

STATIONS: KOIN, KGW, KPTV. *SURVEY DATES: NOVEMBER 10-23, 1960.

1. Disney Presents (Sun. 6:30-7:30)	KPTV	34
1. Have Gun, Will Travel (Sat. 9:30-10)	KOIN	34
2. Donna Reed (Thurs. 8:00-8:30)	KPTV	32
2. Flintstones (Fri. 8.30-9:00)	KPTV	32
2. Real McCoys (Thurs. 8:30-9:00)	KPTV	32
2. 77 Sunset Strip (Fri. 9:00-10:00)	KPTV	32
3. Maverick (Sun. 7:30-8:30)	KPTV	31
3. Wagon Train (Wed. 7:30-8:30)	KGW	31
4. Perry Mason (Sat. 7:30-8:30)	KOIN	30
4. Red Skelton (Tues. 9:30-10:00)	KOIN	30
4. Untouchables (Thurs. 9:30-10:30)	KPTV	30

1. Huckleberry Hound (Thurs. 6:30)	KGW	Screen Gems	29	56
2. Sea Hunt (Tues. 7:00)	KGW	Ziv-UA	28	57
3. Highway Patrol (Wed. 6:30)	KOIN	Ziv-UA	21	44
3. Quick Draw McGraw (Mon. 6:30)	KGW	Screen Gems	21	42
3. Woody Woodpecker (Tues. 6:30)	KGW	Kellogg	21	47
4. Death Valley Days (Sat. 10:30)	KOIN	U.S. Borax	20	43
5. Best of Post (Sat. 7:00)	KGW	ITC	19	37
5. Blue Angels (Fri. 7:00)	KGW	CNP	19	43
6. Manhunt (Thurs. 7:00)	KGW	Screen Gems	18	43
6. Two Faces West (Mon. 7:00)	KGW	Screen Gems	18	37

New Horizons	KOIN	12
Interpol	KOIN	13
Ivanhoe	KGW	15
Marry A Millionaire	KOIN	15
News Central-Weather	KPTV	15
Californians	KOIN	15
Roaring 20's	KPTV	24
Fight of Week	KPTV	23
Award Theatre	KOIN	14
Treasure	KPTV	12
Adventure Tomorrow	KOIN	12
Jim Backus Show	KOIN	16
Silent Service	KPTV	16

ROCKFORD, ILL.

STATIONS: WREX, WTVO. *SURVEY DATES: NOVEMBER 10-23, 1960.

1. Gunsmoke (Sat. 9:00-9.30)	WREX	55
2. 77 Sunset Strip (Fri. 8:00-9:00)	WREX	48
3. Have Gun, Will Travel (Sat. 9:30-10)	WREX	47
4. Danny Thomas (Mon. 8:00-8:30)	WREX	45
5. Adv. In Paradise (Mon. 8:30-9:30)	WREX	41
5. Garry Moore (Tues. 9:00-10:00)	WREX	41
5. Lawrence Welk (Sat. 8:00-9:00)	WREX	41
6. Chevy Show (Sun. 8:00-9:00)	WTVO	40
6. Lawman (Sun. 7:30-8:00)	WREX	40
6. Wagon Train (Wed. 6.30-7:30)	WTVO	40

1. Sea Hunt (Sat. 10.00)	WREX	Ziv-UA	34	69
2. Coronado 9 (Thurs. 9:30)	WREX	MCA	24	52
3. U.S. Marshal (Fri. 7:00)	WREX	NTA	23	46
4. Grand Jury (Thurs. 9:30)	WTVO	NTA	20	43
4. Phil Silvers (Sat. 8:30)	WTVO	CBS	20	30
5. Cannonball (Fri. 10:30)	WREX	ITC	16	44
6. Science Fiction (Sat. 5:00)	WREX	Ziv-UA	11	58
7. Tightrope (Sun. 10:30)	WTVO	Screen Gems	9	33
8. Popeye (Sat. 11:00 a.m.)	WTVO	UAA	4	15

Tab Hunter	WTVO	14
Grand Jury	WTVO	20
Rawhide	WTVO	25
Coronado 9	WREX	24
Lawrence Welk	WREX	45
Jack Paar	WTVO	19
Hi Fi Club; F. Gordon	WTVO	6
Candid Camera	WREX	19
Sky King	WREX	23

SAGINAW-BAY CITY-FLINT

STATIONS: WNEM, WJRT, WKNX. *SURVEY DATES: NOVEMBER 10-23, 1960.

1. Wagon Train (Wed. 7:30-8:30)	WNEM	44
2. 77 Sunset Strip (Fri. 9:00-10:00)	WJRT	42
3. Untouchables (Thurs. 9:30-10:30)	WJRT	37
4. Flintstones (Fri. 8:30-9:00)	WJRT	34
5. My Three Sons (Thurs. 9:00-9:30)	WJRT	31
6. Real McCoys (Thurs. 8:30-9:00)	WJRT	30
7. Adv. In Paradise (Mon. 9:30-10:30)	WJRT	29
7. Rebel (Sun. 9:00-9:30)	WJRT	29
8. Bugs Bunny (Tues. 6:30-7:00)	WJRT	28
8. Donna Reed (Thurs. 8:00-8:30)	WJRT	28
8. Detectives (Fri. 10:00-10:30)	WJRT	28
8. Disney Presents (Fri. 6:30-7:30)	WJRT	28
8. Lawman (Sun. 8:30-9:00)	WJRT	28
8. Maverick (Sun. 7:30-8:30)	WJRT	28
8. Surfside 6 (Mon. 8:30-9:30)	WJRT	28

1. Bold Journey (Sat. 7:00)	WNEM	Banner	30	64
2. Lock-Up (Fri. 10:30)	WJRT	Ziv-UA	22	51
2. Three Stooges (Mon.-Fri. 6:00) (Sat. 9:15)	WJRT	Screen Gems	22	51
3. Death Valley Days (Tues. 7.00)	WNEM	U.S. Borax	21	36
3. Vikings (Fri. 7.30)	WJRT	Ziv-UA	21	39
3. Whirlybirds (Thurs 6:30)	WJRT	CBS	21	44
4. Deputy Dawg (Mon. 6:30)	WJRT	CBS	20	41
5. Navy Log (Wed. 7:00)	WJRT	CBS	19	40
6. Coronado 9 (Wed. 7:00)	WNEM	MCA	17	35
7. Sea Hunt (Sun. 10:30)	WNEM	Ziv-UA	15	37

Deadline	WJRT	7
Michael Shayne	WNEM	8
News: Weather	WNEM	12
Highway Patrol	WNEM	14
Interpol	WNEM	12
Learn To Draw	WNEM	7
Roy Rogers	WNEM	8
Playhouse: Expedition	WJRT	14
Dan Racen	WNEM	10
Interpol	WNEM	12
Highway Patrol	WNEM	14
Huntley-Brinkley	WNEM	19
Coronado 9	WNEM	17
Navy Log	WJRT	19
Aftermath: Mandate	WJRT	6
Edit. Weather: Belafonte	WKNX	6

SEATTLE—TACOMA

STATIONS: KOMO, KING, KIRO, KTVW. *SURVEY DATES: NOVEMBER 10-23, 1960.

1. Real McCoys (Thurs. 8:30-9:00)	KOMO	50
2. Donna Reed (Thurs. 8:00-8:30)	KOMO	45
3. 77 Sunset Strip (Fri. 9:00-10:00)	KOMO	42
4. Wagon Train (Wed. 7:30-8:30)	KING	41
5. My Three Sons (Thurs. 9:00-9:30)	KOMO	40
6. Cheyenne (Mon. 7:30-8:30)	KOMO	39
7. Guestward Ho (Thurs. 7:30-8:00)	KOMO	37
7. Untouchables (Thurs. 9:30-10:30)	KOMO	37
8. Surfside 6 (Mon. 8:30-9:30)	KOMO	36
9. Flintstones (Fri. 8:30-9:00)	KOMO	33

1. Death Valley Days (Wed. 7:00)	KING	U.S. Borax	34	57
2. Bold Journey (Thurs. 7:00)	KOMO	Banner	33	52
3. Huckleberry Hound (Thurs. 6.00)	KING	Screen Gems	27	50
4. Sea Hunt (Mon. 7:00)	KING	Ziv-UA	26	43
5. Manhunt (Tues. 7:00)	KING	Screen Gems	25	44
6. Woody Woodpecker (Mon. 6:00)	KING	Kellogg	24	46
7. Quick Draw McGraw (Wed. 6:00)	KING	Screen Gems	22	51
8. Deputy Dawg (Tues. 6:00)	KING	CBS	21	45
9. Ivanhoe (Fri. 6:00)	KING	Screen Gems	20	42
10. High Road (Thurs. 6:30)	KOMO	ABC	18	31

Rescue 8	KIRO	13
Best of Post	KING	17
Shell News	KOMO	19
News-J. Daly	KOMO	19
Husky Football	KOMO	26
Expedition	KOMO	22
Shell News	KOMO	22
News-J. Daly	KOMO	23
Shell News	KOMO	17
News-J. Daly	KOMO	17
Shell News	KOMO	20
News-J. Daly	KOMO	21
Shell News	KOMO	18
News-J. Daly	KOMO	20
Huntley-Brinkley	KING	25
Early Edition	KING	25

SYRACUSE

STATIONS: WSYR, WSYE, WHEN. *SURVEY DATES: NOVEMBER 10-23, 1960.

1. Ed Sullivan (Sun. 8:00-9:00)	WHEN	48
2. Perry Como (Wed. 9:00-10:00)	WSYR	45
2. Telephone Hour (Fri. 9:00-10:00)	WSYR	45
3. Flintstones (Fri. 8:30-9:00)	WSYR	44
4. Untouchables (Tues. 10:00-11:00)	WSYR	39
4. Groucho Marx (Thurs. 10:00-10:30)	WSYR	39
4. Westerner (Fri. 7:30-8:00)	WSYR	39
4. Detectives (Fri. 10:00-10:30)	WSYR	39
4. Law & Mr. Jones (Fri. 10:30-11:00)	WSYR	39
5. Donna Reed (Thurs. 8:00-8:30)	WSYR	37

1. Sea Hunt (Wed. 7:00)	WSYR	Ziv-UA	32	73
1. This Man Dawson (Tues. 7:00)	WSYR	Ziv-UA	32	68
2. Death Valley Days (Sat. 10:30)	WHEN	U.S. Borax	31	76
3. Three Stooges (Tues. 6:00)	WSYR	Screen Gems	29	76
4. Lock-Up (Thurs. 7:00)	WSYR	Ziv-UA	28	67
4. Popeye (Wed. 6:00)	WSYR	UAA	28	96
Sat. 8:30 a.m.)				
4. U.S. Marshal (Fri. 7:00)	WSYR	NTA	28	85
5. Manhunt (Thurs. 10:30)	WSYR	Screen Gems	25	52
6. Johnny Midnight (Mon. 10:00)	WSYR	MCA	23	48
7. Air Power (Sat. 7:00)	WHEN	CBS	18	44

Nelson Family	WHEN	12
Father Knows Best	WHEN	15
Fight of The Week	WSYR	10
Make That Spare	WSYR	9
Early Show; Weather	WHEN	9
Brothers Brannigan	WHEN	14
Early Show; Weather	WHEN	7
Flicker Fun	WHEN	2
Best of Post	WHEN	6
June Allyson	WHEN	23
Honeyes; Tomorrow	WHEN	24
Sat. Cinema	WSYR	23

(Continued on page 39)

VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S.

(*) ARB's November, 1960 survey covered a two week period. Syndicated shows sharing one of the two weeks with an alternating or special program could not be properly judged for comparative performance. Therefore, November data will be limited to those syndicated shows which played both weeks.

(Continued from page 38)

SALT LAKE CITY—OGDEN—PROVO

STATIONS: KCPX, KUTV, KSL. *SURVEY DATES: NOVEMBER 10-23, 1960.

TOP TEN NETWORK SHOWS RK. PROGRAM—DAY—TIME	STA.	AV. RTG.
1. Perry Mason (Sat. 9:00-10:00)	KSL	43
2. Wagon Train (Wed. 9:00-10:00)	KUTV	39
2. Gunsmoke (Sat. 8:00-8:30)	KSL	39
3. Untouchables (Thurs. 8:30-9:30)	KCPX	38
4. Real McCoys (Thurs. 7:30-8:00	KCPX	35
4. My Three Sons (Thurs. 8:00-8:30)	KCPX	35
5. Lawrence Welk (Sat. 7:00-8:00)	KCPX	34
6. Rifleman (Tues. 7:00-7:30)	KCPX	31
7. Red Skelton (Tues. 7:30-8:00)	KSL	30
7. 77 Sunset Strip (Fri. 8:00-9:00)	KCPX	30

TOP SYNDICATED PROGRAMS RK. PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1. Sea Hunt (Sat. 8:30)	KSL	Ziv-UA	31	50
2. Highway Patrol (Fri. 6:00)	KSL	Ziv-UA	21	51
3. Death Valley Days (Wed. 8:30)	KUTV	U.S. Borax	19	32
4. Best of Post (Sat. 10:00)	KSL	ITC	18	38
4. Manhunt (Thurs. 9:30)	KCPX	Screen Gems	18	38
4. U.S. Marshal (Tues. 9:30)	KCPX	NTA	18	39
5. Topper (Thurs. 6:00)	KSL	Schubert	16	39
6. Blue Angels (Mon. 8:30)	KSL	CNP	15	29
7. Popeye (Sat. 4:30)	KUTV	King Features	14	64
8. Bozo The Clown (Sat. 5:00)	KUTV	Jayark	13	54
8. Pony Express (Thurs. 8:30)	KUTV	CNP	13	23

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Fight of The Week	KCPX	17
Make That Spare	KCPX	16
News; Weather	KUTV	10
News; Weather	KCPX	10
Huntley-Brinkley	KUTV	11
Hawaiian Eye	KCPX	23
Weekend News	KCPX	19
Weather; Sports	KCPX	19
Twilight Zone	KSL	29
Laramie	KUTV	15
News; Weather	KCPX	13
Huntley-Brinkley	KUTV	13
Alamo; Adv. Paradise	KCPX	25
All Star Golf	KCPX	4
Comedy Time	KSL	7
Untouchables	KCPX	39

TOLEDO

STATIONS: WTOL, WSPD. *SURVEY DATES: NOVEMBER 10-23, 1960.

1. Gunsmoke (Sat. 10:00-10:30)	WTOL	46
2. Have Gun, Will Travel (Sat. 9:30-10)	WTOL	40
3. Red Skelton (Tues. 9:30-10:00)	WTOL	39
3. Garry Moore (Tues. 10:00-11:00)	WTOL	39
4. My Three Sons (Thurs. 9:00-9:30)	WSPD	38
5. Untouchables (Thurs. 9:30-10:30)	WSPD	37
6. Real McCoys (Thurs. 8:30-9:00)	WSPD	34
6. 77 Sunset Strip (Fri. 9:00-10:00)	WSPD	34
7. Flintstones (Fri. 8:30-9:00)	WSPD	33
7. Perry Mason (Sat. 7:30-8:30)	WTOL	33

1. Quick Draw McGraw (Thurs. 6:30)	WTOL	Screen Gems	25	52	Deadline	WSPD	20
1. Huckleberry Hound (Mon. 6:30)	WTOL	Screen Gems	25	56	Deadline	WSPD	18
2. Sea Hunt (Tues. 7:30)	WSPD	Ziv-UA	22	47	Lock-Up	WTOL	6
3. Tombstone Territory (Mon. 7:00)	WSPD	Ziv-UA	18	43	Watch With Ward	WTOL	17
4. Deadline (Mon.-Fri. 6:30)	WSPD	Flamingo	17	37	Huckleberry Hound	WTOL	25
					Quick Draw McGraw	WTOL	25
					Woodpecker; Wonderland	WTOL	30
					Mr. T & Friends	WTOL	22
5. Johnny Midnight (Thurs. 10:30)	WSPD	MCA	16	44	June Allyson	WTOL	9
6. Jim Backus (Sat. 7:00)	WTOL	Screen Gems	13	30	National Velvet	WSPD	20
6. Navy Log (Mon. 7:30)	WTOL	CBS	13	27	Cheyenne	WSPD	24
7. Mike Hammer (Thurs. 9:00)	WTOL	MCA	12	20	My Three Sons	WSPD	33
7. Science Fiction (Sun. 10:30)	WSPD	Ziv-UA	12	27	My Line; Belafonte	WTOL	25

SAN DIEGO

STATIONS: KFMB, KFSD, XETV (Tijuana, Mex.). *SURVEY DATES: NOVEMBER 10-23, 1960.

1. Perry Mason (Sat. 7:30-8:30)	KFMB	36
2. Wagon Train (Wed. 7:30-8:30)	KFSD	32
2. 77 Sunset Strip (Fri. 9:00-10:00)	XETV	32
3. Untouchables (Thurs. 9:30-10:30)	XETV	28
4. Flintstones (Fri. 8:30-9:00)	XETV	27
4. Ed Sullivan (Sun. 8:00-9:00)	KFMB	27
5. Rawhide (Fri. 6:30-7:30)	KFMB	26
5. Have Gun, Will Travel (Sat. 9:30-10)	KFMB	26
5. Gunsmoke (Sat. 10:00-10:30)	KFMB	26
5. Maverick (Sun. 7:30-8:30)	XETV	26

1. Manhunt (Tues. 7:00)	KFMB	Screen Gems	25	52	News	XETV	8
2. Californians (Sat. 6:30)	KFMB	CNP	21	53	Award Theatre	KFSD	9
3. Tombstone Territory (Mon. 7:00)	KFSD	Ziv-UA	19	33	Witness	KFMB	16
4. Assignment Underwater (Sat. 7:00)	KFMB	NTA	17	33	Fight of The Week	XETV	16
4. Coronado 9 (Sat. 10:30)	KFMB	MCA	17	47	Roaring 20's	XETV	11
4. Death Valley Days (Tues. 6:30)	KFMB	U.S. Borax	17	38	Up To The Minute	KFSD	15
5. Amos & Andy (Mon.-Fri. 6.00)	XETV	CBS	14	27	Dateline San Diego	KFMB	13
					Up To The Minute	KFSD	16
					News-D. Edwards	KFMB	14
					Huntley-Brinkley	KFSD	16
5. Brothers Brannigan (Thurs. 7:00)	KFSD	CBS	14	29	Sea Hunt	KFMB	14
5. Sea Hunt (Thurs. 7:00)	KFMB	Ziv-UA	14	29	Brothers Brannigan	KFSD	14
6. R.C.M.P. (Thurs. 6:30)	KFMB	CNP	12	28	Up To The Minute	KFSD	10

TAMPA—ST. PETERSBURG

STATIONS: WFLA, WTVT, WSUN. *SURVEY DATES: NOVEMBER 10-23, 1960.

1. Wagon Train (Wed. 7:30-8:30)	WFLA	49
2. Perry Mason (Sat. 7:30-8:30)	WTVT	46
3. Gunsmoke (Sat. 10:00-10:30)	WTVT	44
4. Rawhide (Fri. 7:30-8:30)	WTVT	38
4. Perry Como (Wed. 9:00-10:00)	WFLA	38
5. Checkmate (Sat. 8:30-9:30)	WTVT	37
6. Outlaws (Thurs. 7:30-8:30)	WFLA	34
6. Ed Sullivan (Sun. 8:00-9:00)	WTVT	34
6. Have Gun, Will Travel (Sat. 9:30-10)	WTVT	34
7. Price Is Right (Wed. 8:30-9:00)	WFLA	31
7. Red Skelton (Tues. 9:30-10:00)	WTVT	31
7. Ernie Ford (Thurs. 9:30-10:00)	WFLA	31
7. Ann Southern (Sat. 7:00-7:30)	WTVT	31

1. Pioneers (Mon. 7:00)	WTVT	Roebeck	31	62	Brothers Brannigan	WFLA	14
2. Sea Hunt (Tues. 7:00)	WFLA	Ziv-UA	28	47	Family Theatre	WTVT	24
3. Johnny Midnight (Sat. 10:30)	WTVT	MCA	26	67	Fight of The Week	WSUN	9
					Make That Spare	WSUN	6
4. Blue Angels (Thurs. 7:00)	WFLA	CNP	25	50	Mounted Police	WTVT	22
5. Coronado 9 (Mon. 7:30)	WTVT	MCA	22	34	Cheyenne	WSUN	23
5. Mounted Police (Thurs. 7:00)	WTVT	CNP	22	44	Blue Angels	WFLA	25
5. Tombstone Territory (Fri. 7:00)	WFLA	Ziv-UA	22	48	Shotgun Slade	WTVT	16
6. U.S. Marshal (Fri. 8:30)	WFLA	NTA	21	24	Route 66	WTVT	25
7. Huckleberry Hound (Thurs. 6:00)	WFLA	Screen Gems	20	39	Pulse News	WTVT	28
					Sports; Weather	WTVT	30
8. Quick Draw McGraw (Tues. 6:00)	WFLA	Screen Gems	18	35	Pulse News	WTVT	28
					Sports; Weather	WTVT	29

JFK's Respect For a Medium

Continued from page 27

of Westinghouse Broadcasting Co.

"Mrs. Roosevelt," he said, "must have come around to see you with a list also."

Mrs. R, promoting more women for top federal jobs, had earlier called on Kennedy with a roster of qualified women.

Emceeing the show was Ted Koop, CBS' Washington news and public affairs chief, who noted much had happened in the year since the last black tie gathering.

"Jim Hagerty has joined the industry, and Edward R. Murrow has left it," he said deadpan.

"I asked Ed Murrow the other day how he was finding it to work for the Government," Koop remarked. "Ed replied, "I'm smoking more now an enjoying it less.'"

Miss Shore, dazzling in a silver and white floor length gown, repeated her Las Vegas (Desert Inn) act, backed by her song-dance Even Half Dozen. She opened with several tunes in peppy rhythm, "Wonderful World," "Just in Time," etc., slowing down for "Hello, Young Lovers" and a charming French ballad, "When the World Was Young."

For the windup, she had a break not often coming to a femme vocalist at such a dinner. The 55-male voices of the Harvard Glee Club supported her in a spirited spiritual, "Swing Low, Sweet Chariot." It was great.

Berman said he wasn't going to make political gags. "I don't think politics is funny," he observed.

He did two routines, one about tv advertising and another about a fellow several days after an automobile appliance convention had opened. Berman was in fine form.

The section of the Harvard Glee Club which will soon make a Government-sponsored but privately financed Far Eastern tour was an obvious target for political one-liners. The singers had a special climax number for Kennedy, "The Good Ship Harvard Is White House Bound Again."

Outgoing Assn. prexy Lewis Schollenberger of CBS presided. Elmer Lower, NBC's Washington news and public affairs director, was chairman of the dinner. Producer of the show was Robert C. Doyle, Salisbury, Md., broadcaster. The U.S. Marine Band played for dinner, and Jack Morton's orchestra did the show.

Vice President Lyndon B. Johnson and House Speaker Sam Rayburn were among other top politicos attending. Numerous network brass came down from N.Y.

Kansas City—Wes Sayler, former farm director for WIBS, Topeka, has joined the farm staff of WDAF here. He was once field director of the Agriculture Hall of Fame and before that manager of the American Dairy Assn. of Oklahoma.

Word Is 'Perception,' Mr. Hagerty

Continued from page 25

field," observed McCaffrey "is not broader coverage, but greater perception, greater understanding of the overall importance of the story covered; the relationship of one particular news break here in Washington to other happenings, not only on Capitol Hill and at the White House, but in Paris, London and other areas. Today the average American hears so much about so many things from so many sources that he wants to know what it all means. To help answer this need, tv must nurture more men who spend more time reading, studying and digesting."

McCaffrey also took up the question of whether the Republicans deserve "equal time" because President Kennedy is having televised press conferences.

What about newspapers which put the President's statements on the front page and carry what Republicans say only on the basis of its newsworthiness, he asked. The GOP's real problem in getting attention is that the party is out of power, he noted.

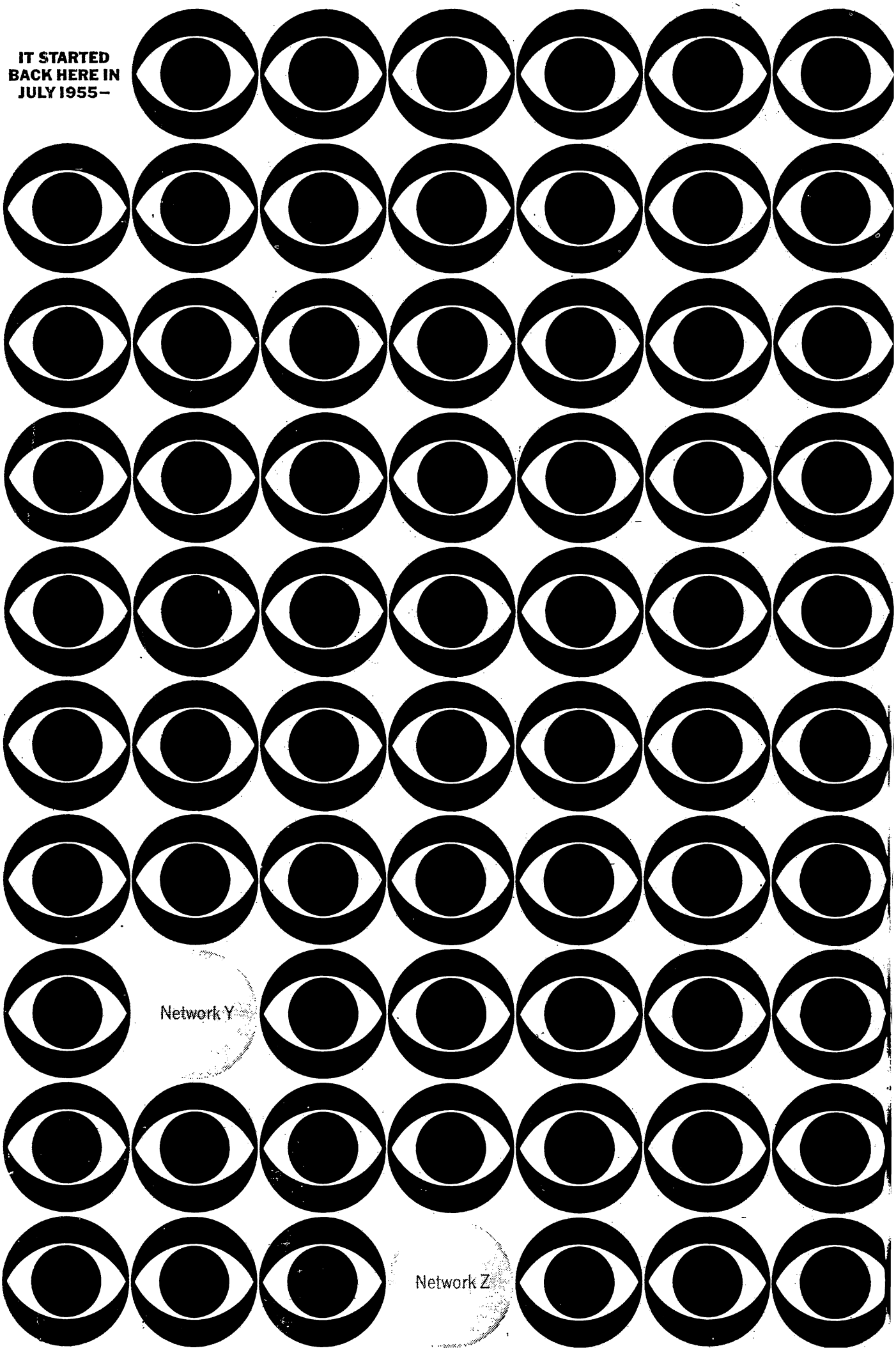
"It is a problem much older than television, and it should not be incumbent on the tv industry to solve it—if only because it is insoluble," he said.

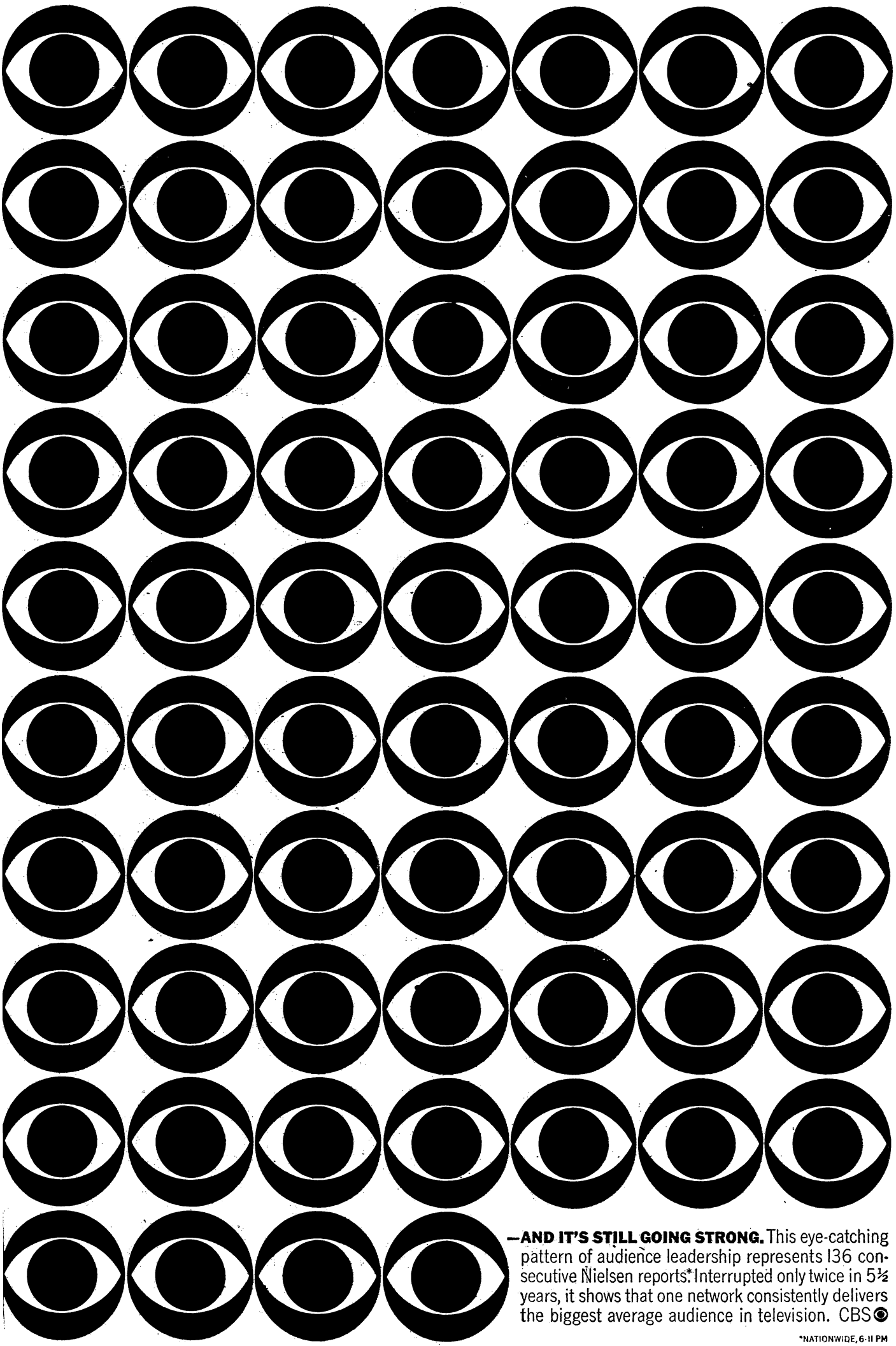
CBS Canada Sports

Continued from page 27

Week," and the racing Triple Crown. CBC-TV will supply the Canadian Triple Crown, along with golf, bowling, track & field and other events.

Entire deal was set up for CBS-TV by Bob Jamieson, who's been designated Canadian sales manager by the network. Jamieson, incidentally, now wears three hats for the CBS-TV sales dept.: he's also director of station clearances and assistant business manager.


IT STARTED
BACK HERE IN
JULY 1955–
Network Y
Network Z



—**AND IT'S STILL GOING STRONG.** This eye-catching pattern of audience leadership represents 136 consecutive Nielsen reports.* Interrupted only twice in 5½ years, it shows that one network consistently delivers the biggest average audience in television. CBS

*NATIONWIDE, 6-11 PM

Why WAVY-TV bought Warner's "Films of the 50's"

Says J. Glen Taylor

"We bought the Seven Arts Warner pictures because they balance out our feature library. We need

to keep the number of viewers on the climb

In Tidewater, Virginia, America's 27th fast-growing market. This package of Films from the Fabulous 50's will do the job."

Warner's Films of the 50's... Money makers of the 60's

SAA

SEVEN ARTS ASSOCIATED CORP.

NEW YORK: 270 Park Avenue • YUkon 6-1717
CHICAGO: 8922-0 La Crosse, Skokie, Ill. • ORchard 4-5105
DALLAS: 5641 Charlestown Drive • ADams 9-2855
BEVERLY HILLS: 232 Reeves Drive • GRanite 6-1564

For list of TV stations programming Warner's Films of the 50's see Page One SAAS (Spot TV Rates and Data).

J. Glen Taylor
president, Tidewater Teleradio, Inc.
WAVY-TV Norfolk, Portsmouth, Newport News, Va.

'Victory By Default'

The "message" to be derived by the television industry and the networks in particular from Telemeter's assorted show biz forays with Carol Channing's "Show Girl," "Hedda Gabbler" and "The Counsul" as presentations for its Toronto pay-tv experiment comes across loud and clear: Unless the networks resume programming with imagination, initiative and respect for the more mature segments of the audience, unless they once again begin drawing in Broadway and off-Broadway talent and also encouraging new talent and experimentation instead of relying entirely on Hollywood's grind-houses, then pay-tv will begin to make giant strides forward.

The fact that free television has already presented two of the Telemeter properties, "The Consul" and "Hedda Gabbler," is ironic but is also totally irrelevant. Both were done back in that era that is now taking on the aspects of a "golden age" of tv; the point is that nothing like them is being done today. Having abdicated this role, they've left the door wide open for feevee.

And this is what is giving pay-tv its biggest edge yet—the opportunity for a victory by default. Other than NTA's "Play of the Week," or an occasional "Hallmark Hall of Fame," who's doing anything live on television today? And apart from the NBC Opera, with its few performances a season in Sunday afternoon time, who's doing opera? As for musical revues like Miss Channing's "Show Girl," it's been years since the networks have undertaken to buy up tv rights to a legiter.

From the pay-tv point of view, Telemeter's deals and announcement couldn't have come at a better time. Potentially, tollvision is a political football, especially in a recession period such as today's, when every Congressman is ready to make a hero out of himself by defending his constituents' right to free television entertainment and registering his opposition to anything that threatens free-tv.

But by taking the initiative with the type of attractions audiences can't get—any longer—on free-tv, Telemeter takes the edge off the political opposition. And while Telemeter is a wired system and therefore subject to political pressures only in an abstract sense, its actions can't but help the cause of over-the-air tollvision as will shortly get underway in Hartford via Zenith and RKO General. Over-the-air systems are under FCC jurisdiction and therefore highly prone to Congressional pressure as well as possible legislation.

Pay-tv on any major scale in the U. S.—that is, covering a large proportion of U. S. homes—is figured as being some years away, simply because the wiring process as employed by Telemeter is a long, laborious job, and because over-the-air systems like Zenith's Phonevision are both subject to Governmental authority and involve direct use of tv station facilities and channels which are already in short supply.

But the networks' refusal to program any entertainment other than the tried-and-true Hollywood westerns, private eyes, comedies and adventure stuff—in short, formula programs, as contrasted with Telemeter's apparent willingness to furnish audiences with distinctive entertainment fare, can only advance the cause of pay-tv, both wired and on-the-air.

CBS-TV Morning Surge on Billings

CBS-TV's daytime business is booming again, thanks to the web's new rotating sales plan in the morning and its new streamlined ayem price structure. Big gun in the new surge of business is Kellogg's which picked up 100 spots—10 minutes a week for a 10-week span starting in April—good for about $280,000.

Right behind the Kellogg deal is Pacquin's Hand Cream, in for three one-minute blurbs a week, and Eastman Chemical, in for 10 minutes to be spread through the spring. Also new in the morning is Curtis Publishing, which bought four single minutes for this week only which will probably be back more often for circulation pushes on specific magazine issues now that the CBS morning price is right.

Morning surge is accompanied by a lift in the quarter-hour afternoon business, which has always been healthy anyway. Nestle bought on a weekly quarter-hour, Lever and French added an alternate quarter-hour each, and Kodak dittoed. And upcoming, of course, is a fistful of General Mills business, thanks to the "Father of the Bride" package deal (see separate story).

To top things off, the early-morning "Captain Kangaroo" picked up six quarter-hours of sponsorship from Tek-Hughes Ice Cream Tooth Brushes via Young & Rubicam.

New Haven—John F. Cundiff, general sales manager of WNHC-TV, Hartford-New Haven, has been tapped as station manager of the outfit, adding latter title to existing duties as g.s.m.

Mel Brooks Cops Plea On Alimony, Citing Dearth of TV Comedy

Rising popularity of news, documentary shows and westerns on tv was cited by writer Mel Brooks in N.Y. Supreme Court last week as a major reason why he can't pay his wife $1,000 per week alimony. A longtime comedy scripter, he told Justice Vincent A. Lupiano that the new trend in viewing has cut into the market for humorous material.

But while taking due cognizance of Brooks' contention, Justice Lupiano said: "Yet, he admits that his total earnings for the year 1960 were $87,000, though $46,900 came, not from television, but as a comedy writer for a Jerry Lewis motion picture ("Ladies Man") which work, he explains, ended abruptly after 13 weeks in October, 1960. These are gross figures, of course..."

Mrs. Brooks, who is suing for a separation, was awarded $400 per week temporary alimony for the support of herself and three children. She charged Brooks committed adultery with "many women of various repute while in Hollywood."

700G Helene Curtis Biz for 'Thriller'

Chicago, March 21.

NBC-TV has its foot in the Helene Curtis door again. Cosmetic house, which hasn't done business with the web for over a year, has purchased minute participations in "Thriller" through the end of the current tv year. Buy starts April 4 and represents an estimated $700,000 in business.

Biz was placed through McCann-Erickson, one of three HC agencies.

Networks Are Starting To Ask Is Collins A Convenience & Necessity?

Garry Moore Nixed As Court Okays Bing Deal With Carol Lawrence

Garry Moore lost his suit to prevent Carol Lawrence from appearing on Monday night's (20) Bing Crosby special on ABC-TV last week, but the legal decision was regarded as having no real effect—one way or the other—on the practice of writing exclusivity clauses into guest performing contracts.

Although the basis of Moore's suit in N. Y. Supreme Court was his four-week exclusivity on the services of Miss Lawrence, dating three weeks before and one week after her scheduled April 4 appearance on his show, the circumstances in the case were so special the court made no effort to rule on the validity of the exclusivity clause.

Instead, the suit was dismissed because the Crosby show, which aired within the three-week deadline, was taped last December, because Miss Lawrence was hired for the Crosby show last November and Crosby had no knowledge of her deal with Moore, because it is a difficult thing to change the date of a telecast and because a minimum of damage to Moore was indicated by the circumstances.

Suit was brought on by the schedule change on the Crosby show, from March 13 to March 20, bringing it six days inside the three-week exclusivity period. Moore sought to have Miss Lawrence's performance deleted from the Crosby show, charging her appearance would damage her value to his show and that it would constitute a violation of her contract with his Red Wing Productions.

Justice Louis J. Capozzoli ruled in effect that there was neither knowledge nor intent on the part of Crosby to damage Moore with the schedule change, that the change was unforeseen and the difficulties involved transcended any desire to damage Moore or cause a violation of his contract.

A secondary element in the case was the hope by CBS and Revlon that the action, if successful, could cause a postponement of the Crosby show, since the change to Monday night (20) caused it to compete headon with "24 Hours In a Woman's Life," the 90-minute Ingrid Bergman special sponsored by Revlon.

Bromo Buys Late Sun. News Seg on WABC-TV

WABC-TV, the ABC flag in N.Y., is finally going to put a regular newscast on late Sunday evenings before its feature film slotting. Scott Vincent will do a quarter hour of Sabbath news in the 11 p.m. time with Bromo Seltzer picking up the full tab on the local stanza.

Bromo is pulling something unusual—for it and for local N. Y. news sponsors in general. Out of BBDO, bankroller has decided to sponsor Vincent and, while entitled to three commercial breaks per 15-minutes, will only do one one-minute spot a week. Idea is to allow room for more news.

Show begins soon. Until the shift, WABC-TV will continue airing its features at an 11 p.m. start.

LeRoy Collins, the new president of the National Assn. of Broadcasters, clearly doesn't see eye to eye with some of the important men who helped hire him.

When he told radio and television executives in N. Y. last Wednesday (15), "Some say the public interest and what interests the public is one and the same (but) I do not agree," he probably knew that the "some" he talked of might very well have included Bob Sarnoff, chairman of NBC, Bill Paley, chairman of CBS.

Neither chairman, has ever said, to public knowledge, that audience returns are the only judge of public interest (in line with the Communications Act clause on "public interest, convenience and necessity"), but each seems generally to feel that audience reaction is an important yardstick.

Paley has said to VARIETY (see separate story) and, in past times, so has Sarnoff that they feel a broadcaster has got to give the audience what it wants. (What it wants can only be determined on any catholic plane by ratings.)

This statement by Collins, a high-ranking liberal Democratic politician and former Governor of Florida, indicates the change that is taking place in the functions and duties of the NAB president.

In the days of his predecessor, the late Harold Fellows, the NAB president was a spokesman, if not for the majority, at least for the most influential or vocal elements in broadcasting. The top NAB office was a place for vigorous support and defense of industry practices—to the public and, more important, to Congress.

It would seem that Collins, recognized as a man with a highly-flavored sense of humor and an even more highly-flavored sense of morality, has made his new office the source of a public conscience, right or wrong, for broadcasters.

Broadcasters today seem to believe, generally speaking, that their business is better, more dignified and more public spirited than ever. Sure, they admit it has its faults, but sometimes observers take this self-abrogation as more a pose than a belief.

These same observers don't think Collins is posing.

"I want to see the quality of broadcasting improved with a positive program developed through the ingenuity, the resources and cooperation of broadcasters themselves." Collins said at the "Newsmaker" luncheon given him by the Radio & Television Executives Society in N. Y. last week. "I want to see this done not out of a fear of government, not because critics rant and rave, but simply because it is right that we do so in discharging our responsibility to serve the public interest to which we are committed and out of a deep pride in our art."

Collins, as an industry "spokesman," also said something that day which his employers know can cost them money. The NAB president recommended maybe six hours a week among the three television networks, ABC, CBS and NBC, of "blue ribbon" programs. He defined his "blue ribbon" as a species of "very high level, programming in prime time—programming in such areas as outstanding drama, fine music, public information and education, programming which through its quality will prove highly entertaining to substantial segments of the audience."

Almost before he stepped from the dais at the Hotel Roosevelt, after making his "laudatory but impractical recommendation" (as one industry figure put it), NBC and CBS had statements to make. ABC, which actively supports the rating system (in ads its says its public "votes everyday"), had no comment.

Top NBC brass is known to be other than fully inclined toward supporting Collins even if they are fully in support of his objectives. The NBC statement applauded his objectives (which included the control of excessive violence), but the network statement seemed to suggest that they are already meeting Collins' high aims now.

CBS, where the leaders do like Collins, said in its statement that it too supports his objectives, but, to those on the journalistic sidelines, the rest of the statement read as though CBS didn't look at itself as a full participant in creating change. "We support Governor Collins' objectives," said CBS, "and look forward to the day when they can be realized."

Collins left some members of his audience with the idea that his aims could be realized at once, if anybody wanted to try.

Stanton Opposes Manley's Bill On Rating Restriction

Sharp opposition to the Manley Bill, proposal to impose severe limitations upon the operations of rating services in New York State, was registered with members of the State Assembly last week by CBS president Frank Stanton. In a wire to each member of the Assembly, Stanton listed various reasons for CBS' opposition and invited Assemblymen to discuss the proposal further with representatives of the network.

The arrival of the bill on the floor of the Assembly for action is imminent, since it has already been reported out of committee. No hearings on the measure were held.

Stanton listed the following points as the basis of CBS' opposition:

1. Clause calling for the publication of the location of homes in a permanent sample "would undoubtedly subject such homes to abnormal pressures from outside forces, thereby invalidating the normalcy of response by sample homes. This would invalidate measurements based on carefully selected samples."

2. Though the apparent purpose of the bill is to permit evaluation of rating information by the public, this would not be achieved through the information required to be revealed because measurement "involves statistical techniques requiring specialized learning in mathematical probability field."

3. The bill "is grossly discriminatory because similar audience measurement practices are used to influence sale of advertising in newspaper, magazine, billboard and car cards businesses."

4. "Rating information is one important factor utilized by broadcasters in programming in line with taste and interests of public."

5. The bill would destroy "one of the legitimate elements in competition between stations in the same market, between national networks and between programs.

6. Though the U.S. Senate has held hearings on rating services and a House subcommittee is currently studying the technical soundness of ratings, no hearings have been held by the State Legislature. "Any legislation concerning a matter of such importance to any industry in the State of N.Y. deserves far more consideration and study by N.Y. legislators than has occurred to date."

Stanton was the only network rep to contact the legislators. NBC sent no message, but a spokesman for the web said, "We think it is a bad bill."

The Same Old Soaper Refrain

Despite the current yen for daytime game shows among the three tv networks, it's the soaper that still pulls 'em in on the National Nielsens.

The same five CBS-TV weepers that led the Nielsen pack five or more years ago are still at the top of the heap, with NBC's "Concentration" and "Price Is Right" the only entries to "invade" the Top 7 standings.

Here's how the Top 10 shapes up:

As the World Turns (CBS)	10.8
Edge of Night (CBS)	10.7
Concentration (NBC)	10.6
Guiding Light (CBS)	10.4
Secret Storm (CBS)	10.2
Search For Tomorrow (CBS)	9.9
Price Is Right (NBC)	9.1
Verdict Is Yours (CBS)	9.0
Rocky & Friends (ABC)	9.0
House Party (CBS)	8.9

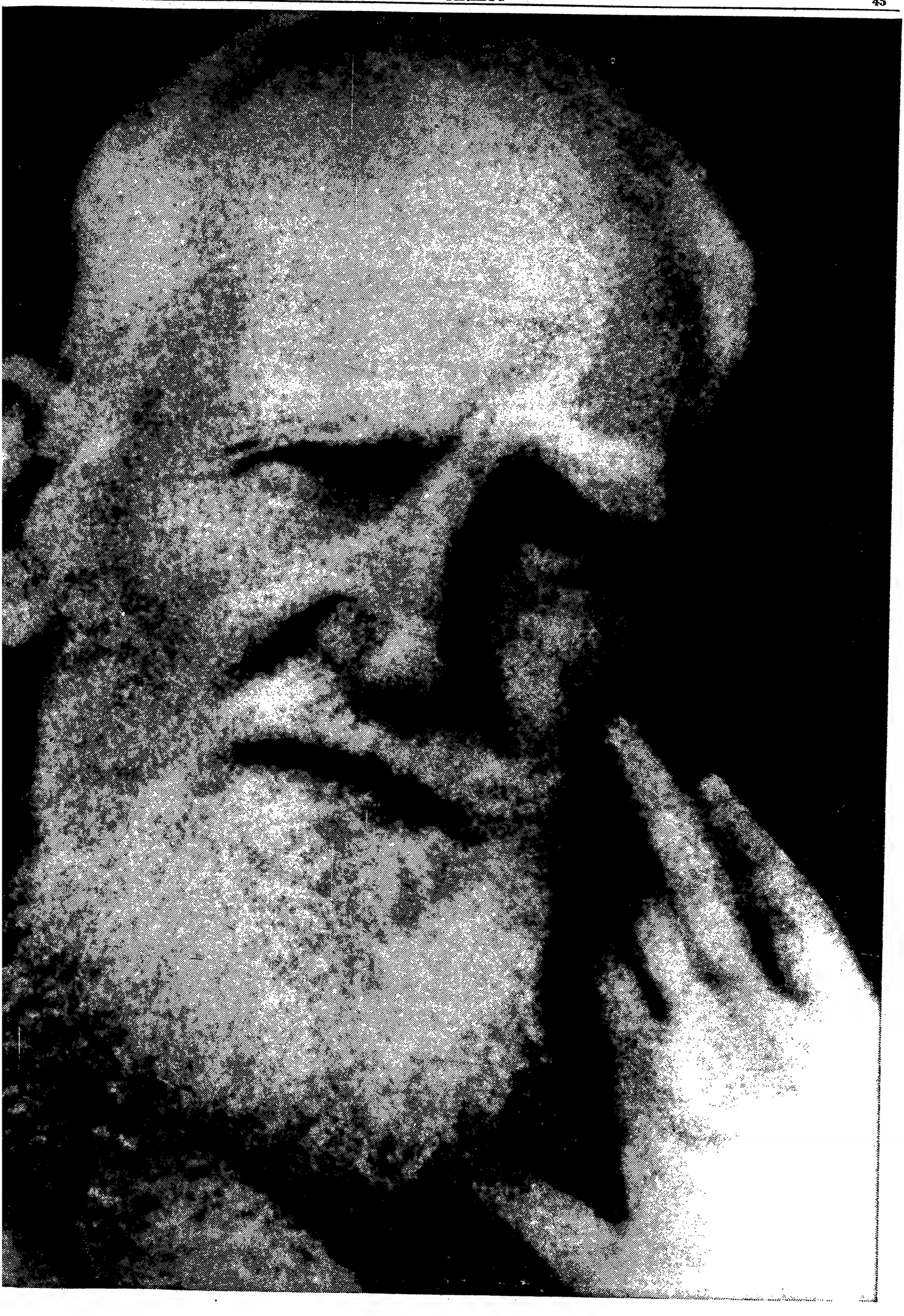
Certainly not George Bernard Shaw! Current Broadway history to the contrary, Shaw's brilliant plays need no musical embellishment to delight audiences with their sparkling wit.

KNXT proved it with a superlative *locally-produced* presentation of one of GBS' fairest ladies, "CANDIDA," as acted by members of Project '58 (a *local* actors workshop) and sponsored by the Lincoln Savings and Loan Association (a *local* firm). The rhapsodies were supplied by the public and press. *Close to a half-million people* enjoyed "...a bold, significant stride in the direction of adult entertainment" (VARIETY), "...a dramatic milestone in western television" (PASADENA STAR-NEWS) and "...the sort of thing that can give stature to local television" (LOS ANGELES TIMES). Reported SATURDAY REVIEW: "A full measure of triumph. Local television at a high level. The audience was well served."

"CANDIDA," the first ninety-minute television drama ever *locally-produced* by a west coast station (incidentally, there are four more to come!), is but the latest step in KNXT's continuing search for new ways to serve its audiences well. Its success is measured, in part, in the 160 awards and citations for local programming received during the station's ten-year history. More important, it is measured in the audiences themselves, who year after year have made Television 2 the favorite station in Los Angeles. KNXT

CBS Owned

Music... who needs it?



Disney On NBC-TV Color

Continued from page 2

I think, than anyone in Hollywood."

Partly because of the desire of parent RCA to advance the cause of tint television, NBC-TV has long been pushing multichrome. The "mutuality" of color interest by the network and Disney led to the new program's title, "Walt Disney's Wonderful World of Color." "I'm not selling color for RCA," he said. "I'm selling it for myself."

Just as Disney is moving from ABC-TV at the end of this season to his new NBC-TV home, his conversation on Monday (20) also ranged to different parts of the show biz spectrum.

When asked whether he was going to underwrite a Disneyland of the east, he said no. Disney expressed a fear of the vagaries of weather in the northeastern U. S. And while he thought that Florida was the one other place besides California to have such an amusement park, he didn't hold out much hope that he'd pursue a much-bandied-about idea of joining in a Floridian version of his Anaheim, Calif., Disneyland Park.

He had some thoughts on Freedomland in N. Y.'s Bronx section. "I think it was wrong from the start," the gray-haired, bemustached Hollywood vet declared. "I told that to (William) Zeckendorf."

AB-PT's Capital Gain

American Broadcasting-Paramount Theatres received $5,497,500 from Walt Disney Productions as the final installment in the $7,500,000 deal that Disney made with the tv-theatrical company to buy back a 35% interest in Disneyland Park.

Actually, Disney was supposed to pay off the coin over a five-year period, but when he made a new deal with NBC-TV for television programming, the payoff was accelerated. This prepayment results for AB-PT in capital gains (after taxes) of about $3,846,000, of 91c a share in first quarter earnings. This is besides the regular net operating earnings that ABPT intends divvying for the first quarter, not yet completed. (Last year Jan-March AB-PT net was 80c a share.)

Walt Disney commented that AB-PT "did alright" for having invested only $500,000 in Disneyland eight years ago.

Disney said that the people who built Freedomland attempted a copy of his own park, but "there were a lot of things they should have known about Disneyland that they didn't." One of the problems, as Disney saw it, was that the producers of Freedomland failed to arrange for enough entertainment that might divert potential audiences indoors. He suggested too that the N. Y. park might have been built farther upstate to appeal to a wider geographic area.

Thinks Moses on Right Track

He discussed also Robert Moses, president of the 1964 World Fair being planned for New York, and the former Park Commissioner came in for praise from Disney. The producer thought Moses was going about entertainment preparations for the Fair the proper way. Disney says he was approached by Moses to prepare entertainment features in '64 but felt that the weather would create drawbacks so that he declined. He noted that what Moses was seeking was not "another Coney Island" but something more along the lines of Copenhagen's famous Tivoli Park. Moses, Disney felt, did not want a carney atmosphere but was by no means against entertainment at the Fair.

So far, Disney has at least 30 ideas, storylines or whatheveyou buzzing for his NBC-TV 60-minute weekly series. He only needs 25, each of which will be repeated. Depending on their "appeal," he might repeat some of the stanzas a third time in future seasons, which is one way, he said, to "get money back," since he'll be spending over budget on many episodes.

A firm picture of what will be seen on tv next season was not offered, because Disney wants to see whether, when new things come in, he can achieve the fine-line programmatic balance he seeks.

Among the stanzas that have a good chance of being presented, however, are hours on European carnivals, on dance and on music (with the Vienna Boys Choir). He's also shooting a tv version of Jules Verne's "The Castaways," with Hayley Mills in the lead, a program on mathematics and a multi-parted Disney remake of "Prince & the Pauper," to be shot in England with Guy Williams in one of the leading roles. Williams was his "Zorro."

Two of Disney's former theatrical features will also be used on NBC-TV. One, he said, is chosen, the other is not. "Tonca," done with Sal Mineo not too long ago, will be seen on the air in two-hour programs as "Comanche," about an Army horse that survived Custer's Last Stand. (After the Disney interview was completed, an NBC press release, dated March 15, was delivered which noted that Disney would present "The Silver Skates" as a two-part offering on the series. "Skates" was begun two years ago, the web said, as a feature motion picture.)

The producer dwelled happily on the creation of a new character for tv—Ludwig Von Drake, "Donald Duck's uncle on the paternal side—the Continental side of the family and a glib character." Von Drake, who'll apparently have Donald as an occasional sidekick, will narrate the live action shows on music and the carnivals of Europe. He will evidently appear in other stanzas too.

Favors More Animation

Disney declared, "I'd like to do more animation . . . At ABC, they wanted me to cut down on animation and put in more westerns. I did." He's going to cut out most of the historical adventure characters when his programs appear on NBC-TV, he advised, and he's also going to eliminate the Tomorrowland offerings, because of the high expense ($400,000 to $450,000 in negative costs for an hour of such futuristics).

From outside the interview room at NBC-TV, where Disney sat facing N. Y. reporters, came more word on his operation. He had in the course of the interview mentioned the possibility of some specials on NBC-TV and, shortly after, word came from Hollywood that contracts are being drawn for him to produce two or three science specials for Bell Telephone for airing late in 1961. Bell has sponsored similar programs made by Frank Capra and, later, by Warner Bros. Because of the $400,000 nut, as Disney had explained, such science stanzas would not suit a week-to-week program budget.

Buick Buys Mitch; What's With Hope?

Future of the Bob Hope specials at NBC is up in the air, if not altogether shaky. His sponsor, Buick, will be back on the tv web next season, but the commitment is for alternate-week half-hours of the Thursday night Mitch Miller stanza—just enough of a budgetary layout to eat up the money that went this season to the Hope one-shots.

Buick is joining R. J. Reynolds in the alternate slotting on Miller's Thursday-at-10 hour. Ballantine is committed to the full alternate week hour, with the privilege of selling off part of its national buy to other regional sponsors. If it makes no such deal, it's committed to the full NBC lineup.

Still to Helm WFBG

Philadelphia, March 21.

John G. Still, formerly associated with Westinghouse stations in this city, Boston and Pittsburgh, has been named general manager of WFBG AM-FM and TV, Altoona-Johnstown, Pa.

He succeeds Frank B. "Bud" Palmer, who has been promoted to the newly-created post of manager of the midwestern sales office of Triangle Stations, with headquarters in Chicago.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition and competitive ratings also are highlighted.

Indianapolis, Ind. ● Stations: WFBM, WISH, WLWI, WTTV. ● Survey Dates: Nov. 10-23, '60.

WISH Average Rating: 3 Average Share: 30

MONDAYS 11:15-1:15

Program: LATE SHOW

Nov. 14 **"HEAVEN CAN WAIT"**
Gene Tierney, Don Ameche
1943, 20th Century Fox, NTA, Repeat

Nov. 21 **"THE CONSTANT HUSBAND"**
Rex Harrison, Kay Kendall
1954, British Lion, Schubert, 1st Run

COMPETITION PROGRAM	STATION & AVG. RATING
Jack Paar 11:30-1:00	WFBM 5
Gold Cup Theatre 11:15-2:00	WLWI 2
Citizen Soldier 11:30-12:00	WTTV 1
Wrestling 11:15-11:30	WTTV 2
Sports 11:15-11:30	WLWI 5
Weather, Sports 11:15-11:30	WFBM 5
Night Court 1:00-1:15	WFBM 1-

WISH Average Rating: 2 Average Share: 22

TUESDAYS 11:15-1:15

Program: LATE SHOW

Nov. 15 **"TONIGHTS THE NIGHT"**
David Niven, Yvonne DeCarlo
1955, M & A. Alexander, 1st Run

Nov. 22 **"LUCKY TO BE A WOMAN"**
Sophia Loren, Charles Boyer
1958, Films Around World, Schubert, 1st Run

COMPETITION PROGRAM	STATION & AVG. RATING
Jack Paar 11:30-1:00	WFBM 6
Gold Cup Theatre 11:30-2:00	WLWI 2
Crusader 11:30-12:00	WTTV 1-
State Trooper 11:15-11:30	WTTV 1
Weather, Sports 11:15-11:30	WLWI 3
Weather, Sports 11:15-11:30	WFBM 7
Night Court 1:00-1:15	WFBM 1-

WLWI Average Rating: 2 Average Share: 29

TUESDAYS 11:30-2:00
Program: GOLD CUP THEATRE

Nov. 15 **"NINOTCHKA"**
Greta Garbo, Melvyn Douglas
1940, MGM, MGM-TV, Repeat

Nov. 22 **"THE WOMEN"**
Norma Shearer, Joan Crawford, Rosalind Russell
1940, MGM, MGM-TV, Repeat

COMPETITION PROGRAM	STATION & AVG. RATING
Jack Paar 11:30-1:00	WFBM 6
Crusader 11:30-12:00	WTTV 1-
Late Show 11:30-1:15	WISH 2
Night Court 1:00-1:15	WTTV 1-

WISH Average Rating: 3 Average Share: 27

WEDNESDAYS 11:15-1:15

Program: LATE SHOW

Nov. 16 **"TREAD SOFTLY STRANGER"**
Diana Dors, Terence Morgan
1958, Renoun Prod., Schubert, 1st Run

Nov. 23 **"PRISONER OF ZENDA"**
Ronald Colman, David Niven, Raymond Massey, Madeline Carroll
1937, UA, NTA, 1st Run

COMPETITION PROGRAM	STATION & AVG. RATING
Jack Paar 11:30-1:00	WFBM 7
Gold Cup Theatre 11:30-1:45	WLWI 1
Mike Hammer 11:00-11:15	WTTV 1
Official Detective 11:30-12:00	WTTV 1
Sports Final 11:15-11:30	WLWI 5
Weather, Sports 11:15-11:30	WFBM 7
Night Court 1:00-1:15	WFBM 1

WISH Average Rating: 5 Average Share: 50

THURSDAYS 11:15-1:15

Program: LATE SHOW

Nov. 10 **"IT HAD TO BE YOU"**
Ginger Rogers, Cornel Wilde
1947, Columbia, Screen Gems, Repeat

Nov. 17 **"GRAPES OF WRATH"**
Henry Fonda, John Carradine
1940, 20th Century Fox, NTA, Repeat

COMPETITION PROGRAM	STATION & AVG. RATING
Jack Paar 11:30-1:00	WFBM 4
Gold Cup Theatre 11:15-2:00	WLWI 1
Night Court 1:00-1:15	WFBM 1
Secret Journal 11:30-12:00	WTTV 1
Interpol 11:15-11:30	WTTV 1
Sports 11:15-11:30	WLWI 2
Weather, Sports 11:15-11:30	6

WISH Average Rating: 5 Average Share: 42

FRIDAYS 11:15-2:00

Program: LATE SHOW

Nov. 11 **"TARZAN & THE AMAZONS"**
Brenda Joyce, Johnny Weissmuller
1945, RKO, Banner, 1st Run

Nov. 18 **"TARZAN & THE SLAVE GIRL"**
Lex Barker, Vanessa Brown
1950, RKO, Banner, 1st Run

COMPETITION PROGRAM	STATION & AVG. RATING
Jack Paar 11.30-1:00	WFBM 6
Gold Cup Theatre 11:30-2:00	WLWI 2
Burns & Allen, Thea. 1:00-1:30	WFBM 1
Charlie Stuart Thea. 1:30-2:00	WFBM 1-
26 Men 11:30-12:00	WTTV 1-
Medic, Police 11:15-11:30	WTTV 2
Weather, Sports 11:15-11:30	WLWI 3
Weather, Sports 11:15-11:30	WFBM 7

(Continued on page 54)

TV-Radio Production Centres

IN NEW YORK CITY . . .

Gwen Verdon to guest at the Veterans Hospital Radio & Television Guild 13th anni ball at the Essex House, April 14 . . . **Barbara Walters** quitting **Tex McCrary's** pubrelations outfit where she headed radio-tv department for a similar post with Rowland Co. . . . **Mrs. Franklin D. Roosevelt** will appear the season after next on some of the 26 half-hours that ABC-TV is preparing about her late husband, FDR; **Robert D. Graff** and **Ben Feiner** will head production on the telementary series . . . **Jerry Wald, Jeanne Crain, Bobby Darin, Jane Fonda** and **Danny Thomas** the interviewees this week on "Assingment Hollywood." **Fred Robbins'** syndicated radio skein . . . **Seymour Robbie** is directing the Gleason stanza on March 24. "Omnibus" March 27 and "Play of Week" on March 27 . . . WNBC-TV Radio veep **Bill Davidson** was guest speaker last week for the N. Y. Board of Ed's in-service course, "Television in Today's World" . . . **Al Hollander**, WABC-TV program boss, and WNEW-TV pubaffairs producer **Ted Yates** head the production planning group for the first telecast of the N. Y. area Emmy awards, with **Ben Grauer, John Wray** and **David Susskind** acting as advisors to the production. . . . ABC newscaster **Edward P. Morgan** just won $1,000 and the Alfred I. DuPont Foundation Commentator Award . . . **Andrew Pearson**, son of NBC's **Lester Pearson**, has gotten himself temporarily on the NBC paymaster's list by stringing for the web news department in the Congo . . . **Larry Blyden** on the April 30 "Loretta Young Show" . . . **Shelley Dobbins** now producing WNBC Radio's Bill Cullen morning strip. Same station's merchandising manager **Joe Murphy** off on a one week cruise to the Bahamas . . . **Mel Howard**, who constructed much of the on-the-air promo work for the web last year, off to Hollywood to speak to producers of NBC-TV shows about similar promoting next season.

John W. Kluge, proxy and chairman of Metropolitan Broadcasting, named to the board of directors of the Advertising Council for a three-year term, repping the outdoor advertising industry . . . CBS newsmen on the lecture circuit: **Ernest Leiser** at a U. of Chicago alumni session last Wednesday (15) on "Is TV Doing the Job?" and **Walter Cronkite** at Milwaukee's Sigma Delta Chi chapter yesterday (Tues.) . . . **Sally Ann Howes** signed for the title role in "Jane Eyre" on next month's "Family Classics" on CBS-TV . . . **Glenn Hasselrooth**, continuity writer on WCBS-TV's "Late Show," recuperating at home following surgery . . . **Jay Barney** into "Our American Heritage" as Gen. Longstreet in the "Robert E. Lee" episode taped last week for April 22 showing on NBC-TV, and also into "My True Story" on Mutual . . . **Johnny Friedkin** dissolved his indie flackery and joined Rogers & Cowan in Gotham in newly created slot of national publicity director . . . **Eric Sevareid** off to the West Indies for a brief vacation before returning to his London post for CBS . . . **Mike Donovan**, the CBS doorman, missed his first St. Pat's parade in many years—he's bedded with hepatitis at Knickerbocker Hosp . . . **Nancy Walker** inked for two Ed Sullivan guest shots, first of which is live in June, second of which was taped yesterday (Tues.) opposite **Bert Lahr** in a recreation of one of their "Boys Against the Girls" sketches for airing in July . . . **Gerald E. Marenoff** switched from director of auditing for CBS Television Stations to business manager of CBS-TV Spot Sales.

Lester L. Wolff has been elected to board of trustees of National Jewish Hospital at Denver. Wolff is proxy of co-ordinated Marketing Agency and is producer and moderator "Between the Lines" on WNTA-TV . . . National Educational Television and Radio Center received its largest mail pull from the recent "Prospects of Mankind," themed on the Peace Corp. Over 450 letters and postcards have been forwarded to NET N. Y. headquarters . . . **Claudine Longet**, currently dancing at the Hotel Tropicana, Las Vegas, set for a solo on the **Andy Williams** tv special May 21 . . . Composer-conductor-arranger **Eddy Manson** to guest April 4 on WCBS' "Jack Sterling Show" . . . Hertz System and E. I. DuPont de Nemours have bought spots around WPIX's Yankee game telecasts . . . General Mills has renewed half-sponsorship of the "Red Barber Show," series of post-game WPIX telecasts . . . **Berr Sharfman**, who has been covering video for the Newhouse Syndicate, shifts to the staff of the Harrisburg, Pa., Patriot-News as an editorial writer . . . Wall Street Journal has a brace of video articles in the hopper, one by **Johnny Apple**, surveying the changing dominance patterns among the three webs, the other by yet amusements beat man **Stan Penn**, assaying pay-tv with emphasis on programming impact.

Karl Malden appearing today on CBS Radio interview with **Bob Dixon** . . . Director **Nick Webster** en route to Berlin to handle one of Bell & Howell "Close-Up" stanzas about life behind the Iron Curtain; he's been accompanied by web staff scribe **Leo Swaim** . . . WABC-TV is seeking a weather girl for its new 6:15-6:30 p.m. "Report to N. Y." bowing April 10 . . . **Chubby Jackson** of "Chubby's Rascals" on WABC-TV, being replaced during his two-week respite by **Ed Bakey** . . . **Barbara Joyce** set for brief return engagement on "As the World Turns" soaper . . . **Joe Stamler**, Channel 7 (WABC-TV) topper, talking today (Wed.) for group of local school teachers at TIO session at Denacil Library . . . **Jocko Maxwell**, doing nightly 10-minute sports show on WNJR for G. Kreuger Brewing.

IN HOLLYWOOD .

Mel Blanc ended his long hospital siege to mend from his auto crackup injuries at home . . . **Don Estey** joined Jack Denove Productions as veepee in charge of industrial and training films . . . KNXT reinstated its avem strip, "Panorama Pacific," with **Red Rowe** back as emcee and **Chet Brouwer** producing . . . **Carl Jampel's** game show, "Seven Keys," moves from KTLA to ABC-TV April 3 with **Jack Narz** as emcee . . . **Kathleen Crowley** had to cancel several tv commitments because of severe eye burns, On St. Patrick's day, yet . . . **Francis Scully**, p.r. for Lever Bros. shows in Hollywood, takes off next week for a grand tour of Europe, her first sabbatical in 25 years . . . **Mort Werner** called **Ollie Treyz** on one of his two mobile phones and got **Jack Paar** instead. Telephone lines crossed . . . **Joe Bigelow** back in town and may set up a Coast office for So-Big Enterprises with **Harry Sosnik**, all the action being out here . . . **Danny Thomas** and **Ernie Ford** are said to be serious about retiring as weekly performers but not **Jack Benny**. Now in his 30th radio-tv year, he'll keep going if he has to get up to the cameras on two canes, according to **Irving Fein**, proxy of Benny's J & M Productions.

IN CHICAGO

Hugh Downs, Marilyn Maxwell, Pat Buttram and **Ted Weems** all have dotted so far to appear here for Chicago UnLimited's 25th anni salute to AFTRA on May 25. **Charley Weaver** is tentative, and so are other ex-Chicago radio performers **Perry Como** and **Dave Garroway**. Shindig will be held in conjunction with the unveiling of the new Sheraton-Chicago Hotel . . . Tv Academy's local chapter has skedded ABC's **Jim Hagerty** as speaker at its April 5 membership rally . . . **Tom Walsh** joined WBBM-TV's pubrelations dept., replacing **Jim Stevenson** who moved up as national sales service rep . . . **Jules Herbuveaux**, NBC Radio topper here, motored to Denver to glimpse his newest granddaughter and then to the Coast for a few tight's respite . . . **Jimmy Dean** takes over as "Breakfast Club" host the week of April 3, while **Don McNeill** vacations . . . WGN booked solid through April 29 with studio audiences for new "Barn Dance" show . . . Tv critic **Paul Molloy**

(Continued on page 52)

Shelton's ABC Exit

Washington, March 21.

Edgar G. Shelton Jr. has resigned as ABC's v.p. in charge of Washington maneuvering. He will continue the same activity through a new private public relations-government relations firm he is establishing here under the name of Shelton.

Shelton, who took leave from ABC last Fall to work in the political campaign of his fellow Texan, Vice President Lyndon B. Johnson, has been operating in capital corridors and offices for ABC since 1957. He received v.p. rank last year. Previously, he held posts in Government, primarily in the manpower and Defense Dept. areas. He had been a World War II Navy officer.

FTC in Colgate 'Decay' Slapdown

Washington, March 21.

Federal Trade Commission has ordered Colgate-Palmolive Co. to stop making what it regards as false claims that Colgate Dental Cream completely guards users against tooth decay.

In an opinion by Commissioner William C. Kern, FTC hit at Colgate's "invisible screen" television commercials—no longer used—showing a ball tossed at an announcer only to be deflected by a transparent pane. The claim was made that Colgate's ingrediate "Gardol" forms a "protective shield" around the teeth in the same fashion.

Denying Colgate's appeal from an earlier examiner's opinion, Commission said: "In our opinion, respondent's television commercials and print advertisements clearly and directly represent that Colgate Dental Cream with Gardol affords users complete protection against decay and against development of cavities."

One of main arguments by Colgate in its appeal was that it dropped the commercial after the original FTC complaint was issued.

FTC conceded Colgate had been cooperative, but added that the firm persisted in contending the advertising was not false.

TRIANGLE'S SPONSOR SWEEP ON SEBRING

Triangle Stations, which last week announced the group would provide independent coverage of the 12-hour sports car grind at Sebring, Fla., March 25, were racking up local sales for the spread before the week was out.

Among bankrollers are: Schmidt's beer for a half-hour film show in April on WFIL-TV; Ladd Motors for a half-hour film on WLYH-TV, Lancaster, Pa.; Midas Mufflers ditto on WNBF-TV, Binghamton, N. Y., and Noreleo on WNHC-TV, New Haven.

Radio coverage, which will feature three-minute reports every half hour from Sebring, will be sponsored by Household Finance on WFIL; by Road & Track, a New Haven sports car dealer, on WNHC; and Binghamton Laundry on WNBF.

Triangle's coverage is up for sale to non-competing stations with the tv footage available in both color and black and white. Direct radio reports will be handled by Bill Webber.

Group will have, besides Webber, a crew of six cameramen, reporters and technicians filming the endurance run and the events leading up to it.

Com'l TV to 'Feed' BBC On Eichmann's Coverage

London, March 21

Exclusive British tv rights in the Eichmann trial, starting April 10, have gone to commercial companies. But, because of public interest, ITV is making day-to-day news shots of the trial available to the rival BBC network for use in news programs.

Commercial companies are also planning several documentary programs on the trial. These will contain material exclusive to them. Rights in the trial were bought by Capital Cities Broadcasting Corp.

Bates Boss Joins Knopf Illustrious As Rosser's Dossier Hits the Stalls —On Other Madison Ave. Fronts

By BILL GREELEY

The distinguished American book publisher Alfred A. Knopf, who introduced American readers to Thomas Mann, Franz Kafka, Sigrid Undset, Albert Camus, Jean-Paul Sartre, Andre Gide, John Hersey, Dashiell Hammet, Habbil Jibran, Abraham Myerson, Katherine Mansfield, Mikhail Sholokhov and Nicholas Mansarrat, will soon premiere Rosser Reeves.

The Ted Bates board chairman is clearly a thinking man of another stripe, and, depending on your intellectual stance, the release of Reeves's "Reality in Advertising" signifies either the rise of advertising or the fall of publishing—or maybe just another promotion of Bennett Cerf, Random House topper who last year bought out the Knopf firm.

But whatever its place on the Knopf bookshelf, there's no denying "Reality in Advertising" is a lively and cogent defense—or offensive—of the hard sell. And the Knopf version, an expansion of a Reeves tract published for "Confidential" use of client and Bates' personnel, is at least apple-shot with high-sounding classical and literary references, beginning in the preface with the Karamazov Bros. and winding with Wm. Shakespeare. In between, Reeves makes several references to a number of his cronies from the Knopf stable. The works of Camus, for instance, relate to the Bates "Unique Selling Proposition," because in "The Fall," the Frenchman describes how he has many times lost the thread of conversation when distracted by a beautiful woman crossing the street. Reeves points out that the "Video Vampire," the beautiful chick in the blurb, often distracts the viewer from the USP.

The peerless pitchman is at his best when attacking Madison Ave.'s voodoo drum-beaters. Example, from "The Freudian Hoax," takes on psychological researchers: "There are one or two practitioners in advertising who claim to be in touch with the Freudian infinite. Like the Delphic oracle (dig that one), they stay in business, we suspect, because people want to believe that they know the answers. We have tried them, and we find their reports vague, subjective, and as confusing as a hall of distorted mirrors. Their findings, certainly, are not duplicatable."

But for all its impact, Reeves, as Habbil Jibran might well have said, "missed the head." He ends with a passage that has a ring of autobiography to it, and it might have been the preface: "Most advertising men, however, are still necromancers at heart. They do believe in ghosts. They listen to voodoo drums, whisper magic incantations, and mix in their potions, eye of newt and ear of frog. Some day, like the barber surgeons of 400 years ago, they must begin to look objectively at their craft. Somewhere, in our business, is the first true anatomist—a Vesalius, who will begin to trace the linkage of the tendons, or a Harvey, who will begin to speculate about the circulation of the blood. Advertising will be on the way, then, to becoming a profession."

And there are a couple of things sadly amiss in this primer of a slight 150-odd pages. Treatise could be greatly expanded, and deepened, with a few storyboard illustrations of Bates USP at work—a cross section of an animated stomach loose interpretation of dipping acid, or the same of a headbone, not with eye of newt and ear of frog, but filled with jolting trip hammers and bolts of lightning. The jarring voice-over copy would have to be left to the imagination.

Secondly, the text of FTC and FDA actions against Bates clients could be [illegible] and [illegible] appendix. There are a few people along Madison Ave. who still think there are better ways to present the Unique Selling Proposition to 109,000,000 tv viewers than like a mortar ankle circa 1890.

Up and down: Dudley D. Carroll Jr., formerly with Time, Inc., joins BBDO as an account group head on Curtis Publishing.

Veepee stripes for Leonard Carlton and Carroll Pfeiffer at Kenyon & Eckhardt.

Robert Sturtevant to Kenyon & Eckhardt as a copywriter. He was with Radio Free Europe in Munich, Germany.

Paperl, Koenig, Lois adds two copywriters, Micaad Campbell, formerly with Donahue & Co., and Renee Dorck, formerly with Bergdorf Goodman, Fifth Ave.

George R. Gibson joins L. [illegible] & Frasley as a senior account exec. He was with Gardner Advertising.

New Biz: Mamus [illegible] as to Wexton.

London Agencies

London, March 21.

General Mills, U. S. food company which invaded the British breakfast table by introducing Betty Crocker cake-mixes to U.K. last September, now all set for an assault on British breakfasts. Starting April 5, GM plans a six-week campaign to launch four new cereals: Cheerios, Sugar-Os, Cracka-Jacks and Starlies. Agent S. C. Peacock is using 45-second tv commercials and ad magazines from London, Southern and Anglia stations, as well as press advertising . . . London Press Exchange running an eight-weeks tv campaign for Hartley's jams; using four 30-second films from all stations sans Scotland . . . California Raisin Advisory Board, San Francisco, appointed J. Walter Thompson Company Ltd., to run public relations and educational program in British market . . . S. H. Benson Ltd., in charge of $10,360-a-week campaign for Prom home permanent wave, launched by Toni Co. Thirty-second spots on London, Midlands and Northern commercial tv stations back up color ads in femme magazines.

With the Station Reps

Past week has seen management shifts and appointments affecting Adam Young org, the new Storer property and Westinghouse Broadcasting and its house rep TvAR.

At Young, James F. O'Grady, who has been in charge of the video rep firm, Young-Tv, becomes exec veepee of the parent organization. Stephen A. Machinnick, who has headed up the radio division, becomes a veepee and general sales manager of both companies.

WEC has named Walter A. Schwartz as national radio sales manager. He's been in charge of the group's Detroit radio sales office which he opened in May of '59. Group's property, TvAR, has hired Ben Margolis as administrative assistant to the general manager and veepee Larry Israel. It's a newly-created post. Margolis has been with CBS since 1927, and for the last 10 years has been business manager of CBS Television Spot Sales.

At Storer Television Sales Corp., Gail Yingling has been appointed comptroller and treasurer. A CPA, Mrs. Yingling has been assistant to the comptroller at Grey Advertising for the last three years.

Briefs: Hugh H. Johnson, director of media at Kudner Agency, retires this month after 17 years with the shop. He'll continue to serve as a consultant . . . Milton H. Blackstone has been named advertising and exhibit coordinator for the 1961 American Tv Commercials Festival.

Sinclair's Skelton Pay

Sinclair Oil & Refining, long a stranger to network tv, gets into the act this spring with sponsorship of four Red Skelton shows on CBS-TV during May and June. Sinclair will alternate with S. C. Johnson & Sons, show's regular sponsor.

The company [illegible] in by Johnson to give it a [illegible] week relief on its stranglehold [illegible]. Johnson had taken over [illegible] sponsorship on the [illegible] in mid-[illegible] Pet Milk decided to pull out of network tv altogether.

Ten million viewers a week! Watching 33 million hours a week! That's the audience picture on THE LATE SHOW in just five markets...those served by the five CBS Owned stations. And the picture gets better all the time. Because THE LATE SHOW is now showing more great movie hits of the '50's...star-studded features, never before shown on

SOURCE: Unduplicated audience, latest available NSI.

television, from a prize package of more than 250 Columbia pictures (including "The Caine Mutiny," "Knock On Any Door," "The Long Gray Line," "The Marrying Kind," "The Harder They Fall" and "Valentino"). All this added to film libraries which already are seen by the largest movie audiences in each market. **CBS TELEVISION STATIONS**

A Division of Columbia Broadcasting System, Inc.
Operating WCBS-TV New York, WBBM-TV Chicago, KNXT Los Angeles, WCAU-TV Philadelphia, KMOX-TV St. Louis (all represented by CBS Television Spot Sales).

TV Followup Comment

Continued from page 35

Carnegie Hall the previous afternoon and producer-director Roger Englander gave it strong visual values. *Gros.*

CBS Reports

A preview of what President Kennedy's "Peace Corps" will be up to in the next few years was dramatically and vividly portrayed in the "CBS Reports" stanza last Thursday (16) called "Crossroads Africa—Pilot for a Peace Corps." The showing put CBS right on the beam with a topical story of primary interest. Another score for the net on this show was that its narrator, Edward R. Murrow, had just a few days before received his Congressional okay as USIA chief.

The hour show centered on a group of 14 students who took their summer vacations last year in Guinea to work, teach and play among the natives. The studes were under the aegis of Rev. William S. Coffin Jr., chaplain at Yale, and under the overall direction of the Rev. James H. Robinson, director of Operation-Crossroads Africa.

The program showed in sharp pictorial terms, and often with no-punches-pulled dialog, the problems and the pleasures the youth corps finds in foreign lands, especially in Negro countries. R. Sergent Shriver, director of the "Peace Corps," was also on hand for a summation of what the org is all about and the kind of people they want in it.

In fact, the "CBS Reports" stanza served as an excellent recruiting item for Shriver and President Kennedy. It showed the American students (colored and white) in Guinea working with the locales, participating in political discussions, attending and participating in musical fests and teaching the Guinea youngsters English and the "American Way" in general to a folksy musical backing. In Shriver's pitch for the "Corps" he asked for volunteers with skills in engineering, teaching, health and agriculture. He should have mentioned folk-singing. This show made it all seem important. *Gros.*

NBC White Paper No. 4

"White Paper" has risen to the top of tv's public affairs heap in four trys. The NBC-TV program, done under Irving Gitlin's aegis by producer Al Wasserman, seems now to be the very best of the informational programs since the days of the old CBS-TV "See It Now." It has style, meaning, a high degree of impact and remains, as its title suggests, thoroughly provocative.

On Tuesday (14) at 10 p.m. stanza studied some of the nation's state legislatures. This great spectacle of Americana and democracy suffered sufficiently at the hands of NBC's seemingly objective newsmen to make one wonder what the state's righters are holding onto. It was immediately evident, even in the explanations of some legislators from North Carolina and Minnesota, that the Legislators are handicapped by anachronistic laws, by extreme local pressures, by a lack of money, by a lack of prestige, by a lack of time and, later, it even seemed as if many of them were impeded by a lack of knowledge of some of the complexities that faced them. Present, if muted, in the hour-long program was the suggestion of another lack—a lack of honesty on the part of some stage legislators.

Unfortunately, the work and trials of state legislatures rarely get the manner of public attention needed to make them work more effectively. In picking a subject that is frequently obscured in its particulars by the round of heavy biz before the federal government, "White Paper" did an incalculable service to the country. Whether anything good will come of it is another story; tv can't do everything, but with a few more items like this last "White Paper" it might be doing enough. *Art.*

Frontiers of Faith

Religioso series "Frontiers of Faith" took an offbeat flyer in a song and dance motif to deliver its message last Sunday (19) afternoon. The novelty was there, but other elements were lacking.

Titled "No Skin off My Nose," the half-hour was themed on how to live with Christian ethics in a commerical world dedicated to the buck. It must be said that the problem was much better posed than the solution. Answers, some of which were provided in outright prose by an official of the National Council of Churches, seemed far too generalized for direct application in the setting. Adam, the moniker of the man confused by the values around him, had ample justification to remain just as confused. More was needed than tricky lyrics, light stepping, and derivative music to engage, hold, and win the viewer. Problems posed were deep troublesome, needing greater flair and dramatic gifts than those offered. Outing had far more bite in its satirical thrusts and perhaps if the creative energies were bent along these lines all the way, the impact might have had greater validity.

The cast of three were engaging, Russell Nype and Eileen Brennan, as the song and dance message bearers, and William Redfield, as the confused corporate Christian. *Horo.*

PROGRESS IN HARTFORD

Custom-made equipment moves into Broadcast House, the distinctive new home of WTIC-TV-AM-FM in Hartford. Broadcast House, scheduled for operation in the near future, will be the first building completed in Constitution Plaza, part of the dynamic new redevelopment taking place in downtown Hartford. Advt.

Briefing Session For 300 Broadcasters On U.S. Foreign Policy

Washington, March 21.

President Kennedy and Secretary of State Dean Rust will give broadcasting news and public affairs execs and commentators the foreign policy lowdown in a special briefing conference in Washington April 3-4.

About 300 broadcasters are being invited to the sessions at which top State Dept. policy makers and key officers of other agencies will also take part. In his invitation to the broadcasters, Rusk said:

"The purpose of the conference will be to examine a number of current international issues and provide opportunity for discussion between you who report and comment on these issues and senior officers of the Dept. who are responsible for dealing with them.

"It is our hope that these discussions will provide you with useful information and, at the same time, help us to improve our understanding of your information needs."

Television Reviews

Continued from page 35

bara Wagner & Robert Paul, jointholders of the World and Olympic figure skating titles, who turned pro to star in the current tour of the Ice Capades. Produced, written and directed by Don Hudson, who also supplied two of the hitsongs, it was a marvel of planning which not only starred the Canadian championship pair but also resulted in Osborne Colson, formerly of the Ice Follies, being mainly responsible for the choreography.

The plot dealt with a lonely secretary (Mary Lynn Shepherd) who found romance when an earthbound astronaught (Gordon Crossland) erroneously landed on Planet Ice by rocket.

The "Bianca" number, "But Not for Me" and the rock 'n' roll medley, which was the brilliant finale were standards, ably backed by Samuel Hersenhoren's orch and the Gina Silvi mixed chorus. "Planet Ice" was a slick production in which grace of movement, story line and witty dialogue were predominant, with Wagner & Paul manifestly spectacular in their duet dances on skates, complete with dramatic lifts and spins. Also Hudson was fortunate in getting Mary Lynn Shepherd who, in addition to her figure skating, can sing; with Crossland, her vis-a-vis (and former star of the Ice Capades) a better skater than a baritone.

Hudson's production values were first-rate. He also had the ice painted green to offset the glare for surface and overhead cameras; with the double-reflection effects of the Wagner-Paul dance team secured by a layer of water immediately on top of the ice.

The tab was shared by the CBC and Tappan-Gurney, makers of electric ranges. Latter's commercials (by Herb May) were unobtrusive. *McStay.*

TRIAL BY JURY
With Dale Clark, David N. Gambrell, Judge Virlyn Moore, Academy Theatre Players, Ivy Talent Service performers, Charles Allen, others
Executive Producer: Skip Thomas
30 Mins., Tues., 8 p.m.
FIRST NATIONAL BANK OF ATLANTA
WAGA-TV, Atlanta (film)

Another in WAGA-TV Public Affairs Project 5 series, this program examined Georgia's jury system, pointing up its salient aspects displaying the virtues as well as the faults. It hit home, of course, since most citizens qualify as a potential juror or, if his luck runs out, he could become a defendant.

Georgia court machinery, like the mills of the gods, grinds exceedingly fine, therefore there's a tremendous waste of time, no matter how hard the jurists try to speed up things.

Produced with the co-operation of the Atlanta Bar Assn., the program included the appearance of David N. Gambrell, representing the Court Congestion Commission, who discussed the faults and frustrations of the present court calendar, and Judge Virlyn Moore, senior jurist of Fulton Superior Court, who offered an appraisal from the bench of the local jury system.

Charles Allen, president of the ABA, summarized present courtroom situation as revealed by association's long study and Dale Clark, WAGA-TV's director of Public Affairs, concluded with an effective editorial statement.

Members of jury, and officers of court were recruited from Atlanta's Academy Theatre and Ivy Talent Service, all of whom contributed their talent and time. Production borrowed a theatrical technique as the jurors were oblivious to the presence of the narrator (Clark) as he walked freely through the "courtroom" describing proceedings, as the action was played against an impressionistic suggestion of a courtroom.

Station's Project 5 (WAGA-TV, of course, uses Channel 5) has popular appeal locally and is indicative of the type of program that can entertain as well as instruct. *Luce.*

WBC's Int'l News Strip

Westinghouse Broadcasting will originate an international news strip for its radio stations, beginning Monday (27).

"Radio News Day," a 15-minute nightly series (7 p.m.), will be broadcast to WBC outlets from Washington with national news editor Jerry Landay serving as producer and anchorman. Daily format will include late national and international news, features and special events. Besides national coverage, reports will be fed from the 22 European and African nations covered by WBC's overseas news operation headed by Rod MacLeish.

RESUMES

- Catering to "Show Biz" people.
- Personalized booklet or sheet style, with or without photograph.
- Layout from countries leading colleges.
- Free consultation.
- Low rates.
- Samples on request.

ELITE SECRETARIAL SERVICE
220 Fifth Avenue, New York 1, New York

ADMINISTRATIVE ASSISTANT

Young Lady seeks diversified position with broad expansive potential. (Research, Marketing, Sales Services, etc.). Over 5 years experience with top TV Distributors and producers. Excellent references. Resume or personal interview.
Box V-2125, VARIETY
154 West 46th Street, New York 36, N. Y.

ADV. AGENCIES, TV PRODUCERS . . .
I HAVE WHAT YOU NEED:
CREATIVE TALENT
PROVEN EXPERIENCE
DYNAMIC FORCEFULNESS
Write Box V-2127, VARIETY
154 West 46th Street, New York 36, N. Y.

EVERY DAY ON EVERY CHANNEL TV
BROOKS COSTUMES
3 West 61st St., N.Y.C.-Tel. PL 7-5800

JACKIE MASON

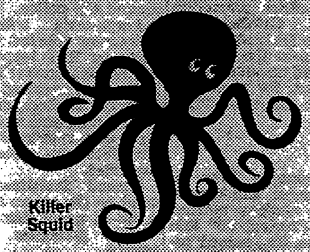
"Mason in action . . . the freshest approach to laughter these weary ears have heard in years."
FRANK FARRELL, New York World-Telegram

Guest Starring May 3: **PERRY COMO SHOW, NBC-TV**
Currently, hungry i, San Francisco; Opening, Mar. 25th, EDEN ROC, Miami Beach
NEXT: CRESCENDO, L. A. — COPACABANA, N. Y.
Columbia ALBUM Soon to Be Released: "JACKIE MASON at the hungry i"
Personal Manager: BOB CHARTOFF, 157 West 57 Street, New York, N. Y.

GAC

OCEANS OF RAVES FOR "Diver Dan"

"Edwards Shoes (Sponsor) excited about DIVER DAN. After only three programs, WCAU-TV and client impressed. This show a winner."
Al Fingerman,
Ernest William Greenfield, Inc.



Killer Squid

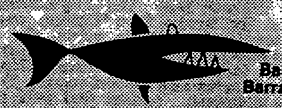
"DIVER DAN at 4:30-5:15 P.M. (period) number one in ratings." Bob Guy, Program Director, WWL-TV, New Orleans

Skipper Kipper

"Kids will be fascinated by the underwater movement. The action has an hypnotic effect that makes you follow the characters. Kids will love it . . . We have always been ahead of the trend. DIVER DAN's gonna be big! It will be a winner!"
George W. Cyr, Program Manager, WGR-TV, Buffalo

Finley Haddock

"Just a note to let you know that I have heard from Ernie Greup at WTVD about DIVER DAN. He says: ". . . Their (ITC's) product is a great one. Our children viewers scream for DIVER DAN to come back."
Donald A. Pels, Controller, Capital Cities Broadcasting



Baron Barracuda

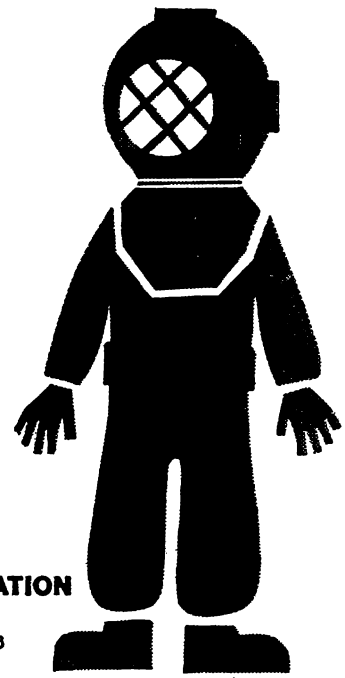
"The new concept inherent in the DIVER DAN series is very exciting . . . A great success!"
Warren Wright, Program Manager, WFBM-TV, Indianapolis

THE THRILLING ACTION ADVENTURES OF DIVER DAN AND HIS UNDERSEA FRIENDS

Delightful . . . different . . . completely flexible . . . Exploits of the fearless explorer, Diver Dan . . . the beautiful mermaid . . . and the wonderful puppet-fish . . . all part of this underwater live-and-puppet adventure in color and black-and-white. Can be shown as you see fit. One adventure flows into another for a half-hour, a 15-minute series, or include 7-minutes of DIVER DAN in your own local program.

"Diver Dan"

Already sold: New York, Chicago, Philadelphia, Indianapolis, Buffalo, Cincinnati, New Orleans, Seattle, St. Louis, Detroit and other top markets. Key stations KTVI-TV, WKRC-TV, WGR-TV, WWJ-TV, KKTV-TV, WCAU-TV, WFBM-TV, KOMO-TV, WGN-TV, WFRV-TV, WNEW-TV, WJAC-TV, WREX-TV, WTVD-TV, etc., etc. For TV's newest *color*-ful entertainment-success for the whole family, phone or wire today.



ITC

INDEPENDENT TELEVISION CORPORATION
488 Madison Avenue • New York 22, N.Y. • PLaza 5-2100
100 University Avenue • Toronto 1, Ontario • EMpire 2-1166

From The Production Centres

Continued from page 47

spending this week in N. Y. to confer with Doubleday on publication of his book. "And Then There Were Eight" . . . **Alex Dreier,** who sez he's going to add a 6 p.m. newscast on WBKB next fall, narrates the Colpix LP which showcases Negro comic Dick Gregory.

IN LONDON . . .

Associated Television's new networked "Drama 61" series kicked off Sunday (19) with "The Cruel Day" by **Reginald Rose,** best known here for his "Twelve Angry Men" movie . . . BBC taped the Anglo-American students' quiz programs recently broadcast by New York Station WCBS. British listeners will hear skein of four, starting Tuesday (28) . . . **June Christy** due to sparkle **Val Parnell's** "Startime" for Associated Television April 5 . . . "The Avengers" topping Saturday night ratings in the Midlands since it began, with average TAM figure for first four weeks of 51 . . . **Dennis Day** and **Ruth Olay** on the bill for Granada Television's "Variety Show" tonight (22) . . . **Peter Ustinov** will yak about people and places for 50 minutes with **Cliff Michelmore, Derek Hart** and **Kenneth Allsop** in BBC-TV's "After Supper" Tuesday (28).

IN BOSTON . . .

Actual sounds and voices of Ireland highlighted on WBZ-radio special St Patrick's Day tribute 20-min. documentary . . . WHDH-radio disk jock **Hank Forbes** receiving congrats on son, Jeff, regular left halfback and numeral winner of Harvard Freshman football team . . . **John L. Williams** appointed assistant program mgr. for WBZ-radio . . . **David Brinkley** coming to town for safe driving meeting with **Joe Ryan,** WBZ-TV press chief, hosting a press contingent . . . **Teresa Brewer, Jerry Vale, Santo** and **Johnny** and **Dion** headlining **Bob Clayton's** "Boston Ballroom" program over WHDH-TV, and Clayton has **Fabian** set for Saturday (25) from 1 to 3 p.m. . . . Second annual "TV Guide Bowl-Off" to comprise three matches at Kenmore Bowladrome April 25, May 2, and May 9. Each of Hub's four tv stations to be represented by a five-member men's team and a five-member women's team.

IN SAN FRANCISCO . . .

FCC last week granted an AM license to Service Broadcasting Co. at suburban Concord and an FM license to House of Music, Turlock, a small city in the northern end of the Central Valley . . . KPIX named **Joe Ries** traffic supervisor. He's up from national sales, previously worked for KTVU, Frisco, and WLW, Cincinnati . . . Ampex introduced a new "low-cost" videotape recorder designed specifically for closed circuit work—electronics of new recorder is simpler than the broadcast recorder (needs only one "head" to four for the broadcast model) and the basic price is $20,400 . . . **Lee Patterson** of "Surfside 6" in Frisco to emcee a couple events at Hi-Fi show . . . "Hawaii Calls" moved to KNBC, 6:30 p.m., Saturdays . . . KTVU's **Joe Costantino,** sales promotion manager, recuperating in a Berkeley hospital after surgery . . . KFRC running an "Easter Bonnet" contest . . . **Ben Draper,** producer of long-running "Science in Action," off to the Orient for a month to prepare tv coverage of the Pacific Science Congress which meets in Honolulu in August.

IN MINNEAPOLIS . . .

Calvin Griffith, owner of the Minnesota Twins baseball team, formerly the Washington Senators, reportedly getting $515,000 for radio-tv rights to the Twins' games this year. Last year in Washington, Griffith was paid $200,000 for similar pact . . . In neat public relations move, WCCO Radio, which preempted Metropolitan Opera broadcasts in order to carry spring training games of the Minnesota Twins, referred opera buffs to competitor KSTP, now airing the operas . . . WCCO's "Bob De Haven News" led all local shows in latest Nielsen Station Index. Ratings also gave WCCO, Twin Cities CBS affiliate, 62.1% of Nov.-Dec. listeners . . . While covering the Minnesota State House for last week's NBC White Paper, "Man in the Middle: The State Legislator," writer **Bob Bendiner** was mistaken for a legislature page by one redfaced lawmaker.

IN CINCINNATI . . .

WLW-T will televise 51 games of the Cincinnati Reds this season, 22 of them day and night in color. Mikers are **Ed Kennedy,** former WKRC radio and tv sportscaster, and **Frank McCormick,** ex big leaguer, for his fourth season on the air . . . WCKY, first midwest clear channel station to tape 24-hour programming, has upped its automation with IBM and Collins equipment . . . Kahn's Meats tagging telecasts of U. Cincinnati basketball games in NCAA tourney on WKRC-TV with the station's sports and weatherman at the mike . . . **Jim Thomas,** on Cincy tv screens since 1953, moves to Chicago after April 22 to join WGN Syndications, Inc., for international spread of his Outdoor Rambler series . . . WKRC is presenting a Saturday a.m. three-hour condensation of **Stan Matlock's** weekday "Magazine of the Air" programs for that week.

IN TORONTO . . .

After five years with the Canadian Broadcasting Corp. as producer, **Patrick Kearney** resigns next month and heads for Ireland to set up Radio Eireann's new tv service. Kearney's hq will be Dublin. Meanwhile, his task is to get programming rolling by November, and promised the aid of the BBC . . . CHUM named winner of Canada's coveted and senior John J. Gillin memorial award for best contribution to education and entertainment, plus providing a broad program of community service . . . Associated with CFRB since 1947—and continuing his a.m. show is **Wally Crouter** has been appointed promotion manager of largest indie radio station in Canada . . . **Cathleen Nesbitt** in town to do the eccentric Miss Havisham role in Dicken's "Great Expectations" to be broadcast at 9 p.m. on March 27 over the CBC-TV web for two-hour program . . . Sports car driver and announcer for Players Cigarets via tv, **Gil Christie** will serve as p.a. for press and radio when **Stirling Moss** makes his Canadian debut and opens Mosport sports car track, with Players backing.

IN PHILADELPHIA . . .

Three WCAU-TV execs veepee and general manager **John A. Schneider; Mel Levine,** assistant to the general manager, and **Donald P. Lennox,** director of public affairs, will discuss stations policies with regard to religious programming on "Inside Channel 10" (25) . . . **Joel Deutsch,** formerly of the Strassler Johnson Co., named assistant director of promotion for WIP . . . TV's pioneering religious series for moppets "Come Little Children" returns for a new 13-week series on WRCA-TV (26) . . . The Amity Square Club presented its "Young man of the year" award to deejay **Oaky Miller** (15) . . . **Gene London's** "Cartoon Corners General Store" on WCAU-TV named winner of the 1961 TV Radio Mirror Award as "Best TV Children Program, Atlantic States.

IN PITTSBURGH . . .

Albert McCleery took a serious blast at **David Susskind** when he left here after spending a week training a crew at WQED, the tv educational station . . . KDKA gave away green trading stamps on a big St. Patrick's Day promotion. 100,000 stamps were given away with two people getting 10,000 apiece . . . **Harold V. Cohen,** drama critic on the Post-Gazette and host on KDKA-TV's "Double Feature for a Sunday Afternoon," is now also handling a series of films that won the Academy Awards. They will run up to the night of the awards which will be carried locally by WTAE . . . Former WWSW announcer **Jack Craddock** is seriously ill in East Liverpool, O. . . . **Ed Mallory,** who left KDKA-TV 15 months ago for Hollywood, has signed a contract with Revue for six pictures. He had a small role in "Birdman of Alcatraz"

IN DALLAS . . .

John Newland, of ABC-TV, and Johnny Crawford of "The Rifleman," to attend the April 4 weeklong opening of WFAA-TV's new $3,500,000 communications center. Other ABC stars will attend open house . . . **Allen Case,** a local boy who inherited a clothing store here, interviewed by **Joanne Jordan** on NBC-TV's "Here's Hollywood" last week. Case (whose real handle is Allen Jones) is an ex-WFAA-TV vocalist, but now a costar of "The Deputy" . . . **John C. Butler** named commercial manager of KIXL and KIXL-FM . . . **Charles M. Boland,** veteran Texas radio-tv announcer, named commercial manager of KVIL here.

Satiric Series On Italian TV Brings Neo-Fascist Beefs

Rome, March 21.

A major censorship hassle, culminating in the personal intervention of Italian Prime Minister Fanfani, has developed around a new video series titled "Tempo di Musica" (Music Time), produced by Italy's RAI-TV network.

First stanza in weekly (live) series, which is designed as a satire of customs, people, and events of the past 30 years in this country, raised such a storm of protests from various groups, but especially from neo-Fascist elements and press, that the Prime Minister asked that future numbers be toned down so as not to offend susceptibilities around the nation.

Large-scale trimmings were thereupon effected on the second show by RAI toppers to such a degree that director Daniele D'Anza and others involved threatened to walk out of show, or at least have their names removed from credits. Lack of proper rehearsals likewise threatened to cause show to be cancelled.

Second installment eventually went on the air an hour late, after a fill-in panel discussion on university problems had run its course.

Sponsors Yell

Continued from page 1

will program multichrome. Of course, there is a bug in the bag: CBS would need more than one and probably more than two regularly skedded color shows to be able properly to amortize the cost of color loops rented from AT&T —unless one sponsor wanted to pick up line charges of about $45,000 monthly. (Web must rent them by the month.)

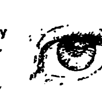
ABC is more adamant. It does not have the reserve color equipment of CBS, which once did color and then withdrew. But a network source said that it wouldn't cost much more than a million or two to install the proper color equipment, especially since the newer network studios have room for tint.

The automotive sponsors on NBC who chose that network in the past because they wanted tint (and NBC picked up the extra cost of same) are no longer as hot on video, due to general market conditions, as they once were.

Mgt. William Morris Agency

CONTACT LENS SPECIALIST

On Call
24 Hours Daily
to meet your
EYESIGHT
EMERGENCY



• CONTACT LENSES •
Fitted While You Wait
(Laboratory on Premises)
• Complete Optical Service •
Eye Examinations - Glasses Fitted
Conveniently Located
Grand Central - Times Square
Radio City
DR. N. ROBERT SANDOW
Optometrist
10 E. 43rd St., nr. Fifth Ave., N. Y.
MU 2-4466 • Night: TW 6-7801

Milt Rich on Own

Milt Rich, vet CBS publicist, has left the network to set up his own indie publicity shop. Rich already has several clients in the house, all of them in the radio-television field.

For years, Rich was publicity director of WCBS, the CBS Radio flagship station in N.Y. He then moved on to "Person to Person," heading the show's p.r. as an editorial associate on the show until it's demise this season. For a brief period prior to leaving the web, he was with CBS News as its publicity liaison.

Houston — Marge Connor has been named Women's Director here at KHOU-TV. She will appear on the "Marge Connor Show" daily with a 15 minutes of names in the news, celebrity interviews.

'Watch Mandell'

Continued from page 31

foreign market to the firm. It's estimated that 25 to 30% of ITC's total take comes from sales outside the U.S. That 25 to 30%, while representing a minority of the total take, looms in the profit picture for the company. Mandell, before his promotion, had been ITC's international sales v.p. He retains that title in his new post, while overseeing domestic sales as sell. Mandell's promotion occurred in the wake of the bowout of Walter Kingsley as prexy. Mike Nidorf assumed Kingsley's prexy post, remaining as board chairman as well.

ITC's healthy position in the foreign market has a strong assist from its parent. All ITC shows are picked up by ATV, for telecasting in England. ATV's ownership also gives ITC shows preferred position in Commonwealth nations such as Canada and Australia. "Whiplash," starring Peter Graves, incidentally, was produced in Australia, the first vidfilm series with a Down Under locale.

the most engaging "original" musical ever shaped for the small screen.

best original television songs

a delightful hour of fantasy

the nicest sixty minutes we've seen in a long time.

major asset was a far above average original score

there was more originality and bounce than in any of the New York-bound musicals I saw here this season

witty, saucy fantasy and a pure delight all the way.

refreshing musical

It was original and professional—more than can be said for any other TV musical. BEST BET

FAX AXE HAX YAX!

Who wrought this delight?

We had a little gem with the little people and blarney and sauciness

a milestone,

"O'Halloran's Luck," every 60-second minute of it, was a smasheroo.

Captivating

Thanks, Variety, for recognizing that Original Musical Theatre has at last arrived on TV — as did every other critic with a record for calling the trade's shots! Sincerely, Perry Cross

"O'Halloran's Luck"

A SEWANEE PRODUCTION

best TV program I've seen in recent months.

VARIETY

O'HALLORAN'S LUCK
(Sun., 9-10 p.m., KRCA-NBC)

As Irish as Paddy's pig and meaty as an overstuffed porker was Art Carney's tribute, of a sort, to Ireland's patron saint. It was perhaps his best special since the award-winning VIP's of last season. Lively as a jig, rowdy-dowdy as a Pier 6 brawl and with brogues as thick as peat bog, yet and withal a delight to the ear with its original music score and eye-filling with fast movement.

Stephen Vincent Benet's "O'Halloran," a likeable Irishman, whose talisman was a leprechaun called Rory, was played to the cork by Carney and seemed to be tailored to his thespic fit. As full of blarney as an ebullient Celt, he bulled and bluffed his way from a track worker to president of the railroad. For which he could thank Rory, a creation of puppeteer Bil Baird, who waved a stick and water rushed. Baird's "little people" must have charmed the kiddies as Carney's romancing of Barbara Cook did the elders. Out of the score may come one winner, "Cheeks For My Roses," a lilting love song dueted by Carney and Miss Cook. It must have been producer Perry Cross' favorite, too, for he had it reprised.

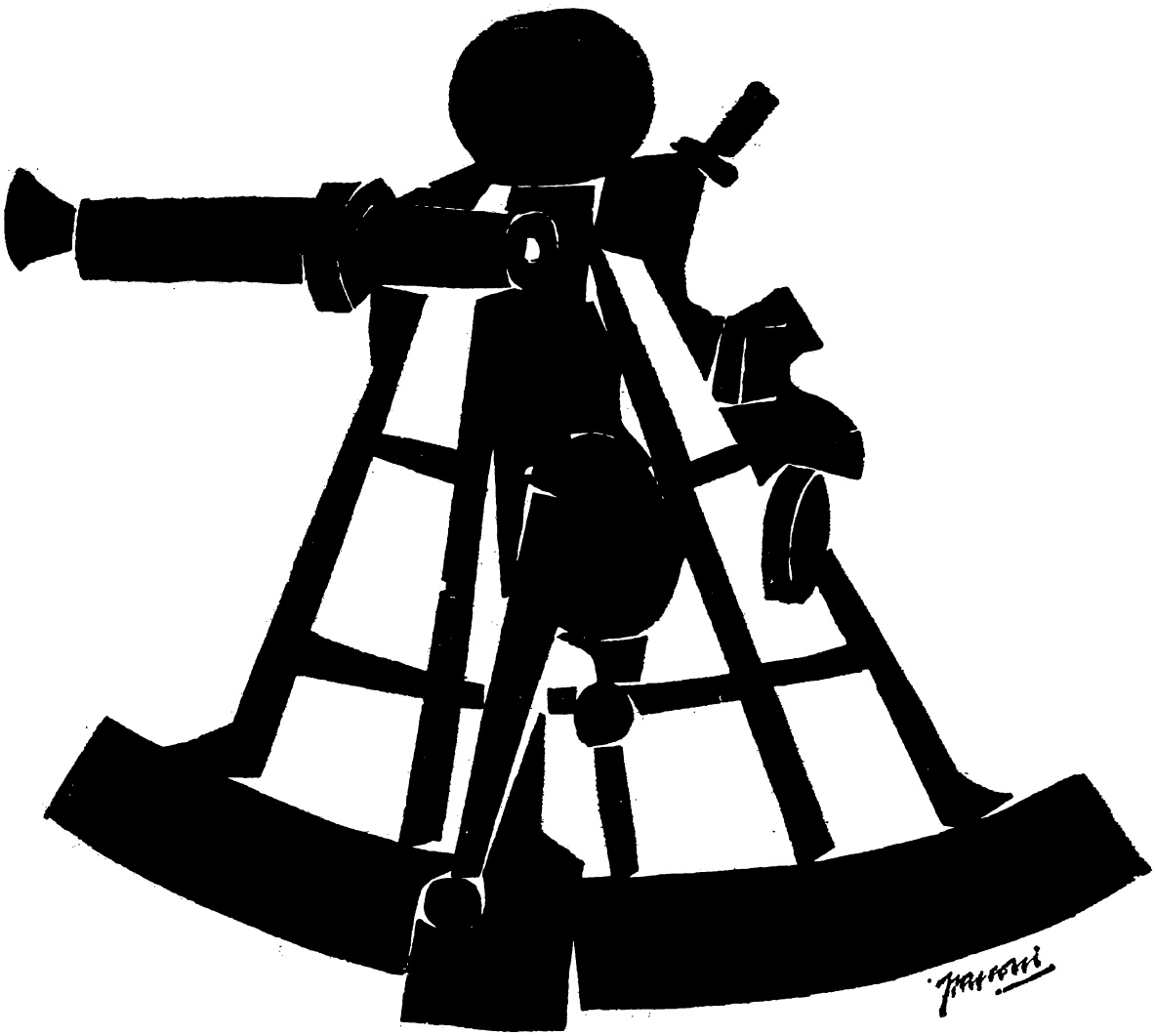
The show's musical facet, aside from "Cheeks," was mostly robust male voices, the Frankie Laine type that almost drowned out Henri Rene's fine orchestrating. Production-wise, it was a master effort that paid off handsomely and had that special look appropriate to the occasion. Miss Cook proved a bright comedienne with a good singing voice. Show's music was credited to Diane Lampert and Peter Farrow on the lyrics and David Saxon the music. An outstander in the supporting cast was Pat Harrington Sr.

In Dinah Shore's time, it was intro'd as "The Chevy Shoe" (the Ed Sullivan influence). Commercials were neatly tied in with the shoe's paddy-waggin'. *Helm.*

★ ★ ★

amusing, warm, charming and blithe and volatile

characterization role. —a perfect of a grand



SEXTANT celebrates its first anniversary this week continuing to create productions of imagination, quality and impact.

SEXTANT productions (1960-61): *WINSTON CHURCHILL — The Valiant Years* with ABC and Screen Gems; *NOAH AND THE FLOOD* (original musical drama by Igor Stravinsky, choreography by George Balanchine) for world premiere on CBS; *THE NEIGHBORING SHORE* (1960 Grand Prix winner at the Venice Film Festival).

SEXTANT productions (1961-62): *FRANKLIN D. ROOSEVELT* series with ABC; *MIRROR IN MY HOUSE* (feature film of Sean O'Casey's autobiography); *THE LITTLE PRINCE* (musical version of Antoine de Saint-Exupery's fable); *THE BRAVEST BOAT* (half-hour film of Malcolm Lowry's story).

For information: Robert D. Graff, President, Sextant, Inc. 510 Madison Avenue PLaza 2-4797

Ciggie Splurge

Continued from page 25

"The Rebel," already has relocated a good chunk of the coin with the new NBC hour entry, "Dr. Kildaire," scheduled for Thursday nights at 8:30. The buy of two minutes a week is worth more than $3,500,000 to the web.

McCann also is seeking an hour slot for the agency-Desilu bankrolled hour pilot (in two parts) based on Counter Intelligence Corps wartime cases. Could be that a good slice of the remaining L&M coin will go to the network than finds a spot for the show. Part one of the two-hour pilot is in the can, and L&M is a likely sponsor if the show lands.

There also are reports that McCann has negotiated an order for half of the 8.30 to 9:30 CBS Wednesday berth that has no show as yet designated. A possibility is the hour "Beachfront," Miami based adventure skein produced by actor Keef Brasselle.

With Albines' $3,000,000 or so billings shifted from Doyle, Dane, Bernbach to Leo Burnett in Chicago (which handles Marlboro with Burton & Bowles on Parliament), Phillip Morris may be adding another web show to the current roster, which has been renewed all the way. Lineup includes Doug Edwards CBS news outing, a sixth participation in "Perry Mason" and alternate weeks of "Dobie Gillis," both CBS; and participations in the hours "Route 66" and "Rawhide."

And it wasn't so many seasons ago that PM pulled out of its single network buy, "I Love Lucy," to plump the entire budget into spot. Company will continue its pro football on a regional basis.

With Ted Bates tele toppers in Kentucky late last week to confer with Brown and Williamson execs, the big firm's outlay has just been settled, with possibly some confirmations yet to come. This season, B&W has been in with "Surfside," "Stagecoach," "Wanted, Dead or Alive," "Naked City," "Outlaws" and "Checkmate." Already firm for the coming season are the new CBS Thursday night entry, "Fasten Your Seat Belts" (an alternate buy of the Bob Cummings half-hour) and "Dangerman," ITC adventure skein replacing "Wanted" on the same web.

B&W also reportedly has participations in the new ABC Sunday hour, "Bus Stop," and possibly the following hour entry, "Las Vegas." Also renewals on the strong hours, such as "Naked City," are assured.

Likewise, the R. J. Reynolds web lineup went up for client approval late last week, with Wm. Esty agency execs in Winston-Salem for client talks. Agency had already secured an alternate buy of "To Tell the Truth" through the summer with an option to continue the G-T quizzer in the fall.

An agency spokesman said early this week that the only new buys settled so far are two minutes a week of the NBC Saturday night feature film spread, and an alternate half of the same web's Thursday songfest with Mitch Miller.

However, renewals of "Wagon Train," "77 Sunset Strip," "Flintstones" and the other sure bets of the current season are virtually assured for Reynolds.

Winston-Salem, N. C.—Winston-Salem Broadcasting Co.'s application to purchase KTHT, Houston, from the Texas Radio Corp. has been approved by the FCC.

VARIETY ARB FEATURE FILM CHART

(Continued from page 46)

WFBM Average Rating: 9 Average Share: 29

SATURDAYS 5:30-7:00
Program: CINEMA 6

Nov. 12 **"TOM SAWYER"**
Jackie Coogan
1930, Paramount, MCA, 1st Run

Nov. 19 **"HUCKLEBERRY FINN"**
Jackie Coogan
1931, Paramount, MCA, 1st Run

COMPETITION

PROGRAM	STATION & AVG. RATING
Wrestling 5:30-6:00	WISH 12
All Star Golf 5:30-6:00	WLWI 10
I Led Three Lives 5:30-6:30	WTTV 2
Polka Parade 6:00-6:30	WISH 8
Jimmy Powers, News 6:00-6:30	WLWI 6
Country Show 6:00-6:30	WTTV 4
Whirlybirds 6:30-7:00	WISH 15
Mid West Hayride 6:30-7:00	WLWI 9
Jim Bowie	WTTV 2

WFBM Average Rating: 4 Average Share: 57

SUNDAYS 11:00-12:15
Program: PIX ON 6

Nov. 13 **"ANGELS OVER BROADWAY"**
Rita Hayworth, Doug Fairbanks Jr.
1940, Columbia, Screen Gems, Repeat

Nov. 20 **"THE MAN I MARRIED"**
Joan Bennett, Lloyd Nolan
1940, 20th Century Fox, NTA, 1st Run

COMPETITION

PROGRAM	STATION & AVG. RATING
UN In Action 11:00-11:30	WISH 1-
Church In Home 11:00-11:30	WLWI 1
Camera 3 11:30-12:00	WISH 1
Rocky & Friends 11:30-12:00	WLWI 2
TV Workshop 12:00-12:15	WISH 3
Behind Your Policy 12:00-12.15	WLWI 1
Rev. Oral Roberts	WTTV 1

GROCERY CHAIN'S BID FOR MPLS. STATION

Minneapolis, March 21.

In its first move toward diversification outside the food field, Red Owl Stores, local grocery chain which operates throughout the midwest, has filed an application with the FCC to purchase radio station KRSI from Radio Suburbia, Inc. Terms of the stock exchange on which the purchase is based were not disclosed.

The three-year-old station in suburban St. Louis is restricted to daylight broadcasting but has application pending before the FCC for removal of limitations. According to Alf L. Bergerud, president of Red Owl Stores, KRSI will be operated as an independent subsidiary of the food chain.

Wrestling Fans to JFK: 'You Gotta Do Something' But Prez Passes Buck

Washington, March 21.

President Kennedy has refused to referee televised wrestling in Washington.

Letters from outraged televiewers to the White House demanding the President "do something" about unsportsmanlike conduct have caused him to do something. He has sent the letters on to the District of Columbia Commissioners (they correspond to a city council) to wrestle over.

One letter from a Bronx televiewer said a wrestler that night had come into the ring with a blackjack strapped to his hand, while the manager of another wrestler entered the ring and smashed a contestant over the head with his cane.

"In the very capital of the U.S., you find the dirtiest, most despicable wrestling in the world," the New Yorker declared.

Promoters started calling the televised Capitol Arena attractions here "exhibitions" (rather than contests) some time back.

Goeffrey M. Thornett, secretary of the local Board of Commissioners, said the routine of the wrestlers "is very carefully rehearsed." Changes in their act might "affect the timing of the performers, creating a possible danger to either or both," he said.

Chester Gray, D. C. corporation counsel, said sponsors of the wrestling have agreed to urge the wrestlers "to show more deference to the referees."

Eichmann

Continued from page 1

themselves on an equal basis the Video tape made in the courtroom.

Capitol has installed four Marconi four-and-a-half inch cameras, which are practically noiseless and do not need much extra light.

Milton Fruchtman, executive producer of Capital expressed to this correspondent his satisfaction for the accommodations his company was given by the authorities. He promised to film every minute of the trial, as long as it lasts. According to Fruchtman every hour of the the trial will produce a tape one mile long. The tape is bilingual. One of the languages will be Hebrew, which is the official language of the court. Second will be English, French or German—the three languages into which the proceedings are going to be simultaneously translated.

Besides that, in the laboratory set up near the courthouse, two additional translations will be prepared immediately, in Spanish and Portugeze, for use in South America.

Though there is no television in Israel, a closed-circuit TV will be set up, leading from the courtroom to a nearby hall with 700 seats. There the proceedings will be available on screen, free of charge. Long queues will wait at the entrance, at least at the beginning of the trial, as at the courtroom only a few seats will be for the public. Most of the seats are reserved for diplomats, foreign observers, members of the parliament, government officials and the press.

The interest for the Eichmann trial, which will start next month, is immense.

Court Okays Coverage

Defense objections to vidtape coverage of the war crimes trial of Nazi Adolf Eichmann in Israel have been set aside by the court, according to a statement this week from the Israel Government Press Office.

Statement says the three trial judges have inspected the equipment in the courtroom and decided there will be no interference with proceedings.

Says the Press Office, "According to Israel law, the decision whether to allow photography in a courtroom is in the sole discretion of the court trying the case . . . In a reasoned judgment, the judges stated that they had visited the courtroom, observed the equipment in operation and satisfied themselves that there would be no interference whatever with the proceedings."

TOP-NOTCH RATINGS IN MARKET AFTER MARKET!

"TWO FACES WEST"

ST. LOUIS 31. GREAT FALLS 35. EUREKA 36.

Source: Nov. 1960 - Feb. 1961

For Further Details Contact

SCREEN GEMS, INC.

TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.

711 Fifth Avenue, New York 22 PL 1-4432

NEW YORK DETROIT CHICAGO DALLAS HOLLYWOOD ATLANTA TORONTO

EMMETT KELLY

Mgt.: LEONARD GREEN
300 E. 51st St., New York
PL 2-1764

JACKIE MASON

"Jackie Mason on TV 'again and again,' which can't be too often! Mason is a truly inspired comedian, assured, poised and explosively funny."

MARIE TORRE, New York Herald Tribune

Guest Starring May 3: PERRY COMO SHOW, NBC-TV

Currently, hungry i, San Francisco; Opening, Mar. 25th, EDEN ROC, Miami Beach

NEXT: CRESCENDO, L. A. — COPACABANA, N. Y.

Columbia ALBUM Soon to Be Released: "JACKIE MASON at the hungry i"

Personal Manager: BOB CHARTOFF, 157 West 57 Street, New York, N. Y.

GAC

Inside Stuff—Radio-TV

Because each of the "460 Secrets of Advertising Experts" (Thomas Nelson & Sons; $4.60), by Willard A. Pleuther, for 16 years veepee of BBDO, should be worth "at least a penny-a-piece," the price of the book comes to the above odd amount. Considering the 23 ad experts who contribute it's a bargain for anybody directly or peripherally concerned with advertising.

Among the experts are Bristol-Myers' Lee H. Bristol Sr., Thomas D'Arcy Brophy, ex-Kenyon & Eckhardt, John Caples (BBDO), Bennett S. Chapple Jr., v.p., U. S. Steel Corp.; William W. Mulvey, Cunningham & Walsh; John Paver, president of the National Outdoor Advertising Bureau; Alden James, of ditto; Pleuther himself; James Proud, prez of the Advertising Federation of America; Edwin W. Ebel, ad veep of General Foods; Bernice Fitz-Gibbon, ad consultant; Frederic R. Gamble, prez of American Assn. of Advertising Agencies; Dan Goldstein of Schenley's; Chester H. Lang of General Electric; N. J. Leigh (Ellson-Freeman); J. Gordon Lippincott (& Marguelies); Claude Robinson, Opinion Research Corp.; Hal Stebbins, Milton Sutter (Cunningham & Walsh), William Taubin of Doyle, Dane, Bernbach; Ivan Veit, business manager, N. Y. Times; Edward C. Von Trees, Curtis Pub. Co.; Janet Wolff, J. Walter Thompson.

There are more than 460 good ideas in advertising, promotion and marketing to be gleaned from this savvy, straight-from-the-shoulder book. *Abel.*

The N. Y. Daily Mirror is expanding its tv coverage with addition of John David Griffin's new daily pillar, "I See By TV." This will permit tv-radio editor Nick Kenny to broaden the scope of his personal column.

Actually the Mirror has been doing that, via supplementary columns by Charles Kenny (Nick's brother) and an occasional delving into the medium by front-of-the-paper columnist Bill Slocum.

Griffin is the son of William Griffin, publisher of the old N. Y. Sunday Enquirer (different format than the present-day sheet) and Kenny recalls writing Griffin Sr. congratulating him on its new columnist, John Griffin. The publisher-editor of the Enquirer wrote Kenny that John was his son—and 12 at the time.

U. S. Bureau of Prisons director James V. Bennett, who a few weeks ago got embroiled with ABC-TV over handling by "The Untouchables" of a story involving federal prison guards, last week threw tv a bouquet. In a letter to CBS, he bestowed high praise on "A Real Case of Murder," the March 2 "CBS Reports" segment on the problems of judicial procedure. Bennett called the show "an outstanding example of the kind of programming that can be undertaken in the public interest."

Ironic that "CBS Reports" and "Untouchables" are in direct competition with each other.

Lou Dorfsman, CBS-TV's creative director of sales promotion & advertising, who makes an annual practice of whipping off with the cream of the Art Directors Club of N. Y. awards, did it again this year.

Dorfsman yesterday (Tues.) walked off with two prizes, both Awards of Distinctive Merit. One was for his nine-second on-the-air program promotional announcements, which utilized live-action film instead of the customary slides and telops. Total of nine of his spots were cited. Other award was in the packaging section classification, where his plastic promotion kits for affiliate use copped a Distinctive Merit prize. Awards luncheon was held at the Waldorf-Astoria.

Martin Mayer, "Madison Avenue USA" author, worked over the role of the tv critic at yesterday's (Tues.) luncheon of the Radio & Television Executives Society final time buying seminar of the season. "The television critic," Mayer observed, "has been making people feel ashamed of themselves—as well they should. If ever a group of people needed a conscience, it is the people in television."

Todman's Lament

Continued from page 27

gested a 7 p.m. Sunday slot for the Nick Adams starrer, but, says Todman, "the sponsors are not selling candy." L&M has already axed the show for next year, and P&G may well do the same.

Other Casualties

Another G-T entry, "One Happy Family," which was revived Friday nights on NBC early this year after a summer replacement run, quietly vanished from the air last week. Replacement, on the entire network except New York, is "Five Star Jubilee," country and western musical out of Springfield, Mo.

A year ago, G-T saw its "Phillip Marlowe" gumshoer go off the air after it had begun to bulid and, says Todman, "if the agency execs had had their way, the show would still be running."

If "Happy Family," "Rebel" and "Yank" wind up on the syndication circuit like "Marlowe," there's still a good chance of some G-T footage in the fall sweepstakes. It's an hour adventure. "Las Vegas Beat," with NBC "committed," according to Todman, and the pilot about set for web viewing. Show, however, is likely to wind up on Friday nights against entrenched "77 Sunset Strip," a dimly viewed prospect at G-T, and ABC now definitely has slotted a "Las Vegas" hour Sunday night—and that's a lot of Chanceville per week.

Same time, Todman is not overjoyed at NBC's shuffling of "The Price Is Right" to Monday night to open up a hot half-hour following rating winner "Wagon Train" Wednesday night, but he can shrug it off, because the G-T quizzers manage to pull sizable audiences no matter where they land. "Price" will be joined on Monday by another Goodson-Todman quiz, "Concentration," the NBC morning strip emceed by Hugh Downs.

Prospects also look good for G-T's "To Tell the Truth" and, of course, the strong "What's My Line" (sold to CBS) in prime night time. And "Say When," NBC, 10:30 a.m., and "Number Please," ABC, 12:30 p.m., are this year's additions to the G-T roster of daytime stips—doing just fine, thanks.

New Ottawa Station's 'Bring 'Em In Live' Pattern in First Week's Click

Ottawa, March 21.

Hungry for a second station, Ottawa viewers have given this town's new television outlet, CJOH-TV, a solid preem week reception. Owned and operated by E. L. Bushnell Television Co., CJOH-TV debuted March 12 and has completed its first week with minimum trouble and maximum audience reception.

S. W. Griffith, v.p. and g.m., told VARIETY "Our live shows are getting the biggest reception." He named his station's magazine-style nightly stints, "Compass" (6 to 7 p.m.) and "Vue" (10 to 11:15 p.m.), both using news, interviews, music, sports, others, all live and both relaxed and smooth entries.

"We had no idea how many these people in Ottawa were for another station," said Griffith. "They want live tv. We know shows like 'Rawhide,' 'Maverick,' '77 Sunset Strip' and 'Route 66' would get good reception but we've come to using television methods of five or six years ago to bring Ottawa viewers what they want and what they've been missing." Until CJOH-TV preemed, the 70% of Ottawa's population which majors in English had only the Canadian Broadcasting Corp.'s tv station, CBOT, to watch. Sole alternative was CBOFT, the CBC all-French outlet here.

Griffiths said CJOH-TV's advance flacking over-emphasized, purposely, the possible fluffs and goofs watchers might expect from a new video station. Although CJOH-TV's troubles were fewer than expected, the sympathies of the public were aroused so greatly that the merest mixup—loss of sound, mixed lines, missed cue—would bring telephone calls "almost offering assistance," Griffiths said the station's sponsor lineup is strong and growing to their satisfaction.

CJOH-TV is operating in temporary quarters with minimum equipment. Its new building, expected for mid-summer completion, is currently three weeks ahead of schedule.

CBC HEAD DENIES COMMIE INFILTRATION

Ottawa, March 21.

Alphonse Ouimet, president of the Canadian Broadcasting Corp., denied charges made by a member of parliament in Ottawa that communists were among CBC's 7,200 employees. Ouimet told the House of Commons committee on broadcasting that CBC was stoutly protected from Commie infiltration by screening via corporation's own security force plus the Royal Canadian Mounted Police.

As to gabbers on public affairs shows, the president claimed care was taken to avoid presentation of "extreme" views.

See Senate OK On ETV Bill, But House Hopes Dim

Washington, March 21.

The $51,000,000 Federal grant bill to promote educational television was set to pass the Senate before nightfall today (Tues.), but its chances in the House dimmed significantly.

House hearings opened with House Commerce Committee Chairman Oren Harris (D-Ark.) saying the bill shouldn't be approved until the committee finds out what each state would do with the $1,000,000 grant earmarked for each. (D.C. also gets a $1,000,000 grant under it.)

"Until that information is gathered," Harris said, "I am not satisfied with the bill." In the House, he usually has his way with tv legislation.

'Ev & Charlie'

Continued from page 27

necessarily the voice or the image of the party?"

Another told the Post that Dirksen's and Halleck's problem was as much (if not more) in how they looked as what they had to say.

"From the other end of (Pennsylvania) Avenue, all is accent on youth, vigor and bright, happy faces. If it isn't Jack, it's Jacqueline or Caroline. It's unfair to Ev and Charlie."

Dirksen and Halleck, as well as the GOP National Committee, have carefully—and on purpose—refrained from demanding "equal time" with the televised Kennedy press conferences. A spokesman for them and the committee said they have "no present intention" of making such a request. But they are tabulating the coverage they get and don't get.

"We have noticed," said an aide, "that we haven't been having ABC coverage, and Jim Hagerty used to be our (GOP) man in the White House press secretary's office."

Brown Heads Grampian

Aberdeen, Scotland, March 21.

David N. F. Brown, 33-year-old executive with the British Broadcasting Corp. in London, is named as General Manager for Grampian Television Ltd.; northeast Scotland commercial tv outlet.

He began his career with the BBC as an announcer in Scotland, graduating to Scottish Program Executive. He has latterly been working in London

NOW NO. 1 in BOSTON

WNAC-TV

Between 7 P.M. and 11 P.M.

On January 1st WNAC-TV shifted to ABC-TV and immediately jumped to FIRST PLACE in prime time!

ARB Share — Sunday thru Saturday 7 P.M. – 11 P.M.

	WNAC-TV	Station A	Station B
Dec. 1960	31.4	29.5	39.1
Jan. 1961	37.2	28.5	34.3
	+18%	—3%	—12%

Nielsen Share — Sunday thru Saturday 7 P.M. – 11 P.M.

	WNAC-TV	Station A	Station B
Nov. 1960	30.3	31.2	38.5
Feb. 1961	39.5	31.4	29.1
	+30%	— —	—24%

WNAC 7 TV

An RKO GENERAL Station

For prime availabilities contact your WNAC-TV H-R Representative

Radio and Television Station Representatives

GILL-PERNA, INC.

654 Madison Avenue, New York 21, N. Y. TEmpleton 8-4740

NEW YORK
CHICAGO
DETROIT
LOS ANGELES
SAN FRANCISCO
ATLANTA
BOSTON

Jocks, Jukes and Disks

By HERM SCHOENFELD

Gary Crosby (Warner Bros.): "YOU'RE NOBODY 'TIL SOMEBODY LOVES YOU" (Southern*), turns up in a savvy version due for spins. "BABY, WON'T YOU PLEASE COME HOME" (Pickwick*) is another strong slice in similar slow tempo.

Dorothy Dandridge (Verve): "STAY WITH IT" (Comet*), a swinging ballad with a nifty lyric, gets a classy workover that'll give this performer a crack at the pop market. "SOMEBODY" (Famous*), the oldie, gets a stylish vocal.

Joe Melson (Hickory): "HEY, MISTER CUPID" (Acuff-Rose†) is a jumping teen-angled number delivered in the approved style by this youngster. "NO ONE REALLY CARES" (Acuff-Rose†) is a [illegible] slow ballad.

Randy Lee [illegible]: "TELL ME" [illegible], a rocking tune, is [illegible] this singer in a potent [illegible]. "SO WRONG" [illegible] ballad, is also [illegible].

Russ Carlyle (Roulette): "THE SHEIK OF ARABY" (Mills*) [illegible] in a smooth swinging [illegible] the kids listening [illegible]. "A MAN LIVES A LONG LONG TIME" (Carbaugh†) is [illegible] piece of material.

Santo & Johnny (Canadian-American): "HOP SCOTCH" (Tan-[illegible]) [illegible] plenty of juke [illegible]. "SEA SHELLS" (Trinity†) [illegible] pleasing [illegible] favor.

The Drifters (Atlantic): "SOME KIND OF WONDERFUL" (Aldon†) is a [illegible] ballad [illegible] in the [illegible] watch the teenagers [illegible]. "HONEY BEE" (Progressive†) is another slow rhythm side with chances.

Paul Evans (Carlton): "AFTER THE HURRICANE" (Pambill-Lyle†), a folk-flavored ballad with a well-written lyric, is handled in excellent style by this singer. "Not Me" (Pambill-Lyle†) is also due for a big teenage reception.

Jimmy Banner (20th-Fox): "BIMBO" (Fairway†) is a bright moppet-angled side handled in very appealing style by this folk singer. "YOUR CHEATIN' HEART" (Acuff-Rose†) returns in a good rhythm version.

Ford Eaglin (Imperial): "IF I COULD" (Travis†), a catchy rocking ballad, is handled with a fine blues feeling for solid impact. "GUESS WHO" (Michele†) is a fair slow-tempoed side.

Wes Farrell (FTP): "WILLY AND THE HAND JIVE" (El Dorado†) is a cute teen-slanted rhythm number delivered with an interesting blend of rocking and square-dance ideas. "YOU GOT LOVE" (Rell-Tem-Pel†) is a bright rocking [illegible] material.

Gloria Lambert (Columbia): "YOU AIN'T GONNA HURT ME ANYMORE" (Pozo*), a [illegible] ballad, gets a strong vocal by this strong-voiced songstress. "EACH TIME I HEAR" (Marty's*) is an okay country ballad.

Skip & Flip (Time): "DOUBT" (T[illegible]) [illegible] pat rock-'n'-roll lines which fit into much of the current deejay programming pattern. "BETTY JEAN" (Tamtyn†) is in the rocking femme-title teenage groove to give it some spinning opportunities.

Camarata Orch (Vista): "TRUMPETER'S PRAYER" (Walt Disney*) is being re-released because of the current trumpet vogue and Conrad Gozzo's soloing rates special play. "LOUIS" (Walt Disney*) has a pleasant swinging vein but it doesn't build enough excitement for the pop spinners.

Skip Roper (Colpix): "PICK OF THE WEEK" (Trinity†) picks up almost every teenage music phrase and works it into a slice that the young disk fans will take to strongly. "I GREW UP LAST NIGHT" (Trinity†) is a lighthearted rocker that's built along familiar lines.

The Do-Re-Mi Children's Chorus (Kapp): "DONDI" (Lear*) has a likable lilt and the kiddie chorus gives it an appeal that will warm some jockeys to its side. "HE'LL LOVE YOU AS YOU ARE" (Garland*) has a bright sing-along quality fashioned along gospel lines to build up its spirit.

*ASCAP. †BMI.

Best Bets

BRENDA LEE .... **YOU CAN DEPEND ON ME**
(Decca) .... **It's Never Too Late**

Brenda Lee's "You Can Depend on Me" (Peer) turns up in a sh[illegible] slice due for big play. "It's Never Too Late" (Jat†) is another [illegible] ballad side.*

* * *

HUGO & LUIGI .... **LA PACHANGA**
(RCA Victor) .... **Bimboney**

Hugo & Luigi's "La Pachanga" (Peer) introduced a new twist in Latin[illegible] in a highly appealing setting, featuring a children's choral ensemble. "Bimbombey" (Planetary*) is a pleasing side extracted from a Hugo & Luigi album.*

* *

THE PLATTERS .... **TREES**
(Mercury) .... **Immortal Love**

The Platters' "Trees" (Schirmer-Vogel) gets a respectful version but [illegible] put this standard into the jukeboxes. "Immortal Love" (A.M.C.†) is a pretty rocking ballad.*

* *

JONI & TONY .... **THEME FROM 'CARNIVAL!'**
(MGM) .... **Can You Imagine That**

Joni James and Tony Aquarira's "Theme from 'Carnival!'" (Robbins) is a lush version of a fine tune from the Bob Merrill show score that's slated for big play. "Can You Imagine That" (Robbins*) is a pretty ballad from the same show.*

* *

LEFTY JONES .... **TENNESSEE MOLLY**
(Cadence) .... **Why Not**

Lefty Jones' "Tennessee Molly" (Gil†) is a driving instrumental [illegible] offbeat sounds [illegible] the juke crowd. "Why Not" (Gil†) is another good slice in the same groove.

*

DAVID SEVILLE .... **FREDDY, FREDDY**
(Liberty) .... **Oh Judge, Your Honor**

David Seville's "Freddy, Freddy" (Monarch) is a bo[illegible] ballad with a catchy lyric brightly projected by a girl's chorus. "Oh Judge, Your Honor, Dear Sir, Sweetheart" (Monarch*) is an [illegible] piece of material with a taste of the country flavor.*

* *

GENE PITNEY .... **TAKE ME TONIGHT**
(Musicor) .... **Louisiana Mama**

[illegible] "Take Me Tonight" [illegible] "Louisiana Mama" [illegible] back to his [illegible] where he's [illegible] at home.

* * *

ALICIA ADAMS .... **LOVE BANDIT**
(Capitol) .... **Dom Dooby Doom**

[illegible] "Love Bandit" [illegible] "Dom Dooby Doom" [illegible]

LAWRENCE WELK
Features FRANK SCOTT'S Harpsichord on a Great New Dot Album and "Single" "CALCUTTA" ...Following his Top-Hit "Last Date!"

FOREST HILLS STADIUM AS MUSIC FETE SITE

The Forest Hills Tennis Stadium in Long Island will be the site of a music festival this summer. The fest, which will run from June 30 to Aug. 26, is being produced by Limelight Productions.

One of the features of the festival will be the "Forest Hills Folk Festival" to be held over the July 15-16 weekend. The folk segment will be under the direction of Oscar Brand. Such folksters as Theodore Bikel and Josh White are slated to appear.

Ardmore Music Snags Eurovision Prizewinner

Ardmore Music, a Capitol Records' publishing arm, has acquired the American rights to the prize-winning European song, "Angelique." The song, written by Aksel V. Rasmussen, recently won the Danish Melody Grand Prix and represented Denmark in the Eurovision Melody Grand Prix in Cannes last week.

Dick Loring and Alan Hood have written an English lyric for the tune.

'Grand Ole Opry' Troupe In Tex. Bus Accident

Marfa, Tex., March 21.

Nine members of the "Grand Ole Opry" troup from Nashville, Tenn., were injured when their bus left the highway about 38 miles west of here.

Most of the injured were members of the Ray Price orch. Price and three other musicians chartered a plane here for the rest of their trip to Corpus Christi, Tex., for a performance. They were en route from El Paso, Tex.

Female members of the group were in another bus in front and didn't know of the accident. They went on to Corpus Christi. Price said none of the injured was hurt seriously.

Album Reviews

"Is This Your Rudy Vallee?—" (Crown). Rudy Vallee, the original crooner and self-styled "Pat Boone of the Stone Age," returns to the wax sweepstakes as a comic. This set, recorded during a performance in a Coast nitery, includes one song parody and concentrates on the gags. Armed with a script loaded with gags, Vallee registers as a low-pressure performer who is able to toss off a funny line, whether blue or not, with sharp timing and appealing casualness. Some of the gags date back to before the last Presidential campaign and should have been edited out along with the tasteless final gag. The recording quality of this disk is somewhat fuzzy.

Bob Melvin: "Closer, Baby, Don't Fight It" (Capitol). Another comedy entry, this LP showcases a new young comedian, Bob Melvin, who's been playing the major niteries across the country. Melvin turns up with several solid routines which he projects with an adroit change of pace and a perceptive eye for detail. His takeoff on a lisping civil defense director is milked for maximum returns. He also scores with his comments on married life, the garment center, used car dealers, romantic techniques and his rating of the audience.

"Ill Will" (Jubilee). This is still another LP laughmaker by an expert mimic working under the nom de disk of Ill Will. This is a freewheeling comic to whom nothing is sacred. Standout bits include his takeoffs on Ike, a rabbi's sermon, British war films, Sammy Davis Jr., a German teacher, a Japanese prison camp and Ralph Bellamy doing F.D.R.

Floyd Cramer: "On The Rebound" (RCA Victor). With his single release of "On The Rebound" taking off, RCA Victor has rushed this package by country pianist Floyd Cramer. It's a cleanly executed, highly melodic instrumental program in which Cramer does such tunes as "Danny Boy," "Corina, Corina," "San Antonio Rose" and "Wonderland At Night."

"The Trapp Family" (20th-Fox). Taken from the soundtrack of the German-made film about the musical family that is the subject of the "Sound of Music" legit, this set collects some of the most charming numbers from the Trapp repertory. Aimed at the folksong buffs, this package includes a variety of instrumental and vocal offerings in German and English, latter including "Oh, Susanna" and "Old Black Joe."

Pat Boone: "Great! Great! Great!" (Dot). This is an attractive wrap-up of a dozen tunes that have hit the top in recent years. Including items in the rock 'n' roll, religioso, folk and Latin categories, Pat Boone delivers in a relaxed style for easy listening, abetted by Billy Vaughn's orch. Numbers that still stand up very well are "Tweedle Dee," "The Wayward Wind," "Cherry Pink and Apple Blossom White" and "Personality."

Gene Rains: "Lotus Land" (Decca). Cut in Hawaii, this LP bows another promising island combo, composed of piano, vibes, bass and percussion. This group generates a smooth, atmospheric sound over a lightly swinging beat colored by a wide variety of unusual instrumental effects. It's a style that stands up under repeated spins. Numbers include some familiar standards, like "Harbor Lights," "Ebb Tide" and "Love Is a Many-Splendored Thing" with some native tunes.

Shep Fields Orch: "The Rippling Rhythm of Shep Fields" (Dot). For the past several years Shep Fields has been rippling through the Texas territory playing band dates in the Lone Star State's chic hotels and private clubs. The oilionaires will now have to share him with the masses because this package dishes out a happy sampling of the Fields' beat that's pegged for easy dancing with its bouncy rhythms. Freddie Noble, who did the arrangements, keeps the band in a lighthearted and breezy groove accenting the "rippling rhythm" which brought the band to the fore in the mid-1930s. The book, too, is an asset, concentrating on such delights as "Moonlight Bay," "Sleepy Time Gal," "You Are My Sunshine," "Red Sails In the Sunset," "Drifting and Dreaming" and the like.

Jack Haskell: "Jack (Haskell) Swings For Jack (Paar)" (Strand). Jack Haskell has been a repeat guest on Jack Paar's NBC-TV'er for some time has developed quite a following through that exposure which should help stir sales interest. In this package dedication to Paar, Haskell swings through a fine song repertoire in an amiable manner. "Make Someone Happy," "My Baby Just Cares For Me," "I'll See You In My Dreams" and "Just Friends" are just some of the items which arranger Al Cohn has given solid rhythmic values.

Frederick Fennell Orch: "Frederick Fennell Conducts Gershwin" (Mercury). When the big orch sound is out in Frederick Fennell's hands it means more than audio gimmickry. The maestro knows how to work with a full-grown orch and how to get a rich sound that never competes with the composer's intentions. He did it in a previous release of Victor Herbert's tunes and now George Gershwin benefits by the Fennell flavor. The material is familiar but the treatment gives it an important new listeining dimension.

Bert Kaempfert Orch: "Grusse Aus Der Heimat" (Cadence). U. S. interest in German maestro Bert Kaempfert was started by Decca late last year with "Wonderful By Night" and now Cadence has a chance to cash in on his popularity with a highly melodic package that gives a good cross-section of Germany's music for theatre, pix and pops. (The set was released about five years ago but it holds up well.) He's helped by four vocalists, Willy Langel, Erich Kassen, Nana Gualdi and Carl Bay. The lingo barrier is no hindrance because Kaempfert makes everything so gemutlich.

Carmel Quinn: "Ireland's Greatest Traditional Songs" (Headline). Carmel Quinn is a legit folksinger specializing in Irish material. In this set, she delivers a tasteful repertory consisting of familiar numbers, like "I Know Where I'm Going," "The Last Rose of Summer" and "Oh Dear, What Can the Matter Be" together with a group of lesser known gaelic songs.

Herm.

Longplay Shorts

Dimitri Tiomkin's score for "The Alamo," a soundtrack album release by Columbia, copped the 1st annual Western Heritage Award for the "Outstanding Musical Composition of the Year" . . . Command Records has prepared a window display kit containing 32 assorted items for dealer use around the country . . . London Records has put a special $2.98 price tag on its new **Edmundo Ros** album "Sing 'N Clap Along" and **Ernest Ansermet** conducting Beethoven's Ninth Symphony . . . **Chris Connor**, Atlantic disker, co-headlining the Fort Lauderdale Jazz Festival with the **Hi-Lo's** and the **Gerry Mulligan Concert Jazz Band** March 24-29 . . . Roulette Records new sales plan offers 33 albums free for every 100 purchased . . . **Bud Greenspan** has prepared an LP called "Great Moments in Boxing" for Coral release. Sportscaster **Don Dunphy** and **Grantland Rice** are among the commentators in the set . . . Orch leader **Herb Zane**, who plays at the Steak Pitt, Paramus, N. J., has a new LP out on the Roulette label titled "Let's Go Latin" . . . **Jacy Parker** has just completed his first album for MGM/Verve. He's currently on a tour of college dates in the midwest.

Enoch Light Beefs Up Grand Awards Personnel

Enoch Light, who heads the Grand Award-Command combine, has brought in Bobby Byrne, trombonist and orch leader, into the a&r department to work with him and Julie Klages, formerly of NBC-TV. Earl Wolt, formerly on the staff of Arc Records in Detroit, has joined the sales staff under the direction of Loren Becker, the national sales manager, and augmented by Charlie Trepel, eastern sales manager; Gene Goodman, southeast district sales director, and Hugh Dallas, midwest sales director.

Eliot Tiegel, who was in trade association public relations, has taken over as the disk combine's new press chief. Light also strengthened his art department adding Jerry Sukenick to assist art director Charles Murphy. Heading the production department is Blair Wells who acts as liaison between GA suppliers and the home-office.

GA was purchased by Sam Clark for Am-Par Records about 18 months ago and is operated by Light as a separate division.

DISCOUNTERS TAKE OVER DISKS

Sale of Films With Music to TV In New Challenge by Sam Fox Music

In the wake of a suit filed last week by Jerry Vogel Music against various picture companies for selling films with music to television without authorization from music publishers, Sam Fox Music filed an action a few days later along similar lines against 20th-Century Fox and National Telefilm Associates in N.Y. Federal Court.

The basis of the new suit is that 20th-Fox company was granted a license to use the publisher's music for synchronization with motion pictures and this license did not give the studio the right to telecast these films without the consent of the owner of the musical copyrights. The complaint charges that 20th-Fox has or will receive over $10,000,000 from National Telefilm Associates for the telecasting of the films, most of which contain music owned by the Sam Fox fiirm, which has an extensive catalog of background film music. Frank Weinstein is lawyer for the Fox music company.

Outcome of both the Vogel and the Fox suits, which were filed completely independently of each other, will have an important bearing on the sale of all films to television. When the major studios began selling their film backlogs to television several years ago, a group of top publishers at that time moved to test whether the music in the films could be shown on tv without a special authorization.

That suit, handled by Julian T. Abeles, never was pressed due to an unexplained decision by some of the publishers to drop the ac-

(Continued on page 60)

Product Tie-Ins Help Beat The High Cost of Traveling For Dan Terry's Big Band

Tie-ins may be the answer to the band biz's economic problems. That's the opinion of bandleader Dan Terry who's currently rolling with his "Big Band on Campus" crew.

According to Terry, a traveling band's big problem today is the transportation nut. Buses, he says, now charge 60c to 65c a mile which adds up to a lot of coin on the hops between dates. He pointed out that on a recent bus hop from N. Y. to a college gig at VPI in Virginia, the fare came to $54C not counting the tip to the driver.

Terry now expects to beat the transportation rap via a tie-in with the Trailway Bus Line. Ernie Wilkins, with whom he is partnered in the Terry-Wilkins Publishing Co. (BMI), has composed a theme called "Trailways Five Star," which the band is featuring on all its dates and will record for the bus company's use. Because of the tie-in a special rate will be devised to cut down his traveling costs to 25c or 30c a mile.

In a similar merchandising tie, Terry has worked out a deal with Catalina, manufacturers of slacks and sweaters. The Catalina product is worn by the boys in the band and the orch features an original composition called "Catalina Crawl" on its dates. For this musical promotion, Catalina has supplied the band's uniforms gratis which helps cut the Terry-men's outlay. The bandleader and the Catalina people are also mulling plans to open a ballroom on Catalina Island, off California, as an additional promotional buildup for the manufacturer's products.

In another area, Terry has launched a transcription service as a means of bringing in additional revenue for the band. Working under the "Big Band On Campus Transcription Service" banner, he's selling his independently made disks to college radio stations around the country. There are about 600 college radio stations now in operation.

Set April 12 Date For NARAS' 'Grammy' Awards

The winners of the annual NARAS (National Academy of Recording Arts & Sciences) will be disclosed simultaneously on both coasts when members hold a dinner-dance on April 12.

Nominations in the 39 categories have been arrowed down to the finalists in each division and ballots are on their way to members for their final choices. Winners in the east will receive their "Grammies" at celebration to be held at N.Y.'s Hotel Astor. The Coast victors will receive theirs at a similar reception at the Beverly Hills Hotel.

British Tooters Hike Disk Scale

London, March 21.

British musicians have upped their fees for a three-hour pop-music recording session from $16.80 to $19.60. For a two-hour session, the new fee is $14.70 compared with $12.60. Overtime fees are increased to $2.35 for 15 minutes, with maximum of one hour on three-hour session and half-an-hour on two-hour session.

New rates do not apply to symphony, opera and ballet disks. Increases, which apply to U.S. diskeries recording here as well as to British outfits, are result of negotiations started between Musicians' Union and disk manufacturers in August, 1960.

"We issued a statement on the new fees before the end of December" said a Musicians' Union official. "Not all the companies recording here were represented at the negotiations, but we feel they all had plenty of warning—and we have had no complaints. "So far as I know, our rates are still a long way behind those paid in America."

Just Too Many Members, ASCAP Ends Annual Fete

ASCAP's longstanding tradition of holding a dinner following its spring membership meeting has come to an end this year. Main reason for eliminating the dinner was the fact that the Society's membership has swelled to over 6,000 writers and publishers, making it virtually impossible to find anyplace outside of Madison Square to accommodate the crowds. Increase in the membership has also hiked the cost of staging the dinners, which were cuffo to members in good standing, and it was decided to throw the coin into the general distribution fund.

ASCAP's east coast meeting will take place at the Waldorf Astoria next Tuesday (28) when prexy Stanley Adams and other execs will make their organizational reports. The Coast meeting was held in Hollywood three weeks ago.

Columbia Reshuffles Distrib Branch Execs

Columbia Records has realigned its distributor branch operations with five managerial exchanges.

Joseph Broderick, recently sales manager for Roskin Distributors in East Hartford, has been appointed Boston branch sales manager. Edward Masterson, former Boston branch sales manager, becomes sales manager for the Philadelphia branch. Robert Beasely, recently the Philly branch sales manager, has been re-assigned to the Columbia Records Sales Corp. as district sales manager for the northwestern region. George Deacon has been set as Baltimore branch sales manager, and Morton Paul takes over as branch operations manager in L.A.

KORVETTE'S NOW LEADING OUTLET

The mushrooming of "discount stores," which has had a profound impact on American retailing in general, is now revolutionizing merchandizing procedures in the disk biz. The discount stores, which handle a wide variety of products, have not only hit the traditional music shop but have also struck deeply into the disk discount stores, like Sam Goody's and the Record Hunter.

At the present time, the biggest disk retailer in the country by far is Korvette, a chain of stores. The volume of disk business done by this chain and others of its type, obtain them the most favorable terms from the disk distributors and permit them to operate at a consumer price level which other disk outlets cannot match.

At one time limited to New York and a few other key cities, the discount merchandizers have now spread over the whole U.S. map. Over 3,000 discount houses are now operating in the country and do about $3,000,000,000 in annual volume. For the disk industry, the interesting fact is that records is one of the few products which is handled by every one of the discount houses.

The spread of the discount stores, the spread of disks via racks into supermarkets and syndicate outlets and the growth of the disk

(Continued on page 60)

Dave Kapp Taking On Coproduction Status In 'Donnybrook' Album Deal

Dave Kapp, prexy of Kapp Records, is adding a new wrinkle to the growing disk company tieups with legit musicals. He's going into the upcoming "Donnybrook" musical as co-producer.

In the past, disk companies interested in tying up original cast album rights to a musical wrapped up the deal with an investment in the show. This marks the first time that the head of a major indie label will get a co-producer billing.

The Kapp label tied up the rights to the original cast album several weeks with an investment of over $100,000. Now the diskery's head believes that he can make a more positive contribution to the entire production in a co-producer status with Fred Herbert.

The musical is an adaptation of the film, "The Quiet Man," with a score by Johnny Burke and a book by Robert E. McEnroe. Set for the show are Art Lund, Eddie Foy Jr., Susan Johnson and Kipp Hamilton. It's scheduled for a May 18 opening on Broadway.

DIZZY GILLESPIE AVEC BALLET—CONCERT BID

Dizzy Gillespie will rearrange and augment his musical repertory as accompaniment for an experimental concert-recital scheduled for May 12 at Hunter College Auditorium, N.Y. Jazzist is working with choreographer Lennie Dale for the occasion. There will be 21 musicians and seven mixed dancers, of which Dale will be one and Pat Turner of "Tenderloin" another. Others are being selected.

Union of jazz and dance was under taken last season by George Balanchine at the N.Y. City Ballet with the Modern Jazz Quartet on the stage, but supplemented in the pit by Robert Irving's regular classical ballet orchestra. The ballet was in repertory last Thursday (16) with Eddie Costa, Jascha Zayde, Wendell Marshall & Sticks Evans in place of the Modern Jazz Quartet.

Gillespie's try for a format, for possible later touring, is being financed by two jazz impresarios, Gerry Keys and Joe Abrams. It will be scaled at $2.50-$5 under the package title of "Sounds and Movements."

Victor Shifts Sholes Out of A&R To Head Diskery's Coast Operation

In a major reshuffle of RCA Victor's artists & repertory department, Steve Sholes, longtime pop a&r chief, has been promoted to the managership of the company's Coast operation. He'll be in charge of all phases of the Coast office, including sales, a&r and custom pressing. He'll report directly to Norman Racusin Victor v.p. and operations manager.

Robert L. Yorke, Victor v.p. in charge of the disk creat on department, has not yet named a replacement, for Sholes in the pop department. There is a possibility that the various pop musical directors and producers working for Victor will work without an overall a&r chief, reporting directly to Yorke.

Sholes, who has been with Victor since 1929, has been in the company's a&r department since 1937, working initially with jazz artists. He later became identified with the country & western field and was responsible for developing such artists as Eddy Arnold, Chet Atkins, Hank Snow, Homer & Jethro, The Browns, Hank Locklin and Jim Reeves, among others.

In 1955, Sholes scored the biggest coup in the disk industry when he brought Elvis Presley to Victor, after buying out his contract from Sun Records for $35-000. Presley since that time has sold over $75,000,000 worth of disks. Sholes, incidentally, will continue to supervise Presley's recording sessions. Since Presley is spending much of his time on the Coast working in films, Sholes will be able to record him in Hollywood if necessary. Generally, however, Presley records in Victor's Nashville studios.

Sholes is formally taking over the top Coast spot, formerly held by Yorke, immediately. However, he plans to commute between Hollywood and New York for the next few months until he can move his family westwards after the close of the current school terms.

Name Herb Gottlieb To ASCAP's Coast Office

Herbert Gottlieb, former music biz exec and personal manager, has been named to ASCAP's Coast office. He'll advise the Coast membership on distribution and survey procedures and all other matters concerning the Society's operation.

Gottlieb was associated with Robbins Music, of the Big Three combine, for many years. He left Robbins in 1958 for personal management. Gottlieb will be in the N. Y. office for two weeks and then head for the Society's Coast office April 10. Formerly, the liaison between the Coast and New York was handled through board member L. Wolfe Gilbert.

Reelect Marek As RIAA Prexy

George R. Marek, veepee-general manager of RCA Victor, will prexy the Record Industry Assn. of America for another year. Marek was elected to his second one-year term at the RIAA's annual meet last week.

All of last year's officers were reelected to another term except for Archie Bleyer, Cadence prexy, who was replaced as RIAA v.p. by Jac Holzman, who heads the Elektra label. The other officers are Arnold Maxin, MGM prez as 1st veepee; Sam Clark, ABC-Paramount prez, Leon Hartstone, London sales veep, Dave Kapp, who heads his own label, veepees; John Stevenson, Childrens Record Guild topper, treasurer, and Henry Brief, who replaced John W. Griffin in January, exec secretary.

The RIAA's board of directors will be Howard F. Ballance, Irving B. Green, Goddard Lieberson, Marek, John Stevenson, Glenn E. Wallichs and Randy Wood. Ernest S. Meyers will continue as the org's general counsel.

Reiner-Brooks Album Into Capitol's Catalog

In a move to build up its comedy catalog, Capitol Records has acquired the rights to "2,000 Years With Carl Reiner & Mel Brooks," LP released last fall by World Pacific. At the same time, Alan W. Livington, Cap veep for creative services, set a deal with Mel Brooks to produce, write and perform comedy album.

Purchase price of the Reiner-Brooks LP from World Pacific was not disclosed, but Cap will reissue it under its own banner in mid-April. The transaction marked the first time the diskery has acquired material previously released on another label. In its new pressings of the album, Cap plans to use the same cover design and liner notes. The notes were written by Steve Allen.

Brooks had been a writer for Sid Caesar, contributed sketches to "New Faces of 1952" and collaborated on the Broadway musical "Shinbone Alley."

Maxin to Europe

Arnold Maxin, MGM Records prez, headed for Rome last week to join Connie Francis in her final week's tour of the Continent. While there Maxin will meet with MGM Pictures' prez Joseph Vogel and veepee-treasurer Robert O'Brien for a recheck of the diskery's foreign distributors and affiliates.

They will be joined by foreign sales manager Gene Moretti who has been visiting MGM distribs in France, Germany, Holland and England since the beginning of March.

RIAA Mulls Joining N.Y.'s '64 World's Fair With Disk Biz Pavilion

A record industry pavilion at the N. Y. World's Fair in 1964 is being mulled by the Record Industry Assn. of America.

A pitch to the members of the RIAA was made at the org's annual luncheon last week by William Berns, veepee of communications and public relations for the fair. Berns spelled out the importance of a recording industry representation at the fair since records means so much to America as well as to the rest of the world. The record manufacturers' message, he pointed out, should be made known to the more than 70,000,000 visitors that the Fair expects to handle. He extended an invite to the manufacturers present to visit the Flushing Meadow site and look over plans, blueprints, etc.

According to Henry Brief, RIAA's exec secretary, the org execs already have discussed the possibility of a pavilion at the Fair but no conclusions had been reached.

Other points taken up at the meet were adoption of the engineering committee's set of standards for the seven-inch 33 rpm disk and revision in standards for the 12-inch 33 which will be issued shortly to all manufacturers via a RIAA bulletin.

Brief also pointed out the RIAA will begin issuing monthly reports on industry sales instead of on a quarterly basis with a more comprehensive breakdown as to types of records sold. For this information the RIAA has enlisted the aid of the N.Y.U. School of Commerce to survey the field. Brief added that there will also be a recruitment drive for more members so that the industry sales figures can be made more accurate. The org had 52 members in 1960.

VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations.

This Wk.	Last Wk	No Wks. On Chart	TITLE, ARTIST	LABEL
1	1	5	SURRENDER Elvis Presley	Victor
2	3	9	PONY TIME Chubby Checker	Parkway
3	2	10	DON'T WORRY Marty Robbins	Columbia
4	8	10	APACHE Jorgen Ingmann	Atco
5	4	8	EBONY EYES Everly Bros.	WB
6	5	9	WHERE THE BOYS ARE Connie Francis	MGM
7	12	9	DEDICATED TO THE ONE I LOVE Shirelles	Sceptor
8	7	11	WHEELS String-a-Longs	Warwick
9	9	11	BABY SITTING BOOGIE Buzz Clifford	Columbia
10	6	13	CALCUTTA Lawrence Welk	Dot
11	25	6	I DON'T KNOW WHY Clarence Henry	Argo
12	71	2	BLUE MOON Marcels	Colpix
13	17	6	THINK TWICE Brook Benton	Mercury
14	11	7	LITTLE BOY SAD Johnny Burnette	Liberty
15	16	6	LAZY RIVER Bobby Darin	Atco
16	19	9	YOU CAN HAVE HER Roy Hamilton	Epic
17	28	5	ASIA MINOR Kokomo	Felsted
18	23	5	THE TOUCHABLES Dickie Goodman	Mark X
19	15	9	THERE'S A MOON OUT TONIGHT Capris	Old Town
20	22	9	GOODTIME BABY Bobby Rydell	Cameo
21	24	8	GEE WHIZ, LOOK AT HIS EYES Carla Thomas	Atlantic
22	34	2	ON THE REBOUND Floyd Cramer	Victor
23	10	5	HEARTS OF STONE Bill Black Combo	Hi
24	58	8	SPANISH HARLEM Ben E. King	Atco
25	14	9	WHEELS Billy Vaughn	Dot
26	37	6	STAYIN' IN Bobby Vee	Liberty
27	13	13	TOMORROW Shirelles	Scepter
28	50	4	PLEASE LOVE ME, FOREVER Cathy Jean	Valmor
29	52	4	LITTLE MISS STUCK UP Playmates	Roulette
30	18	12	SHOP AROUND Miracles	Tamla
31	67	2	FIND ANOTHER GIRL Jerry Butler	Vee Jay
32	36	3	JUST FOR OLD TIMES SAKE McGuire Sisters	Coral
33	21	5	WALK RIGHT BACK Everly Bros.	WB
34	45	4	I DON'T WANT TO CRY Chuck Jackson	Wand
35	42	4	HAPPY BIRTHDAY BLUES Kathy Young	Indigo
36	53	5	MORE THAN I CAN SAY Bobby Vee	Liberty
37	30	5	PORTRAIT OF MY LOVE Steve Lawrence	UA
38	72	3	ALL OF EVERYTHING Frankie Avalon	Chancellor
39	70	3	PONY EXPRESS Danny & Juniors	Swan
40	29	16	WINGS OF A DOVE Ferlin Husky	Capitol
41	27	8	WHAT A PRICE Fats Domino	Imperial
42	20	17	EXODUS Ferrante & Teicher	UA
43	38	10	JIMMY'S GIRL Johnny Tillotson	Cadence
44	43	10	I WANNA LOVE MY LIFE AWAY Gene Pitney	Musicor
45	26	11	EMOTIONS Brenda Lee	Decca
46	47	14	THERE SHE GOES Jerry Wallace	Challenge
47	54	2	MOTHER IN LAW E. K-Doe	Mint
48	33	2	LONELY MAN Elvis Presley	Victor
49	51	3	TAKE GOOD CARE OF HER Adam Wade	Coed
50	49	14	ANGEL BABY Rosie	Highland
51	41	13	ANGEL ON MY SHOULDER Shelbey Flint	Valiant
52	31	5	HAVIN' FUN Dion	Laurie
53	—	1	RUNAWAY Del Shannon	Big Top
54	32	9	STORY OF MY LOVE Paul Anka	ABC-Par
55	—	1	TONIGHT MY LOVE Paul Anka	ABC-Par
56	39	9	ALL IN MY MIND Maxine Brown	Nomar
57	63	3	TOP 40, WEATHER & SPORTS Mark Denning	MGM
58	—	1	GOLDEN WILDWOOD FLOWER Tom & Jerry	Mercury
59	—	1	ONE HUNDRED POUNDS OF CLAY Gene McDaniels	Liberty
60	40	12	CALENDAR GIRL Neil Sedaka	Victor
61	48	2	ORANGE BLOSSOM SPECIAL Billy Vaughn	Dot
62	65	7	WAIT A MINUTE Coasters	Atco
63	68	2	BUMBLE BOOGIE B. Bumble & Stingers	Rendezvous
64	—	1	LITTLE BOY, LITTLE GIRL Al Martino	20th
65	—	1	LONELY BLUE NIGHTS Rosie	Brunswick
66	—	3	WATUSI Vibrations	Checker
67	—	1	LITTLE SAD EYES Castelles	Era
68	—	1	CALIFORNIA SUN Joe Jones	Roul
69	69	7	ONCE UPON A TIME Rochell & Candles	Swinging
70	—	1	RONNY Marcy Jo	Robbage
71	—	1	YOUR ONE AND ONLY LOVE Jackie Wilson	Brunswick
72	83	2	DARLING Phil & Harv	Rampart
73	—	1	ROMEO Castelles	Era
74	59	2	NO ONE Connie Francis	MGM
75	60	2	LOUISIANA MAN Rusty & Doug	Hickory
76	74	2	WE BELONG TOGETHER Belmonts	Laurie
77	—	1	TO BE LOVED Pentagons	Donna
78	—	1	MODEL GIRL Johnny Mastro	Coed
79	44	6	FOR MY BABY Brook Benton	Mercury
80	86	2	EXOTIC Night Beats	Sound
81	—	1	DARK AS A DUNGEON Tenessee Ernie Ford	Capitol
82	—	1	IVORY MARBLES B-B	Cover
83	35	8	AIN'T THAT JUST LIKE A WOMAN Fats Domino	Imperial
84	80	9	AT LAST Etta James	Argo
85	57	4	DADDY, DADDY Robin Clark	Capitol
86	—	1	YOUR FRIENDS Dee Clark	Vee Jay
87	—	1	HONKY TONK, II Bill Doggett	King
88	—	1	ONE MINT JULIP Ray Charles	Impulse
89	87	5	HIDEAWAY Freddy King	Federal
90	93	4	LIKE LONG HAIR Paul Revere	Chain
91	61	19	WONDERLAND BY NIGHT Bert Kaempfert	Decca
92	92	2	DANNY BOY Jim Reeves	Victor
93	46	6	I PITY THE FOOL Bobby Bland	Duke
94	82	2	THAT'S IT, I QUIT Sam Cooke	Victor
95	—	12	UTOPIA Frank Gari	Crusade
96	—	1	DEDICATED TO THE ONE I LOVE 5 Royals	King
97	—	1	THE FUZZ Grady Martin	Decca
98	75	14	YOU ARE THE ONLY ONE Ricky Nelson	Imperial
99	79	2	MOOD INDIGO Floyd Cramer	Victor
100	55	2	I TOLD EVERY LITTLE STAR Cindy Scott	Can.-Amer.

ASCAP Orders Three-Way Coin Split In 'Dardanella' Authors' Hassle

It is music business lore that an upstart lawyer, Julian T. Abeles, bested Nathan Burkan, founder of the American Society of Composers, Authors & Publishers and attorney then for Jerome Kern, when in 1922 Abeles was able to prove his contention that the "Dardanella" base in a McCarthy & Fisher copyright had been infringed upon by a similar arrangement on "Ka-Lu-A." He sued Kern, Anne Caldwell, T. B. Harms Co., Charles Dillingham and Edward Royce, the authors, publisher, producer and stager of "Good Morning Dearie," a click legit musical of the time.

Almost 40 years later Abeles represents the Fred Fisher estate and last week won out in behalf of Mrs. Anna Fisher, survivor of the McCarthy & Fisher Music Corp., in a claim that the "Dardanella" performing rights should be allocated three-ways, in equal one-third splits, among Fisher and the estates of Johnny S. Black and Felix Bernard, who composed the tune. Fisher, besides publishing "Dardanella," had added a lyric and, more important, the ASCAP review board held that, in doing so, he also helped refurbish the melody so that while it was successful as an instrumental in May, 1919 it really became a commercial success after the December, 1919 copyright when Fisher was credited for the added lyric.

The Black estate had held that Fisher was only entitled to performance fees as author when the vocal versions were used; that, otherwise, the instrumental performance money should redound 100% to Bernard and Black estates. Incidentally, Bernard had sold out all his rights to the tune to McCarthy & Fisher Inc. shortly after it was originally published; so the claim is solely that of Black's estate.

The successor Fred Fisher Music Co. Inc. had been paying royalties one-third each, which the ASCAP review board accepted as further evidence that the claim advanced for payoff to Fisher only on the vocal version was a belated thought. Accordingly, the committee, chairmaned by Leroy Anderson and comprising Richard Ahlert, Lou Alter, Arthur Israel Jr., Howard Hanson and Donald Gray, has ordered that the writer share be continued on a three-way equal split.

The "Dardanella"-Ka-Lu-A" suit was unique in that Abeles originally lost the case but later Federal Judge Learned Hand reversed himself when he conceded (1) that there could be a violation of a base—heretofore there was no legal ruling thereon; (2), since Johnny Black testified he never heard of "The Mermaid's Song" from Weber's opera, "Oberon," it was therefore original with him. Burkan had Victor Herbert and kindred distinguished expert witnesses in N. Y. Federal Court to testify that there couldn't be such thing as "infringement on a base" and, furthermore, the melody had been previously used in the Weber opera.

A highlight of the trial then was Burkan's question, "Mr. Black, you certainly heard of 'The Mermaid Song' from 'Oberon'?", with which Black responded, "I don't even know what country Oberon is in." It put ex-Little Rock lawyer Abeles on the show biz map. Subsequently he was retained by many music publishers to defend infringement claims.

Merc Bows Smash Label As New Talent Showcase

Chicago, March 21.

Mercury Records bows with a new pop label, Smash, to showcase newly signed pop talent and independently-cut masters by indie producers. New line will be manufactured, promoted and, in most instances, distributed through the same channels as the parent Mercury label.

First pressing on the new subsid is "That's The Way We Love" by The Paramounts, who were signed by Nat Goodman, Mercury Coast a&r man.

Jo Stafford Rejoins Capitol as Freelancer

Jo Stafford, who's been with the Columbia label for many years, is returning to Capitol Records on a freelance deal. The singer, who was with Capitol in the 1940s, will do a stereo remake of one of her early 10-inch Cap recordings of folk songs. The LP, as yet untitled, is scheduled to be released next fall.

It's understood that her husband, Paul Weston, a musical conductor, will work with her on her album deals for Cap. Lee Gillette, an exec producer for the label, will supervise the recording of the folk album. Miss Stafford clicked big for Cap in the '40s with 1,000,000 sellers in "Temptation" in which she used the name of Carlotta B. Stump, and "Whispering Pines" with Gordon MacRae.

SACEM's General Manager Denies Report of Rift Over French Coin Distribution

Paris.

Editor, VARIETY:

In spite of my having left New York a few months ago to assume my new function at SACEM, I still read VARIETY with a great deal of interest and was rather surprise to notice in your Feb. 22 issue the article dealing with our Society. I am afraid it contains several errors.

First, Performance Rights Societies like all large entities constantly need and promote reforms and SACEM follows the general rule. However, it is not true that "many music syndicates, unions and groups are against SACEM." In fact, a great majority of the syndicates and unions of authors, composers and publishers have contributed to promoting various reforms which were recently submitted to a General Assembly of our members.

It is not correct to say that the Ministry of Culture is considering nationalization of SACEM and that "the Ministry had to arbitrate the divvying of $3,000,000 from radio and tv rights between SACEM and the various other authors' right groups." The Ministry itself has denied what have proven to be unfounded rumors.

As far as the representation of our membership on the board of directors is concerned, the SACEM electoral system is very democratic. Over 1,000 members who can be considered as professionals have the right to vote, each one having only one vote, no matter how large their income.

Finally, it is not correct to say that SACEM never gives out royalties and statistics. The SACEM balance sheets are sent every year to the membership which has the full possibility of control over our various operations.

Jean-Loup Tournier
(General Manager, SACEM)

Fine Recording Buys Everest's L. I. Studio

Fine Recording, N. Y. outfit, has purchased the lease of the Everest Sound Recording Studio in Bayside, L. I., from the Belock Instrument Corp. Harry Belock, Everest prez, built the studio several years ago at a cost of close to $1,000,000.

Fine Recording already has two studios and a theatre in N. Y. which it uses for the recording and production of stereo records, motion picture scoring, tv commercials and video tape.

Longhair Goes Boom

The percussion gimmick, which revitalized the pop album field during the past year, is now going longhair. Kapp Records is putting percussion into a classical mold on its upcoming LP, "Chorus, Organ, Brass and Percussion."

The disk was recorded with the Columbia University Choir at its home base, St. Paul's Chapel at Columbia U. in N.Y. The disk is scheduled for April 1 release.

Artist-Disk Deals

Reprise: Mort Sahl

Mort Sahl has moved over to Frank Sinatra's newly formed Reprise label. Sahl's contract with Verve Records terminated in November after the release of "The Next President," his fifth album for that label. Under the agreement with Reprise, Sahl will be exec producer of all his albums.

The deal calls for a minimum of two LPs a year. The first Sahl album under the Reprise banner will be released in early April. It was recorded during the comedian's recent stand at the Crescendo in Hollywood.

Capitol: Genevieve, Others

Genevieve, the chanteuse familiar to tv viewers via her shots on the Jack Paar Show, has joined the Capitol roster. She had previously recorded for the Cadence label. Exec artists & repertoire producer Andy Wiswell will supervise her recording sessions out of N.Y.

Also added to the Cap stable were Darrell McCall, 20-year old singer from Kenia, Ohio, and thrush Genie Pace. McCall was with Faron Young's road show company and the Cap stint will mark his first solo disking effort. His disks will be produced by a&r staffer Ken Nelson.

20th-Fox: Johnny Restivo

Johnny Restivo, who broke in on disks via the RCA Victor label, has switched to 20th-Fox Records.

The singer, who's managed by Ed Burton, is also getting a screen test by the diskery's parent company, 20th Century-Fox.

Gold Eagle: Collins, Taylor

Sonny Lester, prexy of Gold Eagle Records, has added Dorothy Collins and Ted Taylor to his label.

This marks a reunion for the trio who were with the now defunct Top Rank label where Lester functions as head of the artists & Repertoire department.

Kapp: Daniel Ericourt

French concert pianist Daniel Ericourt has been signed to a special album deal by Kapp Records. He'll record the entire piano works of Debussy.

Epic: Tony Orlando

Tony Orlando is the latest singer to be added to the Epic roster. His debut will be "Halfway To Paradise" and "Lonely Tomorrow." The Orlando records for Epic will be produced by (Al) Nevins-Don Kirshner Assoc., an indie producing outfit.

Capitol Reorganizes A&R Operation By Splitting Album, Single Output

Capitol Records has reorganized its artists & repertoire division to separate the production of singles and album product. According to Alan W. Livingston, v.p. for creative services and a&r boss, the realignment is designed to make single- and album production two independent, self-supporting operations and that henceforth the a&r producers will specialize in either the album or single-record fields.

Under the new organization, Voyle Gilmore, a 15-year Cap veteran, will continue to head single-record a&r activities. Dave Cavanaugh will take over as exec producer in charge of pop-album production.

Gilmore, who was named director of singles a&r last October, heads an a&r group consisting of producers Lee Gillette, Ken Nelson and Nick Venet. According to Livingston, the four men will confine their activities primarily to singles, being responsible for decisions on production and release. Gilmore will continue to report to Joe Csida, Cap veepee for eastern operations, who since last August, has had exec control over the diskery's entire singles program. In this phase of his activities, Csida, in turn, is responsible to Livingston.

On the album end, Cavanaugh will continue to be responsbile to the a&r department's album planning committee, of which he is a member. The album producers will be Dave Dexter, Tom Morgan, Bill Miller, Paul Wyatt, Curly Walter, Ed Yelin, Kent Larsen, Dick Jones and Andy Wiswell. Francis Scott, director of album repertoire, will continue as administrative head of all album operations, both pop and classical. The present reorganization will not affect Cap's classical a&r staff.

"We feel that a basic division of single-record and album responsibilities is essential to a successful a&r operation in today's market," Livingston said. "Singles and albums are two very different products designed for two very different markets. Therefore it is our intention to operate, in effect, with two different a&r staffs, each independent of the other, each self-supporting. Naturally, there will be some cross-over: a number of producers now handle artists who have been equally successful in both the album and the single-record fields. However, our fundamental policy will be to handle the two product lines as though they were two different businesses which, in many ways, they are."

Anita Bryant, Green Into Publishing Setup

Anita Bryant and Bob Green have formed a joint publishing venture with Julie Stearns music operations. Bryant and Green will have two companies, Janar Publishing Corp. (BMI) and Bobar Music (ASCAP).

The firms will be headquartered in Stearns' N. Y. office.

Lester Lanin Plays For 1st Private White House Dance in Many Years

Washington, March 21.

President and Mrs. Kennedy booked Lester Lanin and his musicians for the first private White House dinner dance given in the mansion in many years. There were 78 at the party held in honor of Mrs. Kennedy's sister, Princess Radziwill, who lives in London, and her husband, the Prince.

The formal invitations sent to personal friends included an attached note explaining it was a "private" affair and "it is hoped there will be no publicity." When this word got out, it exaggerated interest in what was actually a black-tie party in an unusual setting, but designed and executed only as a "have fun" evening. It lasted until 2 A.M.

Dancing was in the Blue Room which was used in the White House's earlier days for that purpose but hasn't been for perhaps 50 years. More recently, there have been short periods of dancing following official (and stiff) White House receptions. The larger East Room has been the scene. Lanin's orchestra, along with several others, played for the Inaugural Ball.

Criterion Plans New Push for Prince Label

Criterion Music is planning a new push on its Prince Records subsid with the signing of the Del Vikings. Mickey Goldsen, who prexies Criterion from his Coast base, plans to go into full time recording. The Del Vikings' sessions will be arranged and conducted by Chuck Sagle.

Criterion's general professional manager in the east is Lennie Hodes.

British Rock 'n' Roller Stirs Hysteria

Cliff Richard Wows South Africa—House Breaks Policy to Operate on Sabbath

By EVELYN LEVINSON

Johannesburg, March 14.

British rock 'n' roller Cliff Richard stirred a new high in hysteria here when he touched down in Johannesburg on the first leg of his South African tour. Welcomed at Jan Smuts Airport by 1,500 screaming members of his fan club, singer made a "triumphant" entrance into the city in a vast red convertible lent by champion golfer Gary Player, escorted by a posse of traffic cops and a long line of cars occupied by African Consolidated Theatres executives, newsreel cameramen, photographers and reporters.

Crowds had already started gathering outside the Carlton Hotel, and by the time schools and offices closed, the street—Johannesburg's principal shopping avenue — was jammed with yelling teenagers as performer made a personal appearance on his balcony. Police had to unscramble the resultant tangle. Since then the Traffic Department has vetoed any further "public appearances" in the city area.

News of a proposed attendance at a nearby mine to witness a native "war dance" leaked out, and mine authorities were forced to cancel the performance to avoid mobbing. At the Carlton Hotel, Richard has reportedly changed his suite following the enterprise of over-eager fans who have scaled the fire-escape and invaded his rooms.

Theatres are normally closed on Sundays, but for the first time, the booking office at the Colosseum Theatre, where the Cliff Richard Show is playing twice nightly to capacity houses, has remained open to cope with the demand for seats. Backing the star on stage are The Shadows, the musical combination usually supporting him on his recordings. In South Africa Richard is second only to Presley as a disk favorite, his current hits being "The Evergreen Tree" and "D In Love." He is also well-known here for his role as the guinea-pig rockster in the British pic "Expresso Bongo."

Included in Richard's Company are Carmela Corren (Israeli singer), Pierre Bel (French juggler), Franklin (illusionist), and Norman Vaughan (emcee). Fans are lending a polite ear to these excellent artists, but one has only to hear the concerted roar that greets the shiny-suited Richard to know why they are cramming the 2,280-seater Colosseum at prices ranging from 83c to $3.15.

From Johannesburg the Richard Show goes on a tour of South African coastal towns. It opened in Bulawayo in Southern Rhodesia and will end in Salisbury, on the homeward flight to England through the Central African Federation.

Davis' Yankee Tooters Irk Atlanta AFMers

Atlanta, March 21.

When Meyer Davis brought his band to play for the Georgia Civil War Centennial Commission's Costume Ball, he, unlike most name maestros, brought his own musicians with him.

This provoked Sonny Thorpe, president of the Atlanta Musicians, who resented fact that not one southern musician was hired to provide music for gala ball held in Exhibition Hall of Biltmore Hotel. Thorpe is reported to have criticized band's fee and the way it played Dixieland music

On the other hand spokesman for committee which hired this so-called "Yankee band" praised the way the orch handled the southern-type tunes.

Proceeds from $50 per couple ball and centennial premiere of filmization of Atlantan Margaret Mitchell's "Gone With the Wind" at $15, $10 and $5 a head, went to Georgia Centennial Commission to help defray its expenses during five-year commemoration of the Civil War.

'Tzena' Composer in U.S.

Issacher Miron Michrovsky, vice-chairman of the board of Israel's performing rights society, ACUM, arrived in the U.S. Monday (20) to huddle with U.S. music execs about ACUM affairs.

He's the composer of "Tzena Tzena," the big U.S. hit of about 10 years ago.

On the Upbeat

New York

Mel Shayne left Richard O. Linke Assoc. to start his own personal management firm . . . **Bobby Rydell**, Cameo disker, making his nitery debut at Washington's Lotus Club this week . . . **Sandy Siller** replaced **Joyce Brock** as record librarian at KGW Radio, Portland, Ore. . . . **Herbie Mann's Afro-Jazz Revue** began a seven-week engagement at the Village Gate last night (Tues.) . . . **George Scheck** signed a new longterm managerial deal with singer **Connie Francis** . . . Cadence disker **Johnny Tillotson** hits the Brooklyn Paramount Easter show March 31 . . . **Mitzi Mason**, new Strand disker, currently at the Golden Slipper, Glen Cove, L. I. . . . **Della Reese** set for the Ed Sullivan Show this Sunday 26 . . . **Sam Fletcher** pencilled in at the Casino Royal, Washington, April 3-9 . . . **Enrico**, Italian-born singer, opens at the Castle, Buffalo, April 1

Jackie Wilson, who checked out of Roosevelt Hospital this week fully recovered from a shooting several weeks ago, is cancelling out of his 10-day Easter show booking at the Brooklyn Paramount. Under doctor's orders, he'll rest for the next several weeks

Music publisher **Ivan Mogull** on an overseas junket scouting material and lining up foreign releases for "Pony Time" and "You Can Have Her" . . . **Mildred Fields** launched her own personal management office with **Ornette Coleman** and **George Russell** . . . Pianist-conductor **Martin Roman** naw playing at the Israeli Cafe Sahbra . . . Latin bandleader **Pacheco** set for the summer season at the Monaco Beach Club, Lido Beach, L. I. . . . Tenor **Enzo Stuarti**, who wound up a three-weeker at Chicago's Drake Hotel recently, set for a November return . . . "Are You Sure," the winner of the BBC-TV Song for Europe contest which was written and recorded by the **Allison Bros.**, was acquired for U. S. release by **Lee Hartstone**, veepee of London Records, during his recent European trip . . **Ronnie Edelstein** joined Strand Records promotion department to cover the N. Y. area . . . **Sid Pastner**, Strand's general manager, on the Coast for sales meetings.

Charlie Mingus held over indefinitely at the Copa City Jazz Club . . . **Roger Williams'** concert tour of the southwest and the midwest now includes 22 dates in 21 cities beginning April 3 in Tulsa and winding May 7 at the Air Force Academy, Colorado Springs.

London

Laurie London, who topped the American charts in 1957 with his Golden Disk "He's Got the Whole World In His Hands," flew in from Vienna with plans for a British comeback. Since his big disk hit, 17-year-old London has been singing mostly in Europe . . . **Cliff Richard**, **Lonnie Donegan** and the **King Bros.** signed up for the BBC's Beat Shows at the Royal Albert Hall April 8 and 22 . . . **Lord Montagu's** Beaulieu Jazz Festival gets a rival this summer—at Ringwood, 15 miles away. Topping the bill at Ringwood: **Acker Bilk's** Band whose fans were blamed for breaking up Beaulieu last year . . . BBC have banned **Kokomo's** "Asia Minor" disk. This beat version of Grieg's Piano Concerto in A Minor cuts across their decision not to broadcast pop versions of classics.

Chicago

Jack Teagarden set for London House here March 28 for three weeks, then to Village Vanguard, New York, for two . . . **Stan Getz** down for the Birdhouse, Chi, March 29-April 9 . . . **Dukes of Dixieland** work the Chicago Boat Show March 25-April 2, then return in June for Empire Room stint . . . **Meg Myles** and **Phyllis Branch** into the Chi Playboy Club March 30 for three weeks . . . **Stan Kenton** into the Riviera, Las Vegas, March 29 for four weeks followed by a two month cross country swing of the college concert circuit . . . **Al Hirt** group interrupts a March 30-April 15 engagement at the Cloister Los Angeles, for an April 9 shot on the Dinah Shore tv show . . . **Ramsey Lewis Trio** booked into the Bandbox, Denver, for three weeks starting March 22 . . . **Jimmy Smith Trio** down for Bambo Key Club, St. Louis, March 31 for 10 days, followed by the **Jazztet** April 14-23 . . . **Yusef Lateef Quintet** set for Toppers, Indianapolis, March 20-April 1. **Gene Ammons** to same spot April 3 for 12 days . . . **John Coltrane** plays Mardi Gras, K. C., March 31-April 11.

San Francisco

Della Reese moves into the Fairmont's big Venetian Room March 30 for three weeks . . . **Bimbo Giuntoli** opening a new **Barry Ashton** revue, "Fabulous Las Vegas," at 365 Club late this week, with **Phyllis Inez** headlining . . . **Cannonball Adderley** brought his quintet into Art Auerbach's Jazz Workshop . . . **Anita O'Day** opened at the Blackhawk . . . **Toni Harper** added to the bill at Neve, where **Joe Williams**—first singer to breathe some life into the place since **Duke Ellington's** group departed late last summer—was held over . . . **Carol Brent** held over at Purple Onion . . . **Betty Bennett** into the hungry i's Other Room.

Pittsburgh

Four Freshmen set for Carnegie Music Hall on April 25 . . . **Louis Armstrong** comes to Syria Mosque on April 27 . . . **Klaus Kolmar**, head of the William Morris concert department, in town and set **Fred Waring**, **Mort Sahl** in Syria Mosque and **Ferrante & Teicher** at the Carnegia Music Hall. All are fall bookings.

Tennessee Ernie Show Pulls 29G in Nashville

Nashville, March 21.

The Tennessee Ernie Ford one-nighter at the State Fairgrounds Coliseum (16) drew approximately 10,000 for two performances at the 6,500-seater. The gross was $29,000. Minnie Pearl, Owen Bradley's orch, The Jordanaires and Nashville Symphony also appeared on the programs which were emceed by Jud Collins.

The shows were sponsored by the Florence Crittenton Home.

Blumberg Joins Arliss

Walter Blumberg has joined the newly formed Arliss Records as sales and promotion director. For the past two years, Blumberg had headed sales for the Amy label.

Blumberg is currently revamping Arliss' distribution setup in preparation for label's forthcoming singles releases and its first LP.

Discounters

Continued from page 57

clubs has now made the traditional music or record shop a minor part of the business. At one time regarded as the solid base of the record industry, the record shop is now struggling to hang on against the hammerblows of the discounters' competition.

Sporadic movements by the disk retailers to organize buying cooperatives, in order to compete with the high volume stores, have not been working out too successfully. For one thing, it is proving tough to line up the retailers for such a venture and, secondly, there's not much liquid coin available for largescale purchasing.

The revolution in the disk industry's merchandising system is cueing a new approach to the mass market by the major companies. The focus is increasingly being concentrated on the special markets and the new high volume outlets rather than on the old-style record shop.

Sam Fox

Continued from page 57

tion before it came before a judge. While much of the music used in the films sold to tv is owned by publishing subsidiaries of the picture companies, substantial amounts of this music are published by independent publishers.

There's little likelihood that the present suits will be dropped before completion. Fred Fox, head of Sam Fox Music, said "we are going all the way in our action." The result of the Vogel suits will affect the exhibition of films on tv throughout the world since the publishers generally own the global rights to the music.

RETAIL ALBUM BEST SELLERS

(A National Survey of Key Outlets)

This wk.	Last wk.	No. wks. on chart	
1	1	15	**EXODUS** (Victor) **Soundtrack** (LOC 1058)
2	2	9	**LAWRENCE WELK** (Dot) **Calcutta** (DLP 2539)
3	3	22	**ELVIS PRESLEY** (Victor) **G. I. Blues** (LPM 2256)
4	5	10	**FRANK SINATRA** (Capitol) **Swinging Session** (W 1491)
5	4	11	**CAMELOT** (Columbia) **Original Cast** (KOL 5620)
6	8	13	**MANTOVANI** (London) **Music from Exodus** (LL 3231)
7	6	9	**GREAT MOTION PICTURE THEMES** (UA) **Various Artists** (UAL 3122)
8	10	11	**BERT KAEMPFERT** (Decca) **Wonderland by Night** (DL 4101)
9	7	20	**BOB NEWHART** (WB) **Button Down Mind Strikes Back** (WI 393)
10	9	6	**KINGSTON TRIO** (Capitol) **Make Way** (T 1474)
11	14	6	**MITCH MILLER** (Columbia) **Happy Times** (CL 1568)
12	11	46	**SOUND OF MUSIC** (Columbia) **Original Cast** (KOL 5450)
13	12	8	**RAY CONNIFF** (Columbia) **Memories Are Made of This** (CL 1574)
14	15	14	**UNSINKABLE MOLLY BROWN** (Capitol) **Original Cast** (WAO 1509)
15	17	10	**RUSTY WARREN** (Jubilee) **Knockens Up** (JLP 2029)
16	13	19	**MITCH MILLER** (Columbia) **Memory Sing With Mitch** (CL 1542)
17	16	15	**HARRY BELAFONTE** (Victor) **Returns to Carnegie Hall** (LOC 6007)
18	21	15	**LAWRENCE WELK** (Dot) **Last Date** (DLP 3350)
19	20	30	**NEVER ON SUNDAY** (UA) **Soundtrack** (UAL 4070)
20	22	8	**LIMELITERS** (Victor) **Tonight: In Person** (LPM 2272)
21	18	6	**WILDCAT** (Victor) **Original Cast** (LOC 1060)
22	23	17	**THE ALAMO** (Columbia) **Soundtrack** (CL 1558)
23	33	31	**KINGSTON TRIO** (Capitol) **String Along** (T 1407)
24	—	1	**BILL BLACK COMBO** (Hi) **Solid and Raunchy** (12003)
25	32	12	**BILLY VAUGHN** (Dot) **Soundowners Theme** (DLP 3349)
26	19	48	**BOB NEWHART** (WB) **Button Down Mind** (W 1379)
27	40	3	**JOHNNY HORTON** (Columbia) **Horton's Greatest Hits** (CL 1596)
28	25	6	**JUSTIN WILSON** (Ember) **Humorous World of** (ELP 801)
29	24	5	**MIKE NICHOLS & ELAINE MAY** (Mercury) **Evening with Nichols & May** (OCM 2200)
30	37	2	**BING CROSBY** (WB) **Join Bing & Sing**
31	38	5	**PAUL ANKA** (ABC-Par) **Paul Anka Sings His Big 15** (ABC-323)
32	—	1	**RAY CHARLES** (Impulse) **Genius Plus Soul Equals Jazz** (A-2)
33	35	43	**SOUTH PACIFIC** (Victor) **Soundtrack** (LOC 1032)
34	—	1	**TERRY SNYDER** (Command) **Persuasive Percussion** (RS 33-808)
35	—	1	**BRENDA LEE** (Decca) **This Is Brenda Lee** (DL 4082)
36	—	1	**BROADWAY'S BEST** (Columbia) **Assorted Artists** (BZW 1)
37	34	5	**DO RE MI** (Victor) **Original Cast** (LOC 2002)
38	—	1	**FRANK SINATRA** (Capitol) **All the Way** (W 1538)
39	30	15	**ROGER WILLIAMS** (Kapp) **Temptation** (KL 1217)
40	—	1	**BOBBY RYDELL** (Cameo) **Rydell's Greatest Hits** (C 1009)

The HIT! OF THE WEEK
LE ROY HOLMES
And Orch.
Play
THE BILBAO SONG
K 12992
M-G-M Records

VARIETY (Mar. 1)
BEST BET
"SOLID SPINNING"
MISTER LONELINESS
GENE VINCENT
on Capitol Records
FAMOUS MUSIC CORPORATION

LES BROWN
And His Band of Renown
and the
DUKES OF DIXIELAND
Appearing at the
BOAT SHOW
McCormick Place, Chicago, Ill., March 24 Thru April 2
BOOKED EXCLUSIVELY BY
ASSOCIATED BOOKING CORPORATION
JOE GLASER, President
745 FIFTH AVE., NEW YORK 22, N. Y., PLAZA 9-4600
CHICAGO • MIAMI BEACH • HOLLYWOOD • LAS VEGAS • DALLAS • LONDON

LATEST RELEASE
GAMBLER'S GUITAR
by
VINNY LEE
#10189
ABC-PARAMOUNT

2 GREAT INSTRUMENTALS!
Theme from
HAND IN HAND
by DAVID CARROLL
MERCURY RECORDS #71790
M. WITMARK & SONS
BILBAO SONG
by LEROY HOLMES
M.G.M. RECORDS K12992
HARMS, INC.

WATCH THESE CLIMB!
(When You're Young And)
ONLY SEVENTEEN
Prediction—A HIT!
FRANK D'RONE on Mercury
IT'S SO WONDERFUL
Prediction—A HIT!
SYLIA SAYNT on Columbia
LET YOUR LIPS TELL ME
Prediction—A HIT!
JULIUS LaROSA on Kapp
B. F. WOOD MUSIC Co., Inc.
1619 Broadway, New York 19,
STANLEY MILLS, Prof. Mgr.

Mills HIT REMINDERS
CORRINA, CORRINA
Ray Peterson—Dunes
MOOD INDIGO
Floyd Cramer-RCA Victor
GIRL OF MY DREAMS
Marty DeRose-MGM
MILLS MUSIC, INC.
1619 Broadway New York 19

"THE GREATEST SHOWMAN IN THE PIANO PLAYING BUSINESS"

Now In Release—

LIBERACE
AT THE LONDON PALLADIUM

(Actually recorded May 14, 1960)

WITH THE LONDON PALLADIUM ORCHESTRA

Under The Direction of GORDON ROBINSON

The statement that Liberace's recent return to the London Palladium was a success would win a prize . . . if prizes were awarded for understatement.

The London press, who once upon a time cast a cold, if not hostile eye on the man they now call "Mr. Showmanship," reacted to his recent Palladium engagement in the warmest, most glowing superlatives. "He gave us all he's got . . . and he's got quite a lot," said one. "There is no stopping the applause . . ." "The greatest showman in the piano playing business . . ." "Smart, fast moving and satisfying entertainment . . ." "For sheer all-around talent and versatility I doubt very much if show business has produced a finer performer than Liberace."

And the Londoners, who jammed the famous auditorium to capacity night after night? . . . Traditional reserve notwithstanding, they flipped!

Here is Liberace, his exciting keyboard, and occasional vocal interpretations of a varied collection of well known melodies, performed in continuous sequence to the accompaniment of the London Palladium Orchestra, and recorded ON THE SPOT, at the London Palladium.

CORAL RECORDS

CRL 57346 (LP)
CRL 757346 (Stereo)

Cugat-Lane Stir Argentine Public Via Disputes With Agent, Others

Buenos Aires, March 21.

Xavier Cugat and Abbe Lane, who have been touring the provinces prior to opening at El Nacional Theatre here, can't be charged with failing to stir up interest in their Argentine engagements. Since arriving here about a month ago the Cugats became involved in a dispute with their agent, a fracas with a nitery owner and made a public apology to the latter's patrons for their failure to appear.

While recently in the resort city of Mar del Plata for stints at the Provincial Hotel and the Nogaro Theatre, the Cugats were also due to play Osvaldo Pujati's Maracaibo nitery. All three engagements were set by agent Pablo Williams. Pujati put up a $1,700 advance and claimed he spent another $750 on publicity.

But upon seeing the tiny Maracaibo, Cugat complained about its small stage. He said it could not hold its entire ensemble and it would be impossible to put on a good show. Nor did he like the price itself, having had the impression he was to appear at a country club.

Cugat communicated his displeasure to agent Williams in one of Mar del Plata's most public spots, the lobby of the Provincial Hotel in a wordy battle with he himself, brother Enrique, Miss Lane, Williams and Pujati all participating. Pujati protested that unless Cugat appeared at the Maracaibo he would take legal action and seize the bandleader's baggage.

When Cugat rejected the date as "impossible," Pujati demanded that he return the advance and appear at the Maracaibo in person to explain his failure to work there to the public. Cugat agreed. Accompanied by Miss Lane, he strode upon the Maracaibo stage around 1:20 a.m. to state why he could not perform. Pujati apparently recovered his advance.

Later, the Cugats left for bookings in Mendoza, Cordoba and Rosario, and, as the local saying goes: "la sangre no llego el rio" (the blood did not reach the river).

18-Yr.-Old Girls Could No Longer Get Martini Under Proposed Ill. Law

Chicago, March 21.

Spurred by a newspaper expose of teenage drinking in wealthy suburbs north of Chicago, the Illinois Senate Licensing and Miscellany Committee hurriedly approved a bill which, if passed, would make it illegal for taverns and package goods stores to sell beer or whisky to girls under 21. Under present laws in this state, girls 18 and over may be served in bars, but boys must be 21.

It's impossible to estimate at this point how much the proposed statute would affect cabaret business here, but it's clear that it would create an additional nuisance for business.

Despite failure in previous attempts to change the law, Sen. John Graham of north suburban Barrington paraded adamant representatives of the Women's Christian Temperance Union, Illinois Municipal League and Illinois Council of Churches armed with petitions bearing 120,000 names before an apparently foot-dragging committee. Upshot of the expose climate and anti-alcohol pressure was an 11 to 0 vote to release the bill to the Senate floor.

Girls who violate the law under Graham's bill could by fined $50 and jailed for one year. Owners of taverns and package goods stores caught selling to minors could get maximum fines of $1,000 and six months in jail.

Project Package Show With Rocky Marciano

Boston, March 21.

Booker Fred Petty, who handles ex-champ Rocky Marciano, is planning for a tour of Italy, France, England, Germany and Australia, with Marciano, acts and tooters in a package.

Both booker and fighter hail from the same home town of Brockton, Mass. Petty, whose Fred Petty Agency operates in Boston, is interviewing acts for the contemplated tour.

'Holiday on Ice' Cancels Congo

The touring African company of "Holiday on Ice" has been forced to abandon its playdate in Leopoldville, Congo, according to word received in the New York offices of the blades show. The U. S. State Dept. asked the company to postpone this stop until it's considered safe to work there. It's understood that protection couldn't be guaranteed the cast and equipment neither by U. N. troops nor from the Congolese.

The show had been playing Luanda, Angola, and was supposed to stay only two weeks. But with the unsettled conditions in Leopoldville, it extended its stand in Luanda. Unit will move on to Lagos, Nigeria, when it retrieves its equipment which it had shipped to Leopoldville. Lobito, also in Angola, will follow its Luanda date. There is a chance that the show will play Brazzaville, French Equatorial Africa, just outside Leopoldville. "Holiday" is touring under joint State Dept. and American National Theatre and Academy auspices.

Presently, "Holiday" has two editions touring in Europe. One is now in Copenhagen and the other in Amsterdam. Of course there's also the regular show which is playing American dates.

House Reviews

Folies Bergere, Paris

Paris, March 16.

Paul Derval presentation of musical revue, "Folies Cheries," in two acts (40 scenes) of Michel Gyarmathy. Staged by and costumes and sets of Gyarmathy; music, Henri Betti, J. P. Landreau, Fred Freed, G. Tabet, Pierre Larrieux, M. Glansberg; lyrics, Andre Hornez; choreography, Billy Petch; orchestrations and direction, Georges Alloo. With Lynda Gloria, Sherry Young, Silvana Blasi, Micheline Roine, Andre Vallon, Frederic Dard, Roger Stefani, Florin Luball & Asta Arisa, Arnaut, John & Arnaut, Marcellys (2), Olympiads (3), Folies Dancers (12), Folies Chorus Boys (8), Folies Nudes (12), Folies Mannequins (8), Jacqueline Brunard, Denise Dartus & Henri Barjac; $4.50 top.

After three years that old staple musical revue house, the Folies Bergere, comes up with a new show; and it should easily run for three more. The elegant costuming, and lack of it, the pace, brilliance in sets and general lavishness all combine to make this another fine entry in the classical envelope here.

One major change is the cutting out of all the oldtime suggestive skits and replacing them by production numbers. Fine stage wait vaude sketches also help.

Michel Gyarmathy again displays his inventiveness in the excellently conceived sets, costuming and the overall speed of the show. Zingy numbers are followed by slow or nude dance interludes and acts to open up again into well done production gambits.

The revue has the sumptuousness, vulgarized classical bits and general knowhow to give it a show biz "Gay Paree" aspect that easily holds the Folies renown and keeps it abreast of the fine shows at the Casino De Paris and the Lido.

Plenty of money must have gone into this scintillating affair. It begins with a rousing can-can with Roger Stefani shining in a loose-limbed terp interlude. Then comes a nude terping bit with neatly chassied Denise Dartus being manhandled by muscular Henri Barjac and Frederic Rey.

A series of expertly laid out and costumed tableaus skim through French history. These end with a gigantic jeweler's box spewing out a human necklace of the Folies Dancers, seconded by the Folies Chorus Boys, nudes and mannequins.

Lynda Gloria is a zesty Latino singer who does well in French and English songs and has a presence and projection to give cohesion to the cascading numbers. A limber bodied Yank terper, Sherry Young adds a sensuous series of vibrating dances to the proceedings. She scores in a lone number in which she couples a rubbery, suggestive movement with terp ingenuity.

An Italo segment comes next. It features a Roman orgy that's heightened by the lusty miming of sex-wild Queen Messaline by rowdy, good-humored Silvana Blasi whose smoldering songs and vulgar outgoing attitude also help. There's also a bright marriage ceremony to end part one in churchly surroundings and pealing bells, and no peeled belles in that one.

Come a human fountain, a Japanese section, a colorful turn-of the century number and a grand finale with girls coming down from the ceiling on platforms and the cast going around on a carousel.

Olympiads supply a measured gilded-bodied hand to hand act for big mitts. Marcellys do an inventive knockabout acro stint while Jacquine Brunard contributes an accordion bit with some well belted medleys.

Arnaut, John, & Arnaut do comic shenanigans while waltzing with violins wrapped around each other and playing them, or giving a take off on a trio of courting birds for big yocks.

Micheline Roine, Jacqueline Mar

(Continued on page 64)

SRO Wherever He Plays

JUST CONCLUDED 3 SMASH WEEKS PLAYBOY'S PENTHOUSE, CHICAGO

CURRENT, NEW FARM SUPPER CLUB PROVIDENCE, R. I., MONTH OF MARCH

RETURN ENGAGEMENT BLINSTRUB'S, BOSTON, MONTH OF JUNE 1961

THE CROWN ROOM, INDIANAPOLIS SEPT. 18, 1961, 3 WEEKS

"No one, not even a Danny Kaye or a Johnny Mathis can follow him."
GEORGE CLARKE, *Boston Daily Record.*

"Tip to talent scouts (and psychiatrists, too): Hypnotist Sam Vine." LEE MORTIMER, *New York Confidential.*

"Unbelievably great."
ALAN FRAZER, *Boston American.*

LIMITED BOOKINGS AVAILABLE

—SAM VINE—

The Hottest Act in Show Biz!

Mr Sam Vine
THE PLAYBOY CLUB
116 East Walton Street
Chicago 11, Illinois

February 13, 1961.

Dear Sam:

Congratulations! Your current engagement at The Playboy Club is breaking all records. Hypnotism makes a smart act for our room, as this booking proves. We intend to have you back again and again. Your act is tasteful, intelligent and very amusing.

Sincerely,
Victor Lownes, III
PLAYBOY MAGAZINE-THE PLAYBOY CLUB

VL/ad

WHAT THE CRITICS SAY

"Vine brings a fresh and hip approach to hypnotism." *VARIETY.*

"Hypnotist Sam Vine had the opening night audience (a lot of home builders) in a trance at the Playboy Club." MAGGIE DALY, *Chicago's American.*

"And that's the way Sam Vine moved into the big time at Blinstrub's in what must surely rank as the most impressive show of his burgeoning career . . . and in all of those in the roaring audience, Stanley Blinstrub was roaring the loudest." GEORGE CLARKE, *Boston Daily Record.*

Blinstrub's, Boston

Boston, Sept. 13.

Sam Vine, Ann Henry, Harrison & Kossi (2), Michael Gaylord Orch (8), $2.50 minimum.

Sam Vine, one of the most unusual acts in show biz, makes a terrific entry into the bigtime with his astounding hypno layout, in which he is producer, director, choreographer and sceneshifter, to kick off the official opening of Blinstrub's big 1,700-seater for the season. Stirring up plenty of business excitement opening night, of an unprecedented four-week stand, after skedded opening of Monday (12) was deferred by Hurricane Donna, Vine is proving the hottest ticket in town, and looks to rack up one of the biggest bonanzas in the big boite's history.

Vine comes on affably with smooth patter about hypnotism, giving it a bit of background. His monolog is crisp and nicely paced, and he's not plagued by trouble of getting volunteers, in fact he has to brush off repeaters who want to get into the act again. Forty responded to his call opening night; 11 of them femmes. Selecting 20, including six girls in a rapidfire test, Vine went to work evoking and hilarious amazement at the control he manifests over his subjects.

Gny, VARIETY.

FRED PETTY AGENCY 321 Tremont St., Boston, Mass. Tel. Liberty 2-2328

NOW IT'S THE PLAYBOY TIME

Rancho Vegas Pirated 'Nouvelle Eve,' Showman Charges in $1,000,000 Suit

Las Vegas, March 21.

Rene Bardy, show producer of Paris, filed a suit in Federal Court here Wednesday (15) seeking more than $1,000,000 in damages on the contention that the operators of El Rancho Vegas hotel pirated his show from him.

Bardy, owner of "La Nouvelle Eve" nitery in the Pigalle section of Paris, alleges unfair competition and breach of contract by El Rancho, which had a show bearing the name of his club two years ago.

Other defendants named are Beldon Katleman, owner of the hotel which burned down June 16, 1960; MCA Artists Ltd.; Roy Gerber, MCA veep in charge of the Las Vegas office; the Turret Corp., a show biz booking agency; Matt Gregory, head of the Turret firm, and Fred Haettel, local AGVA rep.

In a complaint prepared by attorney Morton Galane, Bardy contends that Katleman cancelled the show because of the absence of a dancer and vocalist. A later ruling was issued by AGVA that the cast would have to return to Europe unless its members accepted an offer from the hotel for a salary cut from $5,000 to $2,000 per week.

Bardy contends that part of his cast was used in the presentation of a later show at El Rancho with a similar title—"La Nue Eve"—and that the other defendants in the action agreed to the cancellation of the contract and subsequently deprived Bardy of his performers and scenery. He asserts that this contriving has "enriched" the hotel, but deprived him of a reasonable fee for his own show.

Bardy asks $137,237 as a reasonable fee for the lost income from his show; $250,000 for loss to the reputation of his show and reasonably prospective income; and $750,000 punitive damages.

Top Salesman

Honolulu, March 21.

Col. Tom Parker's talents are displaying another facet. Elvis Presley's manager-promoter-impresario says he's personally sold 75 tickets to the Presley U. S. S. Arizona war memorial benefit which will be staged at Pearl Harbor's big Bloch Arena Saturday (25). Price per ticket: $100.

Aside from 350 century-note seats, house will be scaled from $10 to $3, with a $50,000 gross indicated.

Tahoe Harrah's Rivals Vegas For Top Names

Lake Tahoe, March 21.

Tahoe Harrah's, northern Nevada's newest plush nitery, after its first year of operation has evolved as one of the nation's top talent buyers.

Sammy Davis Jr. just wrapped up a double frame for his Tahoe Harrah's debut, with Fred Waring following. Calibre of headliners is indicated by the sked for the next few months: April 7, Johnny Mathis; April 20, Louis Prima & Keely Smith; May 4, Eydie Gorme & Steve Lawrence; May 18, Jimmy Durante; June 8, Nat King Cole; and on July 6 Art Linkletter debuts his nitery act. Rest of the summer is filled out with such as Harry Belafonte, Kay Starr, George Burns, and Teresa Brewer. Club is also negotiating for a couple of other once-per-year power names.

Harrah's has been booking talent for about five years in its stage bars at Lake Tahoe and Reno, and in the old South Shore Room (directly opposite the location of the new club) at Tahoe, but the stable of top talent has been developed during the last two years. Russ Hall is entertainment director for both clubs. The new South Shore Room recently tried its first stage production with a successful three-week run of "Holiday in Japan," and an earlier booking of "Adventures on Ice."

Tahoe Harrah's lounge, which offers live entertainment on a 14-hour schedule, also books the better names: Ray Anthony, Mary Kaye Trio, Jerry Colonna, The Lancers, Martin Denny, Nick Lucas and Al Hirt. The show lounge at Harrah's in Reno (also a round-the-clock operation) books the same calibre lounge attractions.

Omaha's Ak-Sar-Ben Fills '61 Talent Slate; 4 Agencies Bag Shows

Omaha, March 21.

Ak-Sar-Ben, Omaha's civic org that emphasizes shows in selling its annual membership, last week wound up its talent-buying for 1961, with local Don Romeo Agency bagging three shows, and Hap Peebles of Wichita, Barnes & Carruthers and GAC-Hamid one apiece.

In addition to twofers to International Hockey League contests now under way, here's what the members (20,561 is this year's goal) will get for their $10 dues this season:

April 26-27—Hap Peebles' Grand Ole Opry Revue, with Homer & Jethro, Carl Smith, June, Helen and Maybelle Carter, the Plainsmen, Patsy Cline and Leon McAuliffe's Band.

May 8-9—Don Romeo show, with Les Elgart's Band, Jimmy Dean, Gloria DeHaven, Henny Youngman and one supporting act.

May 12-July 4—Horse races, with members receiving passes.

July 11-12—Don Romeo show, featuring Myron Floren, Al Kelly, Gretchen Wyler and supporting acts.

July 16—Omaha Symphony Orchestra concert.

July 23—Vincent Emmanuel Band concert.

July 24-26—Ernie Young circus-type revue from GAC-Hamid angled to kids, with Tippy & Cobina, Ladd Lyon, Natal, and Elkins Sisters starring. Omaha Pyrotechnic fireworks concludes show.

July 28-30—Twofers for annual Horse Show.

Aug. 12-13—Mid-America Music Assn.'s annual Festival.

Aug. 14-16—Barnes & Carruthers Revue, another kid attraction, with George Cal & Arlene, Rudy Docky's Dogs, Evy & Everto, Three Leggers, Jack Marshall, Kodell, Aigelite and 20-gal ... Flowoff will be fireworks by Theatle-Duffield.

Aug. 20—Concert by Strategic Air Command Band.

Aug. 21-23—Third kids show, this by Don Romeo, with the Three Stooges and other acts.

Aug. 25-27—Twofers for Omaha Symphony light opera production.

Sept. 9—Twofers for annual Square Dance Festival.

Sept. 22-Oct. 1—Twofers for annual Rodeo, this year starring Robert (Wagon Train) Horton, the riding Zerrges and trick riders.

Oct. 20-21—Annual Coronation and Ball, with Les Elgart's Band playing for the dance the second night.

BIGGEST VAUDE LOOP SINCE RKO

Chicago, March 21.

Coming up: the Playboy circuit.

Within the next 18 months counterparts of the highly successful Playboy Club in Chi (reputedly earning more in its first year of operation than parent Playboy Magazine) are slated to open in Miami, New York and Los Angeles, in that order. Franchises are also being set up in Baltimore, New Orleans, Pittsburgh, Detroit and St. Louis.

Prospective impact on the talent market is obvious: Chi operation employs seven vaude acts at a time, plus two musical units, spending an average $8,000 weekly for talent. The new clubs are intended to have the selfsame policy ("Disneyland for adults—with something going on all the time," as Playboy veep Vic Lownes 3d articulates it), which could possibly turn the Playboy into the biggest vaude circuit since the Keith-Orpheum and Loew palmiest days.

All of the clubs will be booked out of the Chi headquarters, chiefly by Lownes and Playboy International prexy Hugh Hefner. Execs plan to hold costs down by shaping acts into a unit here, then putting them on the Playboy circuit.

Gotham's $1,000,000 Club

According to Lownes, about $1,000,000 has been earmarked for construction of the Gotham club, which will be built from the ground up at 5 E. 59th St. It's skedded to open at the end of this year. Miami club should be unveiled within the next fortnight, and the L.A. operation is projected for late 1962.

Like the Chi prototype, all clubs will ask a $50 initiation fee from members. The Windy City Playboy, in its first year, enrolled 35,779 members, each of whom paid $50 for the privilege of buying drinks at $1.50 per.

House, a three story building with a split level entrance floor (it once housed the swank Cameo Club), has rooms dubbed Penthouse, Library, Living Room, etc. There is a closed circuit tv camera at the entrance which beams to members in the various rooms activity at the front door, as for instance who's arriving. Waitresses are sexy, but natch, and are clad in brief bunny costumes (Playboy's trademark).

Present bill, which is typical in

(Continued on page 66)

Bonn Restricts Russian Circus After Moscow Limits W. German Acts

Frankfurt, March 21.

The Moscow State Circus, which was slated to play throughout West Germany on its current tour of Europe, has been banned from about half of its German dates. West German circus owners and concert managers have demanded that the dates of the Moscow Circus be cancelled because West German artists have not been permitted to play in Russia.

The Russian Circus will now play only in Hamburg, Dortmund, Cologne and Stuttgart instead of in all major German cities where it was scheduled.

In recent months only two groups, the Hamburg Theatre ensemble of director-producer Gustav Gruendgens and Max Greger's dance orchestra, have been given permits to play in Russia. Moreover, the performances of both groups were restricted to only four cities—Moscow, Leningrad, Kiev and Smolensk.

As a reprisal for the treatment accorded the Hamburg Theatre unit and the Greger dance orch, the 13 German circus owners and concert managers have demanded in Bonn that the Moscow Circus be similarly restricted to just four cities.

Rock-Hil-Uris Corp. To Operate N.Y. Hilton

The proposed New York Hilton Hotel in the Rockefeller Center area will be built and equipped by a new corporation formed by Rockefeller Center Inc., the Hilton Hotels Corp. and Uris Buildings Corp. Known as Rock-Hil-Uris Corp., the concern has a 20-year agreement to operate the new 2,125-room edifice.

In a joint announcement last week, the participating firms disclosed that Joseph P. Binns, a Hilton Hotels v.p., has been named prez and chief exec officer of Rock-Hil-Uris Corp. Percy Uris, board chairman of Uris Buildings Corp., is a v.p. as is Laurence S. Rockefeller, board chairman of Rockefeller Center.

Demolition of buildings on the site has been in progress since January and excavation for the foundation is slated for next month, weather permitting. The structure is expected to be completed in January, 1963.

Carmel Quinn's Songs, Pipers, Clogs: A Folksy Irish Nite at Carnegie

By ROBERT J. LANDRY

The art of filling New York's Carnegie Hall with the sentimental descendants of immigrants has been practiced assiduously in recent decades by the recital impressari. There have been waves of Russians and Ukrainians from the suburbs, outpourings of Austrians, Yugoslavs, Italians, Spaniards, et al. As goes Sol Hurok, Andre Mertens, Luben Vichy and Felix Gerstman, so goes Carmel Quinn. Except that she is rather more unique in being an Irish impresario who stars herself.

Saint Patrick's Day evening is the natural occasion for Miss Quinn's occupancy (sixth year running of Carnegie at $3.50 top. A native of Dublin who acquired her vocal know-how there and in London and her American buildup with Godfrey on the air, Miss Quinn is a lot more than just a television-created personality with an on-and-off brogue. She demonstrated last Friday (17) that she is an entertainer of authority—though it's safe to say an all-Irish audience was hardly likely to resist what she, and her colleagues, were dispensing.

The point is that Miss Quinn, a standard turn in the smart cafes, is more than a singer. She can belt them out with a hearty style and excellent diction. But her trouper qualities show in the easy chatter which arises in Carnegie to the size of a close-up. She has theatrical savvy—goes just far enough with the Irishisms. She throws in a few anecdotes with the air of having been reminded of them on the spur of the moment. There are telling homefolksy touches, like a

(Continued on page 66)

Dishes to Riches

Honolulu, March 21.

Norman Hondo, manager of the Maui Palms Hotel, heads a syndicate that has purchased Lyle C. Guslander's 51% interest in the Maui island resort. Hondo started as a dishwasher at the hotel when Guslander opened it in 1954.

Guslander will concentrate on his Kauai and Hawaii island resort properties.

Indie Agents Also Bitter Over Paar, Sullivan Situation

The Ed Sullivan-Jack Paar dispute has given the indie agent a chance to take off on both of the beleaguered parties. Both were flayed for virtually refusing to buy from those not allied with the big and prosperous offices. "We can't even get near them," seems to be the universal cry among the indies.

A pair of them said, "We used to have a chance with them at the beginning. We needed each other, but they needed us more than we did. They auditioned for talent, and sometimes went around to theatres and cafes, or at least they sent somebody to look at acts based on the recommendation of the small offices.

"Lately, it's difficult to get near any of the buyers for the top variety shows in tv. Virtually everything that comes on is from the big offices, unless some particular angle is involved." In all fairness, it was pointed out, Sullivan still goes around to look at acts whenever possible, but it's hard to get to him when he's buying.

Peculiarly enough, it was noted, the indies have supplied Paar with the talent that has remained with him for years. Included are the Martin Goodman office which provided him with Hugh Downs; Barron Polan, which booked Genevieve with him originally and Jonathan Winters who also came from the Goodman office.

The indies feel that their failure to get near these topliners when they're signing contracts has lost them a lot of clients. The majors, MCA, William Morris and General Artists Corp., have been able to snag a lot of acts merely on the basis of being more effective in television.

Swe-Danes Trio Losing Singer Alice Babs in Fall

Stockholm, March 21.

The Swe-Danes trio, a top harmony group in Scandinavia, will break up next fall when Swedish singer Alice Babs withdraws to become a housewife. Formed less than two years ago, the unit also include Danes Ulrick Neuman and Svend Asmussen.

Trio toured the U.S. last fall and are slated for tv dates in England next month. In explaining her withdrawal, Miss Babs said "I am happy about the success we have had, but my children are at an age when I am needed at home." Neuman and Asmussen are uncertain whether they'll try to form a similar group.

HONOLULU NITERY SWITCH

Honolulu, March 21.

Spencecliff chain is taking over operations of Woody's International restaurant-nitery, in the International Market Place from Dwight Woodworth, who'll continue to run his midtown restaurant.

The Waikiki nitery will acquire a new name after renovations are completed.

Shurr Agency Lifted His 'Little Revue,' Ben Bagley Claims in $15,000 Suit

Agents Louis Shurr and Lester Shurr have been named defendants in a $15,000 damage suit brought in N.Y. Supreme Court by producer Ben Bagley. Action charges the defendants with pirating Bagley's "Little Revue," illegally using his name and harming his reputation by producing an inferior revue.

Bagley, according to the complaint, conceived and produced the "Little Revue" during September, 1960. Lester Shurr booked the revue into the Bostonian Hotel, Boston, where it received "excellent notices." Same show played the Crystal Palace, St. Louis, in November, 1960, to critical acclaim.

But after the St. Louis date, Bagley asserted, Lester Shurr refused to give him details of an offer by the Statler Hilton in Dallas for a two-week booking. Instead, he charged, Lester Shurr commenced making plans for the Texas engagement "as if he were the producer and had a right and interest in the plaintiff's revue."

Although Bagley demanded the Shurrs cease taking over his revue, the complaint states, they nevertheless went ahead in appropriating material and informing the trade that they were the producers of the "Little Revue." All these claims, caused considerable confusion among agents, performers and authors. The overall effect, it's contended, was unfair competition.

Bagley, who seeks an immediate trial, also wants a permanent injunction restraining the Shurrs from using "The Little Revue" tag or his own name in any connection. In addition, he asks an accounting of all profits arising from their alleged unfair competition.

He charged that the defendants' production at the Dallas Statler Hilton was so far below the artistic standards of his own revue that a prospective 20-week booking on the Hilton chain failed to materialize. This, he maintains, through papers filed by attorney Henry Caron, caused him "great and irreparable" injury.

Vaude, Cafe Dates

New York

John Wrenn of the Tivoli Circuit, Australia, will remain at the Pierre Hotel, N.Y., until tomorrow (Thurs.) . . . **Dee Anthony** and **Jerry Katz** voted into membership of the Conference of Personal Managers East . . . **Sonny Aron** shifted from MCA to Durgon & Katz . . . . **Stan Scottland** of General Artists Corp., and wife Nanette, cruised off to Nassau Friday (17) . . . . **Larry Gengo**, MCA, back at his desk after a Canadian booking trip . . . . One of the largest turnouts for an agent expected at the Sam Berger (Berger, Ross & Steinman) testimonial by the City of Hope next Sunday (26) at the Hotel Waldrof-Astoria's Grand Ballroom.

Joey Bishop signed for a February date next year for the Copacabana . . . . **Earl Grant** moves to Basin St. East in November . . . . **Edgar Bergen** slated for Hillsdale (Mich.) Fair, April 28 . . . . **Fisher & Marks** go to the Mardi Gras, Baltimore, April 15 . . . . **Boots McKenna** Line booked for the Night & Day, Rio de Janeiro, April 17 . . . . **Micki Marlo, Billy Falbo** and **Mann Bros.** slated for the international, March 29 . . . . **Morty Gunty** goes to the Elegante, Brooklyn, April 18 . . . . **Frances Faye** pacted for an August date at the Pigalle, London.

Chicago

Ice Capades opens 16-day stand at the Chicago Stadium April 1 . . . **Bob Newhart** plays a concert date at Veterans Memorial, Columbus, April 6 . . . **Chubby Checker** headlines current bill at the Regal Theatre. Also on program are **Drifters, Redd Foxx, Blue Notes** and **Jimmy Charles** . . . **Jerry Mathers** ("Leave It To Beaver") is setting fair dates in the midwest for this summer . . . **Sir Judson Smith** set for Muehlebach Hotel, Kansas City, May 1 for four weeks . . . **Diane Gayle & Streamliners** into La Rue's, Indianapolis, June 26, for three weeks . . . **Elkins Sisters** skedded for Ed Sullivan Show April 3.

Dallas

Riviera Club, new privatery, opened with singing 88'er **Mark Carroll**, backed by **Dee & Willie Barton** on drums and bass . . . **Patsy Shaw**, comedienne, at King's Club for two weeks . . . "Split Level," new revue, opens March 25 at the Tree Club . . . **Louis Armstrong** inked for May 3 State Fair Music Hall date by Mrs. Iva D. Nichols . . . **Johnny Bachemin's** "Point Blank 1961" revue into Angelo's, Omaha, April 3, for two frames . . . "Pursuit of Happiness," new **Jerry Segal** revue with an eight member cast, due Thursday (23) for an indefinite run . . . Statler-Hilton's revised setup has **Liza & Tom Tucker**, March 23-29; **Helene & Howard**, March 30-April 5; **Lois & Ray Hughes**, April 6-12; **Rowan & Martin**, April 13-26; **Jane Morgan**, April 27-May 10 and **Nelson Eddy & Gale Sherwood**, May 11-24. **Rich Bono's** band holds at the Empire Room . . . **Marie Bernard** at Earl's, new privatery, for two weeks.

Hollywood

Georgia Gibbs booked into Cocoanut Grove April 1 with comic **Bob Melvin** . . . **Pat Suzuki** into Chi-Chi, Palm Springs, March 23 . . . **George Shearing Quintet** and **Earl Grant** open at Crescendo tomorrow . . . **Lorraine Barry** joins **Ben Di Tosti** group at Agua Caliene . . . **Glenn Billingsley** opened new Santa Monica Outrigger, with **Hutch Sabiston** resident manager . . . **Dagmar** held over at Slate Bros. . . . **Martin Denny** tees off four-week stand tonight at Sands Hotel, Las Vegas . . . **Al Hirt** steps into Cloister March 30 with **Mae Williams**, on her first Coast stand in four years.

Pittsburgh

Easter Monday will end the traditional dog days in Pitt cafes . . . April 3 will see **Nelson Eddy & Gale Sherwood** in for two frames at the Horizon Room . . . **Mills Bros.** in for two at Holiday House . . . **Vagabonds** current there with **Maria Neglia** . . . **The Dukes of Dixieland** come into the Holiday House on April 17 for two followed by a brace for both the **Four Lads** and **Paul Anka** . . . **Muggsy Spanier** comes back to the Riverboat Room at the Penn Sheraton for a run on April . . . **Bobby Hackett** is current there to be followed by **Jack Purcell**, a local group, for Holy Week.

Philadelphia

Roster for the Red Hill Inn slates **Buddy Rich**, March 24-26 . . . **Joe Williams**, April 7-9; **Slide Hampton**, April 14-16; **Cal Tjades**, April 2-23 . . . the **Tommy Dorsey** band, **Lee Castle** conducting, plays Sunnybrook, March 25 . . . **Bobby Peterson** booked into the Showboat, next month: **Gene Ammons, Sonny Stitt**, April 7-12; **Aretha Franklin**, April 24-29; **Gloria Lynne**, May 1-6; **Fats Domino**, May 8-13; **Bess McCann**, May 15-20; **Chris Coleman**, May 22-7; **Miles Davis**, May 29-June 3 . . . **The Satellites** has returned to the Fremont Hotel, in Vegas, their seventh playing date at the spot in the last five years . . . A special benefit matinee will be held at Pep's, March 24, for **Lem Winchester's** widow and kids. Local musicians have volunteered their services.

Reno-Tahoe

Art Linkletter firmed for a July 6-19 booking at Tahoe Harrah's . . . **Billy Williams, Ford & Reynolds** and **Arthur Walsh** head new Riverside Hotel show March 30 . . . **King's IV** set to open at the Sands in Las Vegas, May 17 . . . **Signatures** doing okay biz at Mapes Lounge . . . **Characters** in reprise at Harolds Club with **Rusty Draper** headlining . . . **Frank Yankovic** makes his Reno debut at the Holiday April 13 . . . **George Rock** Sextet to Reno Harrah's April 3 for four weeks . . . **Andrini Bros.** in playback at Wagon Wheel, Tahoe, with **Frank Fanelli** as new member on the vocals . . . **Reno Harrah's** converting stage bar into theatre-lounge.

House Reviews

Continued from page 62

Folies Bergere

cy and Andre Vallon do acceptable singing and em-and-femceeing.

This new Folies Bergere program is up to standard and even has a dash of balletics with Florin Luball and Asta Arisa.

Terping is generally friskier and more regulated than usual, and the exciting set perspectives, meccano effects, nudes and costumes keep the renown of this world famed tourist mecca intact. Nothing much new, but who wants to rewrite a hit? *Mosk.*

Music Hall, N.Y.

"Glory of Easter" production with Gladys Kriese, choral ensemble, symphony orch under Raymond Paige; "Spring Bouquet" production with Mona Elson, John Lankston, Bill Drew, Rassos (2), Alegria Bros. (3), Corps de Ballet with Helen Wood, Rockettes, Choraleers; "The Absent-Minded Professor" (BV), reviewed in VARIETY *Feb. 22, 1961.*

Radio City Music Hall's Easter show has now become as much a part of the New York spring scene as the St. Patrick's Day parade and the circus. Now moving into its third decade, the "Glory of Easter" still registers as impressive spectacle with its imitative cathedral atmosphere and its massed formations to the music of "Kamenoi Ostrow." As the longest-running perennial production in this showcase, it remains a surefire tourist attraction.

The rest of the layout also exploits the standard ingredients for Music Hall shows with an elaborately staged routine by the corps de ballet in which Helen Wood is spotlighted as the soloist. There's also some fancy hoofing by the high-kicking Rockettes, the surefire trademark of this house's stage shows.

Two excellent outside specialty acts have been found in The Rassos and the Alegria Bros. The Rassos score with an acrobatic cycling turn, working on top of a high platform on which they do their difficult balancing stunts. The Alegria Bros. are a standout juggling team, combining comedy byplay with a snappily-paced and razor sharp series of bits with Indian pins, hoops and balls. It rates powerful mitting.

Some pleasing tap dancing is contributed by Bill Drew who works briefly in one small corner of the stage. Mona Elson and John Lankston do a cute workover of "Don't Look at Me That Way" in a frog getup. With Gladys Kriese as soloist, the choraleers dish up an excellent medley of standards, including "With a Song in My Heart," "You Are Love" and "Love Is Sweeping the Country."

The finale, with the whole company, is another production spectacular, utilizing the elevator stage for the spring bouquet effect. *Herm.*

HAWAII CT. RULES OUT 'BINGO TYPE' GAMES

Honolulu, March 21.

"Fascination" and allied "bingo type" games are illegal, State Supreme Court has just ruled in a decision that may be appealed all the way to the U.S. Supreme Court.

Attorney for a local "Fascination" parlor contended that if presumed "element of chance" games violate the law, then golf and bowling tournaments, track and swimming meets, etc., are equally illegal. Justices, in unanimous decision, called that argument a "patent absurdity."

BOSTON SMASH HIT
THE GLAMOROUS NEW HOTEL
AVERY
Show folks are raving about the all new Hotel Avery. All new, large, beautifully furnished de-luxe rooms with private bath, television & radio. Air conditioning.
AVERY & WASHINGTON STS.

BILLY GLASON'S FUN-MASTER
PROFESSIONAL COMEDY MATERIAL
for all Theatricals
"We Service the Stars"
Patronize a Professional
35 Gag Files for $15. Plus $1.00 Postage
Foreign: 35 for $25
● 3 Parody Books, Per Bk. $10 ●
● 4 Blackout Books, Per Bk. $25 ●
● Minstrel Budget . . . $25 ●
How to Master the Ceremonies $3 per Copy
No C.O.D's "Always Open"
BILLY GLASON
200 W. 54th St., N.Y.C., 19 CO 5-1316
(WE TEACH EMCEEING and COMEDY)
(Let a Real Professional Train You)

"The Refreshingly Different Comedian"

LARRY WILDE
Currently
STEUBEN'S
BOSTON, MASS.
Pers. Mgt.: BILL FOSTER
1697 Broadway, N.Y. JUdson 2-3326

TIGER CUB or CUBS WANTED
Will Rent or Buy
Also WANTED:
WELL PROPORTIONED GIRL
Unafraid of tame tiger or cubs for swimming tank act and promotional work.
Call or write: BILL GANDALL
225 West 12 St., New York, N. Y.
WAtkins 9-1655

YVONNE MORAY
TOP HAT CLUB
WINDSOR, CANADA
ASSOCIATED BOOKING CORP.
JOE GLASER, Pres.

GAY'S GAGS
Topical gags, original one-liners, jokes. Published Monthly. Subscription $12 per year. Sample Copy $2. 6 back issues $4; 12 back issues $7; 24 back issues $12. Send checks, money-orders to EDDIE GAY, 242 West 72nd St., New York 23, N. Y.

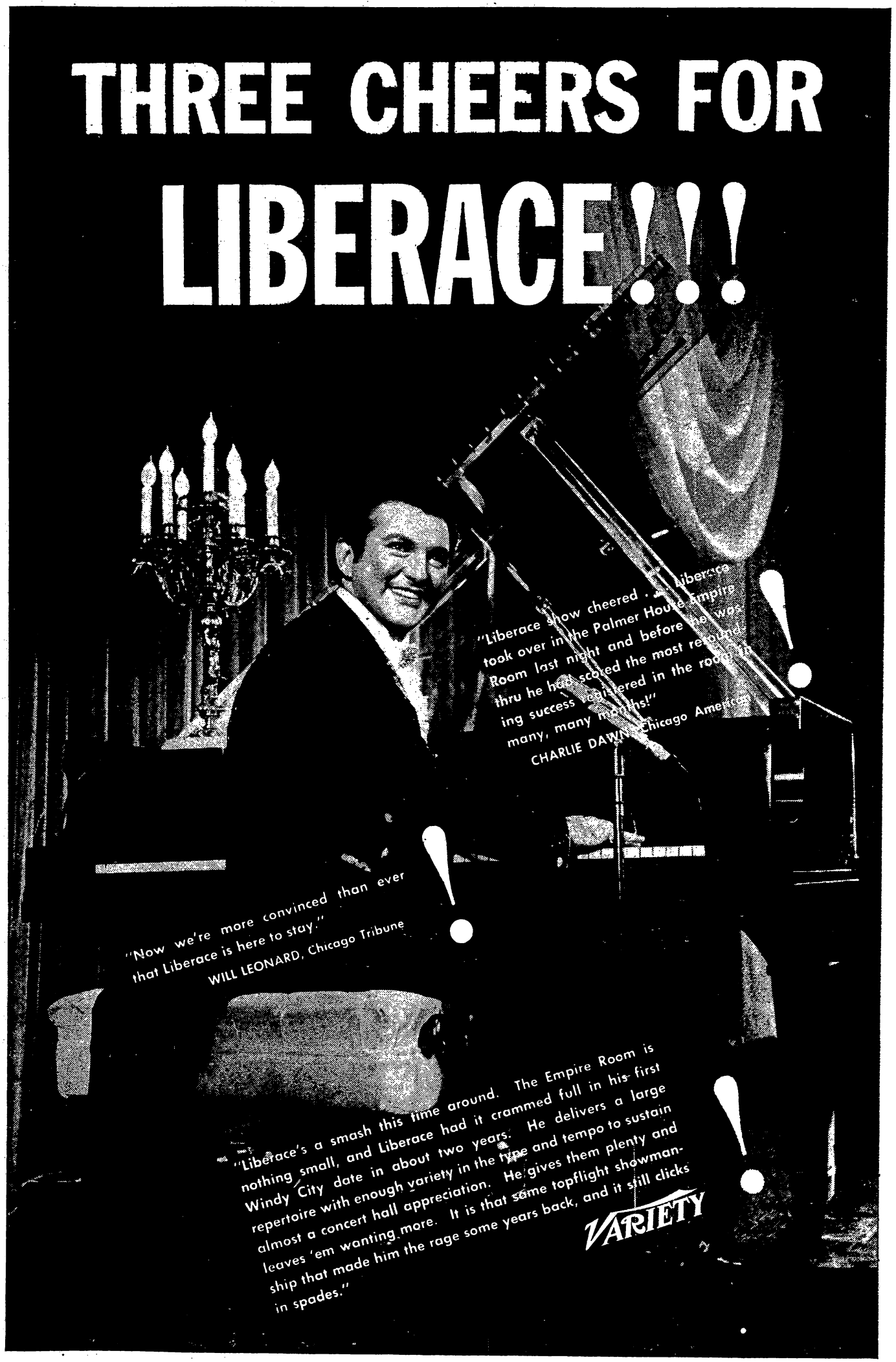
BURNS AND CARLIN

Currently	Racquet Club, Dayton	Return Date
Mar. 30 - Apr. 20	Playboy Club, Chicago	Return Date
Apr. 24-30	Storyville, Boston	Return Date
May 1-7	Casino Royal, Washington	
May 8-28	Crystal Palace, St. Louis	

ERA Records Murray Becker, Manager GAC

JACKIE MASON
"An exciting personality and comic, Jackie Mason fills the bill on all counts . . . He just happens to be a very funny guy."
HARVEY KARMAN, Hollywood Reporter

Currently, hungry i, SAN FRANCISCO
Opening March 25th EDEN ROC, Miami Beach
NEXT: CRESCENDO, L. A. — COPACABANA, N. Y.
Guest Starring May 3rd: PERRY COMO SHOW, NBC-TV
Columbia ALBUM Soon to Be Released: "JACKIE MASON at the hungry i"
Personal Manager, BOB CHARTOFF, 157 West 57 Street, New York, N. Y.


THREE CHEERS FOR
LIBERACE!!!
"Liberace show cheered . . . Liberace took over in the Palmer House Empire Room last night and before he was thru he had scored the most resounding success registered in the room in many, many months!"
CHARLIE DAWN, Chicago American
"Now we're more convinced than ever that Liberace is here to stay."
WILL LEONARD, Chicago Tribune
"Liberace's a smash this time around. The Empire Room is nothing small, and Liberace had it crammed full in his first Windy City date in about two years. He delivers a large repertoire with enough variety in the tune and tempo to sustain almost a concert hall appreciation. He gives them plenty and leaves 'em wanting more. It is that same topflight showmanship that made him the rage some years back, and it still clicks in spades."
VARIETY

Irish Nite at Carnegie

Continued from page 63

song in German for her baby-sitter in Leonia, N. J., where she is Mrs. Bill Fuller, wife of the showman who operates Irish ballrooms in N. Y. and Chicago. Later, after spotlighting Sam Levenson in a box, there was a song in Hebrew. And then, too, she sang in Gaelic, the national tongue of ancient Ireland, to the heart-ponging of her audience.

Miss Quinn's performance is keystone and arch for the St. Paddy's celebration, though she has Joe Feeney, from the Lawrence Welk program, as made star and insurance policy. Feeney has the classic, flutey, boyish, porcelain-brittle voice of the Irish tenor in the tradition of John McCormack and Morton Downey. His every number provoked tumult. He was clan chief of the Hibernians for the night, but not the less authentically powerhouse because his repertory was so welcome. His range could be imagined ahead of time—and sure enough out came "Hello, Patsy Fagan," "I Hear You Calling Me," "Macushla," "My Wild Irish Rose" and the rest of the litany for March 17 among the immigrants, but not in Dublin where the day is soberly observed, accent on the adverb.

One flaw in the Carnegie performance was the microphone setup. Putting aside the fundamental question of whether Miss Quinn and Feeney, children of the studios, needed miking or could make it on their own lungs, if they chose, the volume seemed on the blast side, especially with Feeney.

The economic arrangements of these annual Irish rallies of Miss Quinn's are not known. She spoke of working for nothing and joked whether that fact would upset Ed Sullivan. There is reference to unnamed Irish charities getting the proceeds. A boon was conferred on the occasion by the presence, from Dublin, of the Emerald Girl Pipers Band, apparently deadheaded by Rheingold Beer, which brought the group of 17 over. A brisk bunch with kilts, skirls and drums, they paraded down the aisles to the stage, offered a small concert, then paraded out again.

Essentially the program was borne on the shoulders of Miss Quinn, Finney and a six-man musical combo, presumably pickup, of which the pianist was a power of strength where the rehearsal beforehand had been slight. With the musicians was Paddy Noonan, accordionist at the Irish Ballroom upstairs over N. Y. City Center. He enchanted the masses with a medley from, naturally, Erin. Two beguiling, though amateur, groups of teenagers performed reels and clogs, the Butler Irish Dancers of Toronto, and the McErlean Junior Dancers, presumably local.

The audience, whose penchant for green as a color for scarfs and blue as a color for eyes must be remarked, was sober, eager, polite, and in an obvious state of euphoria. They were in from all the boroughs and suburbs, their children along in considerable numbers.

Of the sobriety of the "decent middle class" audience there was no shadow of a doubt but that political sensitivities are still potent was evident when Miss Quinn sang, on request of an elderly gentleman, a song of the troubles with the British. Something about the lyrics, or a neighbor's comment, had one grown-up gassoon with his jacket off in a twinkling, offering bout in the aisle. A cop came down and reasoned him back into his seat and jacket while Miss Quinn all the while attended to her lyrics, not missing one or considering it unusual at all that there should be temperament in an Irish audience.

ATTRACTIONS THAT MEAN BUSINESS

Mickey SHAUGHNESSY
Screen Comedy Star
Currently, Show Bar, Boston

BRIAN HYLAND
"Itsy Bitsy Bikini"
Now Headlining in Japan

The SKYLINERS
Harmony Singing Stars

DUKE HAZLETT
Dynamic Song Personality

DAVE "Baby" CORTEZ
and His
"Happy Organ" Trio

The FIREBALLS
Versatile Instrumentalists

The STRINGALONGS
"Wheels"
New Recording Hit

JOAN PROCTOR
(RCA Victor)
Formerly with "Rep Caps"

Write — Wire — Phone

JOLLY JOYCE AGENCY
New York City
234 West 48th Street
PLaza 7-1786 Circle 6-8800

Philadelphia
1001 Chestnut Street
WAlnut 2-4677

Hotelman's 768G Estate

Honolulu, March 21.

The late Jerome (Jerry) Zucker, nitery and hotel operator who died a year ago, left an estate valued at $768,000, court records show.

Zucker owned a downtown nitery and the Niumalu Hotel in Waikiki, subsequently selling the latter to Henry J. Kaiser as the nucleus of the Hawaiian Village hotel.

Mr. & Mrs. Kick

Dallas, March 21.

The Statler Hilton Hotel here snapped up three husband-and-wife teams for one-week dates at the Empire Room.

They include Tom & Betty Tucker, March 23; Helene & Howard, March 29; and Lois & Ray Hughes, April 6.

Brendan Behan

Continued from page 2

if he didn't keep his commitment there, but who now only hopes that Behan will pick up that date. He ultimately made his way to the front of the house and tried to straighten out the sequence of copious notes he had prepared. Behan, as a performer, is an amateur. In many spots, it was hard to understand his language. He insulted some of the more prominent citizens of New York, made fleeting references to a few prominents, and got yocks with some imaginary adventures at the YMHA. The misbehaving mike was dubbed a product of KKK.

It was hard to wade through his rich brogue, but it was evident he has the feel of a poet. There is a lilt to his voice, a rhythm to his speech and simultaneous contempt and affection for his auditors. He revealed everything and yet very little to the audience, but he did regale them very much in the manner of a visiting leprechaun undertaking to tell of the secular world in which he finds himself.

Behan sang three songs. The first, in his native Gaelic, had the feel of lyricism and folk music. The others were in a comedy vein and effective. Most of his lines were read from notes.
as audiences were concerned. Most of his lines were read from notes.

Gordon & Jacoby fortified themselves well. Apparently, they had misgivings about Behan's arrival. Shelley Berman and Orson Bean showed up—just in case, so that the overflow crowd wouldn't be disappointed. There were newspapermen from New York, the wire services, and from Canada. He gave all an interview after his show. Some reporters tried to goad him into making statements about the New York Irish who wouldn't permit him in the line of march on the St. Patrick's Day parade. He showed the skill of a diplomat in this direction. He made some statements to satisfy those papers which wouldn't print anything derogatory to the Irish, at least on March 17, and for the others quoted language so violent and colorful that they couldn't print it. All sides seemed satisfied and happy, but to try to get the sense of the interview would be like trying to gather up a cloud while wearing boxing gloves.

Maybe for American audiences he should learn the language, as spoken by natives, but his sense of poetry would be gone. His talents as a writer are, at this point, far superior to his gifts as a performer. But it was evident to the auditors that here is a unique individual, conforming to no special mould, beholden to nobody, his own master and his own man. The sight and sounds of Behan are a little overwhelming, even if his language isn't completely understood.

Jose

Now It's The Playboy Time

Continued from page 63

$8,000 weekly nut and type of acts (avant-gardish comics and modern jazz singers and combos), include Bill Henderson, Cindy & Lindy, Clancy Bros. & Tom Makem, and John Gary plus two jazz units.

Since the Playboy clubs will use so many vaude acts (126 separate acts are booked for Chi for the rest of this year), Lownes aims to utilize the circuit as a launching pad for new discoveries, such as sepia standupper Dick Gregory, being touted as the first Negro comic to break into national prominence and the prime white niteries.

"Disneyland" concept at the Chi club has the entire bill starting in the third floor Penthouse, the club's prime showcase, then filtering down, one or more acts at a time, to the Library on the second level. Musical singles or units may end their itineraries in the first floor Living Room, although the latter room often has a standing act.

Fancy Grosses

Playboy, heady with success, is not reluctant to reveal its dollar progress. Chi club grossed $169,670 in February, traditionally a quiet four weeks. And, if liquor tabs are any measure of the profit factor, $114,643 of the total was for booze. Gross take in the last four months was about $430,000.

While Associated Booking Corp. is currently the prime supplier of talent to the Chi Playboy Club, other agents are getting hep to the club's healthy appetite for acts and its implication for the future. As a result of this growing awareness, Lownes and Hefner are getting the preferred treatment from the agencies and many of the concessions in price and dates that go with it.

Incidentally, on the heels of Dick Gregory's click there, Playboy club has inked other Negro comics for future dates. Slappy White and Nipsey Russell are definitely on tap, with Redd Foxx and George Kirby under consideration.

Robert Moses

Continued from page 2

advertise their product. They charge the cost to advertising.

There will be ample space in the Meadow Lake area of the Fair for a limited, well designed, carefully organized and controlled, amusement section which will avail itself of the best resources of show business. We look forward to an outstanding attraction in the Amphitheatre and to other attractions along the Meadow Lake which, along with dramatic rides and other amusement features in the Industrial area, will afford visitors to the Fair ample opportunities for wholesome fun.

We shall not, on the other hand, have a blatant, crude, cheap, mechanical oldfashioned midway at the World's Fair with the accompanying comeon stuff, barkers, shills, etc. We welcome appropriate amusement enterprises. At this moment we are giving several such proposals friendly consideration.

We look forward therefore to the full participation of the best of show business in the World's Fair.

Sincerely,
Robert Moses,
(President, N.Y. World's Fair).

CONTINENTAL ECCENTRICS
LOLO AND LITA
FUNNY • DIFFERENT
SMART • INIMITABLE
PARIS Eddy Marquesi 11 Rue Chateaubriand.
MADRID Rafael Cortes Ave. Jose Antonio 68.
U.S.A. 719 8th Ave., New York 36, N.Y. Circle 7-2198.

"THE COMEDIAN"
The Only Real Monthly PROFESSIONAL GAG SERVICE
THE LATEST — THE GREATEST — THE MOST-UP-TO-DATEST
Now in its 126th issue, containing stories, one-liners, poemettes, song titles, hecklers, audience stuff, monologs, parodies, double gags, bits, ideas, intros, impressions and impersonations, political, interruptions Thoughts of the Day, Humorous Views of the News, Vignettes, etc.
$25 YR.—SINGLE ISSUES $3
Foreign
$35 YR.—SINGLE ISSUES $4
NO C.O.D.'s
BILLY GLASON, 200 W. 54th St. New York City 19, CO. 5-1316

B & B COSTUMES
Gowns and Costumes
INDIVIDUALLY DESIGNED MADE TO ORDER
110 W. 44th St., N. Y. CI 5-4060

COMEDY PARTNER
for young (18 yr.) comic must be able to create.
RON SAVAGE
6741 Crittenden Street
Philadelphia 19, Pa. GE 8-4888

Twelfth Week on Tour "HARLEM GLOBETROTTERS"
CAB CALLOWAY
Current CORAL Release
I'LL FOLLOW YOU b/w DANCING MAN
Variety (Jan. 11) RAVE
Management BILL MITTLER, 1619 Broadway, New York

JACKIE MASON

At the COPACABANA, New York:
"A Hit in the big time . . . Mason has a lot of funny stuff . . . he's a fresh voice and a fresh viewpoint."
Jose, VARIETY

Currently,
hungry i, SAN FRANCISCO

Opening March 25th
EDEN ROC, Miami Beach

NEXT: CRESCENDO, L. A. — COPACABANA, N. Y.

Guest Starring May 3rd: PERRY COMO SHOW, NBC-TV
Columbia ALBUM Soon to Be Released: "JACKIE MASON at the hungry i"
Personal Manager: BOB CHARTOFF, 157 West 57 Street, New York, N. Y.
GAC

New Acts

STEVE ALLEN & JAYNE MEADOWS
Comedy, Songs
65 Mins.
Flamingo, Las Vegas

The versatile Steve Allen makes his nitery debut in a dandy omnibus act which is certain to have something for any taste in entertainment. Accent is on songs and comedy, with the beautiful, talented Jayne Meadows registering a solid click in the glamor department. She is gorgeously gowned, and is sure to be a topic of conversation for the femmes who see her here during the next four weeks. Both Miss Meadows and Allen are pleasingly effective with the vocals, individually and on duets.

Allen, a master ad-libber, gets yecks with his gimmick of answering written questions from the audience, and his "Dr. Kenneth Greengrass" character is another big laugh-pulling feature. At the 88, Allen demonstrates fondness and understanding of unfettered jazz; he also tallies handily with comedy songs, and gets brisk mitt action with his medley of some of the songs he's cleffed, which include "South Rampart Street Parade," "Picnic," "Pretend You Don't See Her" and "This Could Be The Start of Something Big." For this new act, he wrote a very funny piece of special material for Miss Meadows, called "Mantan, Miltown, and Metrecal."

Belle Montrese, Allen's mother, almost steals the show with an hilarious bit of stumbling dialog done with the star as her partner. It's the identical act known 45 years ago as Montrose & Allen.

Gabe Dell as "Count Dracula" is featured in the finale, a happy spoof of the movie if done as a musical. Donn Trenner conducts the Nat Brandwynne orch (12) with the proper verve, the imaginative choreography, featuring the Flamingoettes (14) and the fine voice of Don Kirk, is by Tom Hansen. Jerry Franks supervised the production, which runs through April 12. *Duke.*

THE GRACE NOTES (3)
Songs, Dancing
25 Mins.
Frontier Room, Vancouver, Wash.

Albeit the act has been together for nearly a year, it's never been recorded under New Acts. The Grace Notes are bright, fresh, and enthusiastic singers ready for the big time. Trio of lookers work hard and are top salesladies without any gimmicks. Ginny Gagnon, Lee Thornberry (Miss Alabama '58), and Genette Lane combine showmanship and fine voices for a solid 25-minute turn.

Girls score with solo chirping and blend their voices well. Best bets are "You Ought To Have A Wife" and "Too Darn Hot." They start fast and keep the customers off their mitts all the way. Finale with breakaway gowns revealing nifty chasis and demonstrate some terping ability. Dynamic Grace Notes are right for any situation. *Feve.*

ROLF HARRIS
Songs and Comedy
45 Mins.
Arctic Club, Vancouver, B. C.

Bearded young Australian Rolf Harris is composer-singer of the No. 1 Aussie hit parade tune, "Tie Me Kangaroo Down, Sport," and his current Vancouver stand marks his first North American engagement. Fresh off his arrival in this city on maiden world voyage of liner Oriana, Harris was booked into the Arctic Club on a one-week trial and played two shows nightly to capacity biz that developed very quickly via word of mouth, local tv exposure and newspaper publicity.

First extended two weeks on strength of turnaway business, then a further four weeks to the end of March. Harris' original plan to move on to San Francisco has been deferred to satisfy cash customers who dig him and keep coming back for more.

Harris opens with "Tie Me Down" theme, catchy calypso-style song that earned him a gold record Down Under on a Columbia (EMI) disking and which is due to hit the U. S. disk market via 20th Century-Fox label.

He uses self-named "wobble board" for odd but musical instrumentation on this number. Harris then switches to comedy patter in fresh, exuberant manner that lifts sometimes so-so material out of the ordinary, follows with crowd-pleasing parody of "Bill Bailey" titled "Won't You Go Home Jack Webster," built on activity of well known local radio pundit. For change of tempo he does Australian ballad, "The Wild Colonial Boy," then segues into traditional Aussie "Waltzing Matilda" but freshens familiarity of this by explaining Down Under slang terms as he sings each verse.

For novelty, versatile Harris plays Australian aboriginal Corroborree music on a fantastic native instrument called a "didgeridoo" that sounds something like a "shofar." He also includes painting routine in his repertoire, using ordinary 4-inch house brush to slap out artistic backgrounds for children's Christmas song, another of his own compositions. He finales with tender "South Australian Lullaby" but then does takeoff on standard fake "begoff" routine to return for several encores. Although he em- in addition to his "wobble board" plays accordion on several songs and "didgeridoo." Harris enjoys solid backing throughout from rhythmic house trio of Chris Gage on piano, Jim Wightman on drums, and Stan Johnston on bass.

Australian-born Harris gained most of his professional experience in England, doing six years in London's Down Under Club on once-weekly basis plus five years in tv as child entertainer. He returned to Australia in 1959 for 14 months tv work in variety and children's programs before current trip to North America.

Harris has good presence, works easily with his audience and is able to adapt material to circumstance and crowd reaction. His humor is never offensive or way out and has the crowd laughing with him rather than at him.

Against admittedly tougher competition, his versatility and genuine Australian flavor and refreshing personality give Harris excellent chance of impressing U. S. audiences. He seems to be surefire vaudeo material and should be a good bet for smaller rooms on the lookout for something a bit different. *Sash.*

KIKI PAIGE
Songs
15 Mins.
Tidelands, Houston

Although she has been touring as a single, thrush was raised in show biz and knows her way around a stage. She's a shapely brunet, and she can belt.

Opens with "Belle of the Ball," then does "Under My Skin," "'Til There Was You," "All Alone," "Meant For Me," and "Go Where You Go."

She then dons a wig for an OK impression of Keely Smith, sheds skirt to show fine legs as she does impression of Judy Garland, and begs off with carbon of Ethel Merman. Latter was best received. *Skip.*

EDMOND TAILLET
Songs, Impressions
15 Mins.
Bobino, Paris

Edmond Taillet has a personable mien and projection and manages to keep his mugging engaging rather than letting it fall into preciousness. This displays a show sense. Present material on torero takeoffs, tortoise impersonations and a ruffled bongo player are good but still lacking the more incisive personal tinge to make them real ribticklers.

He has the pleasing voice, mime and thesp range that will probably turn him into a fine specialized song entry here. He records for Pathe-Marconi. *Mosk.*

JADIN WONG
Comedy, Dancing
28 Mins.
Cimarron Room, Omaha

A former ballroom dancer with partners, Jadin Wong has decided to try as a single. Since the cute Chinese doll is capable of clever repartee and is naturally strong in the hoofing dept., she has a good chance of making it.

Miss Wong (billed as being from the land of Suzie) opens in a beautiful red gown for a demure Chinese fan dance and some gags, some good, others not so. She spoofs strippers as she doffs the fancy garment, leaving her in a slinky black gown which eventually comes off to reveal her in a long slit skirt.

Miss Wong isn't going to win any awards for her voice, but few payees notice when she whams away at "This Coolie's Got to Get Hot" complete with bumps and grinds. Her closing "Irish Eyes" and an Italian medley are anti-climatic.

Miss Wong has looks and physical assets. With some sharper material and less singing she stacks as a good nitery bet. *Trump.*

Unit Review

O'Keefe Variety Show

Toronto, March 16.

Dare Bossin & Joe Poster production of "O'Keefe Variety Show," with Freddie Barber, Paul Kohler, Antonelli Twins, Korengo & Co., Bobby May, Bill Badgley Orch (5). At Harmonie Club, Toronto, March 16, '61; free admission.

Toronto teeoff of the Bossin-Poster production of the "O'Keefe Variety Show" reveals a fine assembly of night club acts that lasts two hours and had the 450 customers of the Harmonie Club more vocally enthusiastic than a nitery audience.

Show also provides eight weeks' work for the 15 American performers who travel by bus for a series of one-nighters that takes them throughout Ontario and Quebec. The sponsoring O'Keefe Brewery Co. provides the performance free, with admissions going to local charities.

From armed service camps to clubs, embracing audiences of 5-600 to 450, the unit plays such Ontario cities as Windsor, Ottawa, London, Hamilton, Kingston, Peterborough, Sault Ste. Marie and Niagara Falls before jumping into Quebec. Cast travels by bus, with following truck carrying lighting and sound equipment, backdrops and props for such spots as are unequipped. Harry Munro is company manager.

Judging from Toronto start at the Harmonie Club, the "O'Keefe Variety Show" provides an excellent and well-diversified two-hours entertainment that saw all acts over big, with Freddie Barber as emcee and later doing his own night club bit.

After a snappy warmup by Bill Badgley's orch (5), Bobby May juggles the clubs and hats, finishes with an acrobatic with bells on the drums and sets the keynote of the evening with his dexterity and personality.

Following are the Antonelli Twins (Lucia and Maria), two luscious brunets in blue gowns and white elbow-length gloves, who open their harmony singing with a bouncy "Umbrella Man." Girls finally begged off after a flock of tunes with their breezy Dixieland singing of "Muskrat Ramble" to an enthusiastic audience.

Same happy mood is maintained by Paul Kohler on the xylophone for his classics of "Second Hungarian Rhapsody" and "Poet and Peasant," then changing timing to "Smoke Gets in Your Eyes" and "Around the World." He drew mitt pounding as did Korengo with his manipulation of the cards, his sleight-of-hand tricks and his disappearing and transfer act, all done with agility and effect.

Freddie Barber, however, was the hit of the show with his kidding of tv commercials, his takeoff of Boris Karloff and Peter Lorre in a horror duet, his uncanny styling of Edward R. Murrow, Castro and President Kennedy; and his mimicing of great singing personalities. He not only proved himself as a takeoff artist but as a critical mimic in the present-day nitery tradition.

On diversity and individual personality, all acts had no difficulty in getting over—with a special bow to the virtuosity of the Bill Badgley backing. This Bossin-Foster production of "O'Keefe Variety Show" is splendid entertainment that ends right on the button. *McStay.*

'500 Ft.' Law Impractical, Sez Honolulu Nitery Op

Honolulu, March 21.

Legislature is being urged to repeal law that prohibits operation of bars or cabarets with a 500-foot radius of churches and schools.

Roy C. Kelley, who owns the Reef, Edgewater and other hotels, testified the ban is "totally impractical," especially in Waikiki which houses 80% of the state's hotels in its limited area.

CURRENT BILLS

WEEK OF MARCH 22

NEW YORK CITY

MUSIC HALL—Gladys Kreise, Helen Wood, Alegrias Bros., Rassos, Bill Drew, Corps de Ballet, Raymond Paige Orc.

AUSTRALIA

MELBOURNE (Tivoli) — John Larsen, Colin Croft, Ormonde Douglas, Nance Rasmussen, Fred Dore, Alwyn Smith, Judy Hooke, Eileen Hattam, Arthur Gorman, Doreen Morrow, Vincent Foster.

SYDNEY (Tivoli)—Bob Kole, Rita Tanno, Wendy Waring, Ben Vargas, Joe Bennett, Robbin Miller, B. J. DeSimone, Joel Craig, John Mineo, Steven Ross, Patsy Hemingway, Julie Day, Reg Gollins, Ted Ziegler, Philip A'Vard, Lloyd Cunnington.

BRITAIN

BIRMINGHAM (Hippodrome) — Billy Fury, Tommy Bruce, Mark Wynter, Joe Brown, Dickie Loader, Vince Eager, Nelson Keene, Four Kesterels, Georgie Fame, New Orleans Rockers, Valentine Girls.

BRISTOL (Hippodrome)—Jimmy Clitheroe, Michael Allport & Co., Jean & Jackie Dawson, Mrs. Shufflewick, Trio Vitalites, Five Robertis, Ronnie Hilton.

GLASGOW (Empire)—Calum Kennedy, Billy Rusk, Jimmy Fletcher, Jimmy Duncan, Ray Long, Ken Swan & McGhee, Alan Williams' Band, Anne Gillies, Shek Ben Ali, Laura Lee.

MANCHESTER (Palace) — Harry Secombe, Roy Castle, Gary Miller, Bert Brownbill, Francois Bros., Betty Jumel, Joy Jackley, Edna Wynn, Max Kaveli, Medley Colson, Wish Mary Hunt, Michael Kilgarriff, Seth Joe, Sammy Curtis, Geo Mitchell Singers, Winstanley Babes, Kirby's Ballet.

NEWCASTLE (Empire) — Matt Monro, Hal Monty, Elaine Mansfield, Two Tones, Barbara & Carl, Tiro & Dore, Sostino Hernandez.

VICTORIA (Palace)—Nervo & Knox, Bud Flanagan, Naughton & Gold, Eddie Gray.

LOS ANGELES

BEN BLUE'S—Ben Blue, "Les Corps de Paree," Barbara Heller, Ivan Lane Oro (5).

COCONUT GROVE—"Anything Goes," Freddy Martin Orc.

DINO'S — Cathi Hayes, Jack Elton, Steve La Fever.

LE CRAZY HORSE—Crazy Horse Revue

SLATE BROS.—Jerry Lester, Dagmar, Dick Stabile Trio.

STATLER HOTEL—"Playmates of '61", Skinnay Ennis Orc.

THE SUMMIT—The Treniers.

YE LITTLE CLUB — Randy Sparks, Gloria Smyth, Joe Felix Duo.

LAS VEGAS

DESERT INN—Tony Martin, Ford & Hines, Donn Arden Dancers, Carlton Hayes Orc, Michael Kent, Dave Apollon, Milt Herth, Henri Rose, Betty Stevenson.

DUNES — "Night at Maxim's," Tony Bennett, Ford & Reynolds, Maxim's Lovelies & Models, Bill Reddie Orc, Al Hirt Sextet, Dyna-Tones, Fay Lenes.

EL CORTEZ—Johnny Ukelele, Lee Moran.

FLAMINGO—Steve Allen, Jayne Meadows, Gabe Dell, Flamingoettes, Nat Brandwynne Orc, Lari Grant, Pearl Mulen, Peggy Dietrick.

FREMONT HOTEL—Joe King Zaniacs, Fabulous Jets, Satellites.

GOLDEN NUGGET—Bob Wills, Wade Ray 5, Sunshine Boys, Bobcat & Sissy Coats.

HACIENDA — Fran Jones, Johnny Olenn, Keynotes, Cathy Ryan.

MINT—Pat Moreno's "Artists & Models of '61"

NEVADA CLUB—Vido Musso, Joe Feu, Princess Badia, Marcy Levine, Dick Sparks, Johnny Paul.

NEW FRONTIER—"Good Neighbors of '61," Bobby Sargent, The Cables, Cathy Ryan, Dick Rice Orcs., Ink Spots.

RIVIERA — "La Plume de Ma Tante," Robert Clary, Liliane Montevecchi, Jack Cathcart Orc., Goofers, Dewitt Sisters, Playboys, Peptones, Matty Reno.

SAHARA—Eleanor Powell, Don & Jess, Dave Barry, Moro-Landis Dancers, Louis Basil Orc., Characters, Jackie Joel, Caballeros, Tune Jesters.

SANDS—Gordon & Sheila MacRae, Fier Leis, to Dancers, Copa Girls, Cara Nelsen, Antonio Morelli Orc., Dave Farley, Morley King.

SHOWBOAT — Bonnie Sisters, Jack McDonald, Deuces Wild.

SILVER SLIPPER—Hank Henry, Sparky Kaye, Red Marshall, Dana Lewis, Pat Amber Halliday, Radenko Bros., Sassiettes, George Redman Orc., Ken Parks, Charlie Teagarden Orc., Two Tones.

STARDUST—"Lido de Paris," Rebecca Lenn, Bernard Bros., Ralph Young, Mikl Lyon, Happy Jesters.

THUNDERBIRD—"Scandals On Ice," Cori Gaol, Dick Weston, Cecil Merrill, Shirley Linde, Phil Roberts, Ray Lewis, Harry Notal, Garwood Van Orc., Skaterettes.

TROPICANA—"Folies Bergere," Fran Fenn, Claudine Longet, Acrobats, Marvyn Roy, Ray Sinatra Orc., Society Steppers, Al De Paur 3, Dancers, Lewis, Jenny Cassella, De Fuentes Pi, Ray Landis.

MIAMI-MIAMI BEACH

AMERICANA—Lou Adler Orc., Rosas Orc., Ross 3.

BILTMORE TERRACE—Napoleon Reed, Esther Southerland, Julio Torres Orc, Jeanne Moore.

CARILLON—Lou Walters Revue, Les Chavales de Espana, Chiquita & Johnson, Jennie Clere, Mons. Chopin & Christine, Can-Can Girls, Jacques Donnet Orc.

CHARY'S—Buddy Greco 3, Paddy Lewis 4, Bobby Fields Trio, Eva Hewitt Trio, Iris Reban.

DEAUVILLE — Milton Berle, Leo Reed, Sots, Dunhills, Betty George, Frances Erwin, Les Rhode Orc., La Playa Sextet.

DIPLOMAT—Damita Jo, Marek Carpo Orc.

EDEN ROC—Johnny Mathis, Mel Melvin Orc.

FONTAINEBLEAU—Louis Prima & Keely Smith, Sam Butera & Witnesses, Len Dawson Orc, Valencia.

MURRAY FRANKLIN'S—Murray Franklin, Paul Grey, Jackie Heller, Kathy Carlyle, Frankie Hyers, Carolly, Charlie Carroll, Eddie Persond.

PALLADIUM—Art Mooney Orc, Bobby Orc, Ralph Font, Candi Cortez, Mo Gallo Perez Orc.

SAXONY—Casa Diosa Revue, Pepe Oller, Diosa Costello, Don Casino, The Sabres, Ivory Tower Revue, Nevia, Cecilia Gaith, Nelia Ia, Yvonne, Sawara Group.

SEVILLE—"Caught in Act," Jack DeLeon, Terry Haven, Joe Ross, Jerry Newby, Anne Jones, Linda Lane, Held & Paul.

THUNDERBIRD—Frankie Scott, Barbie Bros., Dick Merrick, Terrifics, Bert Vaughn Four.

RENO-TAHOE

HAROLDS CLUB—Rusty Draper, Cheaters, Don Conn Orc.

HARRAH'S (Reno) — Jerry Colonna, Denis & Rogers, Ted Campbell, Jackie & Roy, Skeets Minton, Jim De Nevi, Red Campbell.

HARRAH'S (Tahoe)—Sammy Davis Jr., Bob Melvin, Lancers, Skeets Minton, Joe Kane, Leighton Noble Orc.

HOLIDAY—Joe Maize, Charlie Gold

MAPES—Don Lane, Signatures, Nick-a-Pauss, Faneili & La Pata

RIVERSIDE—Vaughn Monroe, Les Charmettes, Freddie Bell, Riverside Orc.

WAGON WHEEL (Tahoe)—Coasters, Gallions, Bruno Leonard, Betty Lane.

SAN FRANCISCO

BLACKHAWK—Anita O'Day

EARTHQUAKE McGOON'S—Turk Murphy Orc.

FAIRMONT HOTEL — Costa Bros., Ernie Heckscher Orc.

GAY 90'S—Ray K. Goman, Bee & Ray Goman

HUNGRY I—Stan Wilson, Berias & Merlin, Betty Bennett.

JAZZ WORKSHOP—Cannonball Adderley 5.

NEVE — Joe Williams, Tom Harris, Harry Edison 5.

NEW FACK'S—Mel Young, Bobbi Norris, Geo. Cerrati 3.

ON THE LEVEE—Kid Ory Orc.

PURPLE ONION—Don Bean, Carol Brent, Freddie Paris.

365 CLUB—Phyllis Inez, Barry Ashton Dancers, Roy Palmer Orc.

Cabaret Bills

NEW YORK CITY

BASIN ST. EAST—Benny Goodman Orc., Freddie Cole, Red Norvo, Jimmy Rushing, Charlie Shavers, Maria Marchelle

BLUE ANGEL—Dick Gregory, Dorothy Loudon, Cumberland 3, Jimmy Lyon 3.

BON SOIR—Phyllis Diller, Marc London, 3 Flames, Jimmie Daniels.

CHARDAS — Micheline Bardin, Lia Dela, Tibor Rakossy, Dick Marta, Bill Yedla, Elemer Horvath.

CHATEAU MADRID—Carmen Amaya, El Canay 6.

COPACABANA—Nat King Cole, Gary Morton, Douglas Clarke, Paul Shelley Orc., Frank Marti Orc.

EMBERS—Joe Bushkin 3, Buck Clayton 4, Joan Bishop.

HOTEL ASTOR—Eddie Lane Orc.

HOTEL NEW YORKER—Milt Saunders Orc., Verna Lee.

HOTEL PIERRE — "No No Nanette," Jerry Carroll, Jeanne Michele, Eunice Murray, Ronald Rogers, Harry Snow, Gary Tremain, Stanley Melba Orc., Joe Ricardel Orc.

HOTEL PLAZA — Marguerite Piazza, Ted Straeter Orc., M. Montes Cemancatals.

HOTEL TAFT—Vincent Lopez Orc.

HOTEL ROOSEVELT — Jimmy Palmer Orc.

HOTEL ST. REGIS — Felicia Sanders, Milt Shaw Orc., Walter Kay Orc.

INTERNATIONAL—Ritz Bros., McKenna Lane, Mike Durso Orc, Aviles Orc.

LATIN QUARTER—The Gaylords, Kovacs, Chop Chop & Charlene, Hudson & Kossi, Dorothea McFarland, Ronald Field, Jo Lombardi Orc., B. Harlowe Orc.

LEFT BANK—Cal Bostic.

LITTLE CLUB—Jane Harvey.

LIVING ROOM — Sunny Gale, Bobby Cole 3.

NO. 1 FIFTH AVE.—Jack Dorton, St. Zoavie Bernard, Joan St. James, Betty Noble, Dick Harkinson

ROUNDTABLE — Belle Barth, Mabel Mercer

SAHBRA — Sarah Rubane, Rafel & Zilala, Martin Roman, Sara Avani, Keveca & Garacine, Leo Fuld.

SAVOY HILTON—Gunnar Hansen Orc., Marco Rizo 3, Ray Hartley.

TOWN & COUNTRY—Jewel Box Revue, Ned Harvey Orc., Martinez Orc.

UPSTAIRS & DOWNSTAIRS—Ceil Cabot, Gordon Connell, Gerry Matthews, Bill Hennant, Mary L. Wilson, Pat Ruhl, Carl Norman, Rose Murphy, Slam Stewart, Walnam Roy, M. & C. Allen.

VIENNESE LANTERN—Vicky Autier, Marguerite Baxter, John Modhaos, Ernest Schoen, Joe Freppi.

VILLAGE BARN—Jack Wallace, Johnny King, Carol Ritz, Piute Pete, Bill Cimler, Lou Harold Orc.

VILLAGE VANGUARD — Stan Getz, Junior Mance 3.

WALDORF-ASTORIA — Denise Darcel, Emil Coleman Orc., Theo. Fanidi Orc.

CHICAGO

BLUE ANGEL—"Si Si Calypso," Lord Christo, Jamaican Slim, Hervey, David Lynum, Olga Montenegro, Lady Francine, Roger McCall, Tino Perez Orc.

CONRAD HILTON—"Ballads & Blades," Jo Marie Roddy, Willie Kall, Norm Crider, Angelito, Fred Napier, Merano & Knowles, Clair Perreau Orc., Bill Christopher, Frederick & Gina, Boulevar-Dears (5), Boulevar-Dons (5).

DRAKE — Susan Barrett, Jimmy Blade Orc.

EDGEWATER BEACH—Yonely, Hal Loman & Playmates (2), Kenny Black Orc.

GATE OF HORN—Bob Gibson, Inman & Ira.

LONDON HOUSE—Barbara Carroll 3, Audrey Morris 3, Eddie Higgins.

MISTER KELLY'S—Julie Wilson, Wally Griffin, Marty Rubenstein, Marx & Frigo.

PALMER HOUSE—Liberace, Betty Pasco, Clifford Guest, Ben Arden Orc.

PLAYBOY CLUB — Bill Henderson, Clancy Brothers & Tom Makem, Candy & Landy, Jackie Jackler, John Gary, Leslie Davison, Kirk Stuart Trio.

TRADE WINDS — Irwin Corey, Adam Wade, Joe Parnello 3.

Copacabana, N.Y.

Nat King Cole, Gary Morton, Johnny D'Arc, Douglas Clarke; Copa Girls (8), Paul Shelley and Frank Marti orchs; $5.50 minimum.

Nat King Cole, an old pro, is back and biz is okay. Lent notwithstanding. The Capitol disk star makes beaucoup capital of his solo opportunities, mayhaps a little too much so, because he is overgenerous in his stint. While the sendoff was salvoed with plenty soundoff applause he could leave 'em a little hungrier.

There is also the sensation of a succession of surefire ballad clicks, good audience-identification stuff, but also a bit in the same groove. True, Cole tries to change pace often and achieves that with scat versions of even such ballads as "Surrey With The Fringe" but he's even more asserted in the odd-beat self-kidding number, "Mr. Cole Won't Rock 'n' Roll." Actually he does, and gets 'em, even the moneyed adult non-bobbysoxers at the ringside.

Show in toto is somewhat desultory. It starts with the Doug Coudy production and extends through comedian Gary Morton—a returner here—who is sporadic in impact. There are times when he zings in bigtime manner, at others when he gives the impression of still "developing" Actually, a more unified rather than diversified, as now, routine would give him greater effect.

Morton has enough authority, is a personable comedian attuned to the mores of the times, but the accent on Miami Beach behaviorism, interlarded with some of his other didoes, makes for diffuse reaction.

As for Cole, the personable and modest singer has 16 numbers scheduled which, with added furbelows, make for a solid hour's songalog, a shade too much for a saloon floor. He gives billing to Lee Young (drums), John Collins (guitar), Charles Harris (bass) and Ruenald Jones (trumpet), but also has augmented the Paul Shelley orchestra with a bevy of violins giving him a 22-musician backstopping. Plenty of opportunity for the lush arrangements although, paradoxically, Cole solo (vocal and or when he does his Steinwaying) still makes the best impression.

Disker also has added some scripted comedy material which he handles with seasoned monologistic dispatch. It's a nice interlude, especially as a prelude to his at-the-piano stint.

Johnny D'Arc is an okay tapster and Douglas Clarke (a shorter Tony Curtis-type) is the vocal leader. Latter should not permit himself to sag on exit; overall effect of buoyancy and youthful esprit which the eight Copa beauts impart is thus lessened.

Paul Anka still gets billing as author of the Copa score. Coudy, per usual, paces his line and the show, generally, in good shape, although not with the same verve. Incidentally, the jury could be out on those new high coiffs-and-no-lipstick that the babes sport here. *Abel.*

Steuben's, Boston

Boston, March 16.

Larry Wilde, Ellis & Winters, Don Dennis, Tony Bruno Orch (7); $1.50-$2.50 minimums.

Larry Wilde, comic newcomer here, is definitely a crowd pleaser. Opening night encounter with full house of noisy femme celebrants Thursday (16) found him getting off way ahead following a slick layout of fast one-liners on topical subjects, funny and clean. He also unveils a singing bit that goes over big with the femme parties that keep this pleasant 360-seater room in the heart of the Hub theatre area going nicely. Wilde has good material and uses it to good advantage.

Opening with special material bit, a song a la the name of "Wilde," he rings the bell on every number. Biggest crowd pleaser is his "Cecelia" from which he draws a terrific audience participation bit, which is unusual in this room. He does his topical one-liners then segues to a song-and-dance number with straw hat and cane, with predominant song, "Cecelia," which makes for a big production. He has to beg off after a 35-minute stint.

Opening the show are Ellis & Winters, fine terp team in a slickly paced layout of ballroom terp, from which they segue to cowboy-cowgirl theme, in costume, with a hotsy hoedown for boff effects.

Don Dennis, singing emcee, intros each one separately for big returns, and takes a spot for "Take Me to Church," "Zoom, Zoom" and "Mr. Wonderful" for boff returns. Tony Bruno opens the show with a fine swinging "Poet and Peasant Overture" on the xylophone, and then cuts the show in fine style. With Wilde, who can take bows as "Mr. Clean" of the comic school, good biz looks in the offing for freres Joe and Max Schneider. This show exits March 29. *Guy.*

La Grande Severine, Paris

Paris, March 14.

Clay Douglas, Nery Landa, Bob Fowler Trio, Aldo Jova Trio; $2.50 cover, $6 minimum.

The growing accent on combining food with nitery going is added to by this three-tiered affair. It has a cave with orchestra and singing, a bar on the ground floor and a private dining room upstairs for those who want quiet and talk with only some cool piped-in music.

Food is required and a good meal falls in the $6 range. Downstairs is the focal point with a long well lighted, column flanked, stone walled cave and dancing and listening while one dines.

Located in the Left Bank heart of the Latin Quarter, it was built by Maurice Girodias who has the Olympia Press which usually gets beats on noted English-speaking writers whose work is sometimes too strong, outspoken or pungent for Anglo-Saxon pubs. Many of his choices have since gone on to become names in their own countries like Henry Miller, Lawrence Durrell, Vladimir Nabokov, whose "Lolita" was first printed in English by Girodias, Jean Genet and others.

This elegant cave now looks to be catching on with the smart set who sometimes like to spend the evening in one spot. Clay Douglas supplies okay blues and ballads that fit in this surrounding. Nery Landa is a bouncy, shapely Cuban who gives out with the Latino beat backed by the Aldo Jova Trio. Douglas is accomped by the Bob Fowler Trio and both contribute well to dancing, too. *Mosk.*

Chez Anthony, Palm Springs

Palm Springs, March 18.

Betty Reilly, Arthur Blake, Al Anthony, Dorice Van Trio; minimum $2.

Betty Reilly and Arthur Blake split top billing in the nearest thing to a New York boite de nuit intime in the desert. Sequestered in a corner of the large La Paz Hotel, Chez Anthony seats 180 and is jammed by vacationing Hollywood celebs most of the time.

It's a hep audience and a diversely talented operation. The brains behind the enterprise is Al Anthony, who made LPs for Columbia, Dot, etc. Even the drummer, Dorice Van, can sing and warms up the show as well as her pipes.

Billed as "the Irish Senorita," Betty Reilly sings 10 numbers, only one of them, however, "Giocca Morra," as a straight ballad. The rest she tears apart, adding Yiddish choruses to Irish songs, whooping up Mexican numbers with wild ad libs and getting plenty of laughs and a big hand. "Woe Is Me" and "Little Red Riding Hook" are her best numbers, though all are tops.

No kid, she performs with the gusto of an Olympic quarter-miler. She has an infectious laugh and her whole personality bowls over this house like little Caroline Kennedy topples Washington correspondents.

Arthur Blake, a holdover with enough material to stay all season, which he probably will, chose for this Reilly opening his impersonation of Charles Laughton introducing Barbara Stanwyck, Noel Coward, Zasu Pitts, Katherine Hepburn, Jimmy Stewart, Bette Davis and Eleanor Roosevelt. Mrs. Roosevelt and Jimmy Stewart were his best. He works now without make-up or costumes.

Club doesn't get rolling until after 10 p.m. and is the only box in the Palm Springs area that is still swinging by two in the morning, something the town has needed more than an airport for a long, long time

Dorice Van Trio with maestro Anthony subbing at the piano backed the acts okay. *Scul.*

Harrah's, Tahoe

Lake Tahoe, March 12.

Sammy Davis Jr., Bob Melvin, Dorothy Dorben Singers & Dancers (15), Leighton Noble Orch (20); no cover, no minimum.

There's hardly a facet of nitery show biz Sammy Davis Jr. hasn't explored—and in this Tahoe Harrah's debut he's proving his talents in any area he cares to consider, and there are few he doesn't touch. His boundless energy, versatility, stage savvy, faultless presentation—all combine to suggest the epitome of show business. It's an observation obviously shared by auditors who've had this plush room filled to near capacity since opening night.

Davis' opener presages the following 40 minutes he's on (on night caught). "This World Is Mine Tonight" sets the theme, and he fails to deviate. Backed by the augmented (to 20) Leighton Noble orch, with Davis' arranger-conductor George Rhodes conducting from the 88s, headliner displays his impressive vocal prowess on "In the Still of the Night" before segueing into a mimic session that sees him give uncannily accurate carbons of Sinatra, Jerry Lewis, Brando, Eckstine, et al.

His is the ability to completely divorce self, and allow subject to come through in both voice, mannerisms, and physical appearance. Star also kids with nationalities and race (including his own) for good effect and close rapport with tablers. On the tap routines he's a master, ditto the commendable displays on a variety of instruments.

Davis men supporting are Michael Stover on drums, Bobby Morgan on guitar, and Rhodes at the keyboard. With this being the Lake Tahoe "off season," Davis is proving a strong draw for producer Russ Hall, with the elements also offering some cooperation.

Taking the opening slot (after the Dorben Singers & Dancers) is Bob Melvin, who's scored before in the Reno-Tahoe local with his trenchant observations re married and family life, the current world of teenagers and the daily headlines. Presentation is fast but studied, and neatly fits the material.

Reaping top vocal response is Melvin's impresh of traffic signs—with the sexy implications. Also commanding deep-down chuckles is routine of buying ciggies, what with all the sizes, filters, types of package, etc. And his "Have you got a minute?" line is evolving as an identifiable trademark. As a standup, Melvin rates with the best.

With the Dorben Dancers & Singers for this session is Bill Finch, who combines his baton-twirling talents with a bit of aero dancing. Choreog is expertly juxtaposed with the 15 Dorben Dancers for full effect. Lighter batons provide intricate light patterns on the darkened stage. As per usual, full offering is top league, with imagination apparent.

New show due March 23. *Long.*

Blue Angel, N.Y.

Dick Gregory, Dorothy Loudon, Cumberland Three, Jimmy Lyon Trio, Otis Clement; $6 minimum, $7 weekends.

With beaucoup fanfare, young Negro comic Dick Gregory, from Chicago, is in to essay some racial terrain-charting with this eastside intro to the ofay club circuit. Gregory is the topical funster who set off vibrations recently at the Chi Playboy club, and since vaulted into sharper focus via a Time mag hug and Jack Paar tv exposure.

The lad, a Joe Glaser entry, now has a clutch of plum ofay bookings to show for it, and is researched as precedential on at least two counts: initial colored standup to crack through for sustained Main Stem orbiting, and first of his race to classify as a latterday intellectual a la Sahl, Newhart, et al.

Such billing (he's intro'd here, unfortunately, as the "Negro Mort Sahl") has already kicked up dust for the seeming slight of Nipsey Russell, Sammy White, George Kirby and kindred Negro yocksmen of long tenure. But the rebuttal is that these have made only sporadic incursions of ofay rooms, and are not avant-garde besides. It's also pointed out that Gregory's comet is landing him topline status right off. But let that argument rage on the sidelines.

The pre-sell intensity that Gregory got can, of course, hinder when it's time to put up. Judged afresh in this Herbert Jacoby-Max Gordon precinct, the comic registers a split verdict. He is reasonably funny, but plainly less than avant-garde. The big buildup, least insofar as its misrepresents the case, does him a distinct disservice—why not take him on his own terms?

Gregory has enough tip-of-tongue jokes to reach risibilities in this or any other room north of Mason-Dixon (and maybe below). But the expectation of any way-out perspective, the stronger identification that launched and propels a Sahl, say, is nowhere in evidence. Missing from the set gags is the promised dimension of egghead insight.

Apart from the segregation, or sly-Negro-views-of-white-world slants, comic's topics otherwise are routine variants of the Berle to Youngman (widely shared). Wife jokes abound, for example. Most of the jokes, whatever their point, pay off to some degree, but that's hardly news, and the minimal Main Stem requirement.

The carping is certainly valid that Gregory's humor is more the clever twist than fresh satiric sagacity. His teeupper Friday (17) wasn't helped for the repetitive banter bridging the gags, a corny insistence that we-over worry. But this and early pacing trouble could be excused as unusual firstnight anxiety, a matter of psychic composure that will take care of itself.

Dorothy Loudon may very well come with the lease, being one of the evergreen Angel repeaters, and and easily one of the classiest exponents, either gender, of chi chi humor extant. Familiar though it be now, her gamut of cockeyed frames of reference, the in-group tangents, etc., all click for style and verve. Some of it may escape ken here and there, but to compensate the left-outers, Miss Loudon can disport and jest just as cannily in more direct terms.

Also reprising here is the Cumberland Three, fresh off the Shelley Berman concert whirl. Group points up the crowding in the tie-and-jacket folknik ranks, and comparisons become a take-your-pick process for most auditors. Cumberland, like others, work it mainly check-by-jowl, freshening session this time with a "New Frontier" tune that's breezy and of course topical. They have a dandy premise, but waste it, projecting as folksters 50 years hence. Turns out a spoof of r&r, which overlooks a lot of far more juicy mid-century idiocy.

Jimmy Lyon Trio knows its way by rote for Miss Loudon; with emcee Otis Clement's piano splitting the entr' acte chores. The bookings are patchy at the moment, with Dean Jones replacing Gregory on the 30th, latter due back April 6 for four frames. Miss Loudon departs today (Wed.). *Pit.*

Shamrock Hilton, Houston

Houston, March 16.

Fran Warren, Del Ray, K. Bert Sloan-Dick Krueger Orch (11); no cover or minimum.

Miss Warren, who has played this city several times on club dates, one-nighter and conventions, has her usual slick presentation. Thrush has the pipes for belting and her arrangements blend nicely with the Sloan-Kruetger orchestra conducted by Joe Cabot.

During her 35 minutes she does such tunes as "I Like the Likes of You," "Nice and Easy," "Over the Rainbow," her best by far this night, and a closing English medley of "Foggy Day," "Lady Is a Tramp," and "Blackbirds Bye Bye." Auditors were warm in welcoming her back to town.

Del Ray also is a regular here, and his electronic and sleight of hand feats continue to amaze. One of the more versatile magicians to appear in this town, he gets yocks and palming for his chief assistant, Butch, a teddy bear who pours himself a drink and downs it on command.

Ray also still has the sudden flashes of flame across the stage, cards that pop out of a box on command and the usual birds and handkerchiefs. This billing should keep a constant stream of auditors moving in for next two frames, with Lilo and Professor Backwards due in March 30. *Skip.*

Hotel Plaza, N.Y.

Marguerite Piazza; Ted Straeter and Mark Monte Orchs; $10 premiere dinner; $3 and $4 cover (Fri.-Sat.-Opening Night).

Marguerite Piazza's operatic background is almost a secret, judging from her current "strictly popular" repertoire. It's almost like underdoing a good thing. The "Pagliacci' aria is sneaked in only as part of her clown number (makeup on-floor, with prop makeup table, etc.) and the Italian medley ("Sorrento," "Marie" and "Cirribirribin," the surefire gondola hit parade) is likewise a pleasantly surreptitious throwaway as to her Italian backgrounding.

Despite the strictly musicomedy and pop repertoire, the brunet diva gives it all class, authority and sock delivery. There is no unsubtle suggestion that she is "slumming" vocally as some of the Met alumnae sometimes indicate, perhaps despite themselves, but there is a whole-hearted desire to click in the strictly popular idiom. Result is that Miss Piazza can play the mass as well as class rooms, not merely the hostelries but the Copa-style or Vegas-gaited boites.

Accent is strictly on the legit musicals with excerpts from "Birdie," "Music Man," "Wildcat," "Fair Lady," "Gypsy," "Carousel" and a heartwarming salute to one of the musicomedy greats of both Broadway and the West End, with her quartet of numbers in honor of Gertrude Lawrence.

But it's not all $6 trade; her pops range from Harold Arlen-Johnny Mercer to W. C. Handy, not to mention the excellent special assist given her by Lyn Duddy who authored the material. James Starbuck staged and (Miss) Leslie Wheel did the okay lighting.

Miss Piazza troupes like the pro she is; does a bangup job on her prime professional prowess — a singer—but manages also (1) to show off some unusual couture and (2) a pair of arresting gams. She has put a lot of time and thought into her act and the end-results are more than adequately compensatory. It pays her big hand-to-hand music dividends. Incidentally, a red sequin sheath, designed — as part of the incidental information—by herself is unique in that it took 400 hours for the seamstress to do the embroidering of the red, pink and magenta brilliants (or pailettes), to quote a non-Christian Dior statistic.

Ted Straeter, himself no slouch at the Steinway, not only does his basically compelling dansapation job but points out that "special accompanists" could go out of business because he plays the difficult accomp like he was part of the act. Same goes for his topnotch AFMers, Mark Monte, of course, is an authoritative maestro with the relief band, the Continentals. Outlook would be that maitre d'hotel John Fossatti should have a busy semester with Miss Piazza's four-weeker. *Abel.*

Flame Room, Mpls.

Minneapolis, March 17.

Don Cornell, Jerry Carretta, Danny Ferguson Orch (7); $1.50-$2.50 cover.

On a brief tour of the niteries sandwiched in between jaunts to Germany and Australia, baritone Don Cornell is making his first appearance in the Hotel Radisson Flame Room this session. If Cornell looks strange in this setup, it's because he's the first male performer to play this tony bistro in a pile of calendar pages.

Word-of-mouth should pull plenty of gals into the place. Warm reception that Cornell's numbers received at opening show indicates that patrons do recognize and appreciate many of his older disk clicks. Performance had tablesitters hollering for more and forced Cornell to dip into his repertoire for unrehearsed encores which also drew heavy mitting. Singer's pleasing personality and relaxed manner are definite pluses, paving the way for friendly bantering with the fans and encouraging willing audience participation in several numbers.

Pianist-director Jerry Carretta, Cornell's longtime accompanist, does a nifty job of blending the show, and Danny Ferguson's band is, as usual, firstrate in supporting the singer and playing for dinner dancing. Carretta also solos on his own composition of "Caprice." Cornell remains through March 26 with comic Mickey Sharp coming in next week and Ford & Hines following April 3 for a fortnight stay. *Rees.*

Hotel Roosevelt, N.O.

New Orleans, March 19.
Jimmy Durante, Sonny King, Eddie Jackson, Jack Roth, Durante Girls (6); Don Belloc Orch (12); $2.50 weeknight min; $4 Sats.

Durable, ageless Jimmy Durante, with a large following here accumulated through the years, generates his own special brand of excitement at Seymour Weiss' plush nocturnal rendezvous. He packed them in opening night (18) since he is one of those fortunate comics who works to a pre-sold aud.

For his playback, the brash, bouncy and tireless Schnoz changes the basic format of his show little; and there's no reason for any revisions since the routine is time-tested and perfect. The interplay, however, seemed a little less spirited, but the trademarked Durantics ("Stop The Music, etc.") linger on and the overall impact is still strong.

Durante introes with a delightful opener with the girls who "prance pretty for the boss," and then gets up steam. It's soon obvious that everybody's with him all the way. His lines are always good for guffaws although they've been heard often before.

His standard romp with Eddie Jackson wins hefty applause, as does Jackson's belting of the nostalgic "Bill Bailey." The vet Jackson struts his stuff with class and in show stopping fashion. On the vocals it's the Durante-Jackson styling all the way.

Sonny King, Durante's main prop, gets in some good licks for himself. Their squabbling over King's attempts to grab the spotlight gives the star ample opportunity to go through his customary boisterous aggravation.

It is quite evident that Durante is depending more and more on the services of the younger King, a top singer and a fine performer in his own right. King was on for longer periods than in previous appearances.

The long-stemmed Durante lovelies both decorate the act and give Durante excuse for some sexy gags and situations that are all clean fun. No one in the show is immune from Durante's "abuse," and that also goes for vet drummer Jack Roth and maestro Don Belloc, who prove fine foils for the comic.

Belloc and crew play the show in top form and keep the floor crowed during the ankle-bending sessions.

Show runs for two weeks, closing March 29. *Liuz.*

Barclay Hotel, Toronto

Toronto, March 14.
Day, Dawn & Dusk, Lennie Colyer, Bobby Rose, Bob Arlen Dancers (6), Percy Curtis Orch (8); $1.50 cover.

With Day, Dawn & Dusk headlining—and on for 45 minutes with requests when caught—Al Siegal has assembled a rousing floorshow of girls, a comic and a singing emcee, plus the Percy Curtis orch lending stalwart support to all acts.

Sticking to the oldies that the customers seem to want, Day, Down & Dusk get off to a swift start with their finger-snapping "Wagon Wheels" and then segue into "Up the Lazy River" to enthusiastic hand-clapping audience participation. From then on, harmony trio was in; with all arrangements done by Eddie Coleman, pianist at the grand. Robert Caver is tenor; Mack Smith, lead man.

Back here after an 18-month absence, the harmonizers slide into a rousing "This Old House" and "Honeysuckle Rose." But patrons howled for such trademarks of the trio as "Road to Mandalay" and their old-fashioned revival meeting—complete with the passing-out of tambourines to ringsiders.

This brought a foursome of spirituals, with boys finally begging off with their requested and rollicking Coleman arrangement of "Saints Go Marching In." Trio was packing in after that 18-month hiatus from the local scene. It's proof that the customers have a memory for an act that is predicated on novelty song-styling and straight harmonizing.

Comic Lennie Colyer's one-liners were slow in starting, but his dated impressions of Louis Prima, Vaughan Monroe, Louis Armstrong and Rose Murphy soon had the customers in his mitt. His impersonations of film roles portrayed by Gary Cooper, Walter Brennan, Edward G. Robinson and Liberace are all old-hat but what the patrons wanted.

Colyer's satire on a tv commercial, using alternating announcers in a swish and progressive "drunk" aiming at gin sales, was a mirth-rousing finale.

Personable Bobby Rose, as singing emcee, was in good baritone voice in participating with the gorgeously-costumed Bob Arlen Dancers in two production numbers—"Standing on the Corner" opening, with the girls in black, silver-sequined velvet gowns and picture-hats; their later "Steam Heat" gyrations in bronze skintights and derbies.

Acts are in till March 25.

McStay.

Angelo's Omaha

Omaha, March 18.
Jack E. Leonard, Angelo's Orch (5); $1 cover.

Jack E. Leonard, he of the new look, is making his first appearance in this region in 14 years. Judging by the opening at Angelo's plush nitery last night (17), he has been missed. The 40-seater was packed and the auditors came through with ovations.

There's no midde-of-the-road with Leonard. Either you love him or you can't stand him. It happens this writer is in the former category, so it was 48 minutes of steady guffaws for us.

Leonard's rapid-fire delivery has few peers. The gags and comments, heavily spiced with rough adjectives, come fast and furious. Interspersed are a couple of songs, a gab [illegible] with feature special effects, the ugly broad routine, etc.

At show caught, Leonard answered aud's demands for a soft-shoe finale in which he also kidded basketball players. "Scored 17 points tonight" he panted as he went off. That can't be the sell, but there was no doubt Leonard scored with the aud. *Trump.*

Pigalle, London

London, March 16.
Betty Hutton, Jerry Bergman & Mimi, Pigalle Lovelies (8), Jack Nathan's Orch; Tony Scott's Mambo Cha-Cha Band. $6.18 minimum.

First of Al Burnett's bookings for summer, 1961, at the Pigalle is bouncy, breezy Betty Hutton. It's her first London cabaret appearance, though she impressed here in pix and at the London Palladium.

Burnett, no mean showman, decided that Miss Hutton's bow-in should coincide with some refurbishing of his plush saloon. Like air-conditioning, for instance, a need clearly proved when Sammy Davis Jr. wowed this nitery. Plus new carpets and other things.

In short, Burnett decided that Miss Hutton was well qualified to be the hostess with the mostest to justify the fancy new improvements. And he was a good judge. This terrif performer dishes out some pop singing and some pep personality for around 60 minutes. Burnett could hardly have had a better attraction for his "New Look" rendezvous, which he claims cost him $140,000.

Backed by five slick male dancers, Miss Hutton does her singing, gagging and clowning. She puts a skein of blues songs over superbly (special bow for "Birth of the Blues" and "Willow Weep For Me") with a rather too-noisy version of "St. Louis Blues" as a finale of this segment. She also pays warm tribute to some oldtime stars, particularly Helen Morgan's version of "He's Just My Bill."

Blonde bombshell also joshes Hollywood, herself and "The Method." And she takes a snide, funny kick at "My Fair Lady." She scores with "All Of Me" and "Gonna Write Myself A Letter." In fact Miss Hutton adds up to an ebullient act, which has that smooth, apparently spontaneous air.

Maybe it was eager audience anticipation for this friendly performer, but Jerry Bergman & Mimi found the first-nighters a shade sticky, a problem that seemed to have cleared up on a subsequent visit.

The Jack Nathan orchestra provides good backing, and it is a happy ending to a problem which involved the Musicians Union and the Ministry of Labor. It ended with Richard Emming playing piano for Miss Hutton and her husband, Pete Candoli, virtually swinging the show along on horn. So much so that the London public is clamoring for a special show in which Candoli and some selected musicians can go to town in a jam session. *Rich.*

Basin Street East, N.Y.

Benny Goodman Orch (10) with Jimmy Rushing and Maria Marshall, Kenny Cole Trio; $3 music charge.

Benny Goodman reaffirms Basin Street East's right to call itself a music room. The room has stretched a point every now and then by bringing comics and vocalists who are better suited to the Copacabana or International scene but in this session the booking is right on the beat.

With BG in charge, Basin Street East has an attraction who can bring in the musically nostalgic as well as the musical neophyte. He has more than a quarter of a century tootling spread behind him but his blowing today is still lively and exciting with an appeal for those who were around when the Goodman swing was the thing as well as those youngsters whose musical conditioning has been on the rocking electric guitar or the far out jazz sound. Although he's no longer making musical history or exciting audiences to dancing in the aisles, he's got the class and the musicianship that still spell boxoffice.

Goodman is easy on his lip these days. Not that he's sloughing off his solo licks, it's just that he's spreading the work around more. Every now and then he takes off on a fine clarinet lead. But he's surrounded himself with some top-flight sidemen who can come to the fore and hold the aud while he sits back on a stool and enjoys them, too.

Among BG's featured players are Red Norvo on vibes, John Bunch on piano, Zoot Sims on tenor sax, Jimmy Wyble on guitar and Carl Fontana on trombone. And for an offbeat touch, he has a femme, Dottie Dodgion, handling the sticks. She manages to drum her way to the front with some neat rhythmic flourishes.

On the vocal end, Jimmy Rushing comes up with an outstanding blues delivery and Maria Marshall makes "The Lady Is A Tramp" and "I Can't Believe You're In Love With Me" delightful to hear again.

Also in the BG repertoire, which runs close to an hour, are "The Man I Love," "All Things You Are," and the perennials, "Don't Be That Way" and "Sing, Sing, Sing." The tunes are hard to top and so is the bandleader.

Kenny Cole, singer Nat King Cole's brother, leads a competent combo while everyone is waiting for the main event. *Gros.*

Colony Club, Omaha

Omaha, March 17.
Will Holt & Dolly Jones, Warren Johnson's Trio; $1 cover.

A young married couple attempting to try a new style of comedy, Will Holt & Dolly Jones fail to register at the Colony Club in their initial Omaha outing. Save for a couple of fairly clever bits, most of their material needs revamping.

Holt opens with guitar for a couple of weak songs and cutisie gags, then moves back to the piano to bring on his blonde partner as "Little Orphan Annie." Gal's hairdo is similar to the funny-strip character but few notice because the red dress she wears is so tight.

Miss Jones does an okay "Heart Belongs to Daddy" and a special "American Way" before two try parto. Their version of a croquet match by New England honeymooners is the strongest bit. Wind up by doing "Three Penny Opera" in German, "Mack the Knife" and a Boston folk song.

Biz poor on night caught. Warren Johnson's fine combo backs show and plays for dancing.

Trump.

Tidelands, Houston

Houston, March 13.
Smothers Bros., Kiki Paige, Don Cannon Orch (6); no cover or minimum.

The Smothers Bros. are folk singers, but that needn't scare prospective bookers away. They have a fresh approach to comedy that kept a near-capacity house yocking during nearly their entire 30 minutes on stage.

Brother Tom announces the numbers, and there are most of the laughs. He is a fumbling, bumbling announcer, and when he finishes he has a shy, apologetic hopeful grin that sets off excellent harmony and instrument (bass and guitar) work by brothers. Younger brother Dick (they're 24 and 22) is something of the straight man, mostly carries the lead in the vocals.

Humor is not overpowering—i.e., Tom announces an Israeli folk song, Dick tells him it's a Dutch song. Never completely surrendering, Tom gives a bit and says it's from the Israeli section of Holland.

Kiki Paige, raised in a vaudeville suitcase and until her father was killed en route to the Palace a member of the act Paige, Jewett & Kiki, has been going it for a year or so as a single thrush. She's a shapely brunette who has control of her pipes, and her know-how is evident. Auditors enjoyed act, but more of her in New Acts. *Skip.*

Deauville, Miami B'ch

Miami Beach, March 18.
Milton Berle, Dunhills (3), Leonard Sues, La Scala Singers, Betty George, Francis Brunn, Les Rhode Orch; $5-$7.50 minimums.

Milton Berle is topping the patronpull pace started by Jimmy Durante for the once ailing Casanova room of this biggery. Following sock opening stint by Francis Brunn, who racks up a near showstop with his fancy juggling wizardry, Berle comes on from audience to pick up the big-hit mantle and whirl proceedings into a sustained merriment-melange that obtains through the nearly two hours he and company are onstage.

Berle, ever the canny showman with a sure feel for auditors wants, has gathered himself a solid crew to buttress his tried and true waggery, his jousts with ringsiders, "ad libs" and mugging biz. He applies the act breakups identified with him such as on Betty George; once Berle gets the busty-build angles over with she delivers a strong upbeat tune, indicating, again, that she could be given more to do in that department. As is, it's a yock-raising segment. Ditto his wacky harmonica "duet" with highly capable batoneer Leonard Sues, who on own, spreads his virtuosity on the trumpet through straight and free wheeling trills, topping it all with much appreciated impreshes of top horn-men of the big orch era.

Peak of the hilarity comes with the La Scala singer, the high-ranging mixed-quartet's excerpts first ringing the big reaction bell and then a howling mixup with Berle in his buffoon's getup, running the full register of laugh-returns via his broad bits of biz. It's not for the Kiddis or the staid crowd, but accepted with glee by the audience. Topper is the classy Dunhills trio with their as-one hoofery and acro-flips. Berle joins them for legit as-four tappery and in a challenge routine and it caps a wham show that never lets up; his nostalgic rundown on showbiz career is an effective begoff idea. Berle's never looked or been in better comedics form than at this outing. *Larg.*

Eddys', K. C.

Kansas City, March 17
Jack Douglas, Reiko, Bela Williams' Orch (6); $1.50-$2 cover.

Veteran comedy writer Jack Douglas and wife, Reiko, bring in an act of a different kind, one that's had good advance via the Jack Paar show where both have appeared several times. Reservation lists are good and it appears Eddys' is in for a pleasant fortnight. Forty-minute show draws power from both Douglas' material and Reiko's novel song bit.

Billed as two acts, lead off goes to Reiko in Japanese kimono and warbling American songs with a hot beat. She reveals an unusually deep singing voice, but talks in a high pitch, and the contrast has the customers highly amused.

Of her half dozen tunes, only "Sayonara" has a sweet touch, the others being picked largely for their incongruity, "Sing, Sing, Sing," "Come on-a My House," "Yellow Polka Dot Bikini," "Swanee" and others. She solos for 17 minutes, then turns stage over to Douglas, meanwhile having merited a strong hand.

Douglas sits this one out atop a stool most of the time, while monologging quips on the wry, sad side about Aimee Semple McPherson, summer camp counselors, authors, and others. Laughs roll out nicely, and for extra kicks he adds his folk-drummer bit, plus a toot on his Yugoslavian bugle. Finish is strong with Reiko joining him for a duet on "Poor Butterfly," occidental style.

They're here through March 30, with Guy Mitchell to follow.

Quin.

Roundtable, N.Y.

Belle Barth, Cootie Williams Quartet, Tyree Glenn Quartet; $3.50 minimum.

An expurgated edition of Belle Barth bowed in N.Y. Monday (20) to the disappointment of a packed house who anticipated a flow of the shady shenanigans with which she built a rep on the Miami L.A. nitery circuit and a banned-in-Gotham disk. The N.Y. district attorney has prohibited sale of her platter, on the After Hours label, and it's become a hot under-the-counter item in the Broadway shops. The room's management probably didn't want to stir up any action by the D.A.'s office so they put the wraps on her.

A staid Belle Barth is an uncomfortable one. There were occasional hint of naughtiness and a forlorn plea to her attorney manager, Shirley Wolfe, in the audience, "Can I tell a dirty joke?" Once in a while she seemed to be ready to let loose as with reference to Helen Traubel's singing but for the major portion of her 30-minute set she was almost too Pollyanna.

Miss Barth's singing and comedy is Catskill-based. The patter flows with Yiddishisms and her belting style is out of the Sophie Tucker-Frances Faye school. For her singing spree, Miss Barth has an easy shouting repertoire. "Goody, Goody," "Bill Bailey," "Hava Nagilah," "My Man Don't Love Me" and "You're Nobody Till Somebody Loves You" are delivered with stentorial steam. Her signature is also basic-Yiddish that appeals to the seltzer segment.

The audience reaction, however, was far from enthusiastic at the preem show and there was an 11 p.m. huddle on the management end as to how much she could get away with the next time up. For those at the first show, though, it probably meant scouting Broadway for some of those under-the-counter disks to find out what Miss Barth is really like.

During her stint, she does a sometime self-accomp on piano and gets a good musical backing from Cootie Williams Quartet. Williams, a hot trumpeter, also whips up some noise on his own with some swinging numbers. Tyree Glenn, a Roundtable regular also supplies several pleasing musical interludes with his quartet. *Gros.*

Little Club, N.Y.

Jane Harvey, Murray Grand; $3.50 minimum.

Billy Reed has been on the Broadway scene for a few years, starting as a hoofer to his present preeminence as the Little Club boniface. His dictum is that every day is another opening and you have to prove yourself all over again. As a result of this style thinking, he has, at various occasions, changed the format of his spot. This time he has opened the small and charming Plush Room in the back of the store, and has installed Jane Harvey as the thrush-in-attendance.

Reed fondly remembers the era when there was a multitude of small rooms where singers and comedians abounded. These presented a constant temptation for an evening out

Miss Harvey and the Plush Room seem like an effective combination for the late trade. Both are vivid and both reflect a mood. The room itself, done in reds with crystal chandeliers, produces warmth and Miss Harvey further adds to that mood. She sings quietly with a strong rhythmic feeling but torching seems to be her specialty.

Without a mike, Miss Harvey rides a full range of tunes, but it's the quieter numbers that do best by her. There are other songs, such as "Come By Sunday," written by her accompanist Murray Grand, which also put her ahead in the crowd's estime. She performs laudably. *Jose.*

Dallas Station Promotes Shows With Disk Names

Dallas, March 21.

KRLD radio, launching a series of disk name "in person" shows, has Marty Robbins band. The Teardrops, plus Scotty McKay & The Young Men, Bobby Louis, Lonnie Smithson and Joe Poovey, dated at State Fair Music Hall March 25 for two performances.

Dan McGraw, KRLD disk jockey, will emcee the show. Ducats in advance are 99c and $1.50 at the boxoffice

Shows on Broadway

Big Fish, Little Fish

Lewis Allen & Ben Edwards (in association with Joseph I. Levine) presentation of comedy in three acts (six scenes) by Hugh Wheeler. Staged by John Gielgud; setting and lighting, Ben Edwards; costumes, Mary Grant. Stars Jason Robards Jr., Hume Cronyn; features Martin Gabel, George Grizzard, George Voskovec, Ruth White, Elizabeth Wilson. Opened March 15, '61, at the ANTA Theatre, N.Y.; $7.50 top Friday and Saturday nights, $6.90 weeknights.

Edith Maitland ..... Ruth White
Jimmie Luton ..... Hume Cronyn
William Baker ..... Jason Robards Jr.
Basil Smythe ..... Martin Gabel
Hilda Rose ..... Elizabeth Wilson
Ronnie Johnson ..... George Grizzard
Paul Stumfig ..... George Veskovec

The only fish in "Big Fish, Little Fish," which opened at the ANTA Theatre last Wednesday night (15) is a mechanical toy—symbolic, of course. The idea appears to be that although big fish prey on little fish, they're dependent on them. Or as the central character says as the third-act curtain line, "If you don't like your friends, what have you got?"

This serious comedy by television scripter Hugh Wheeler is expressively staged by John Gielgud and given a virtuoso performance by Jason Robards Jr., Hume Cronyn and Martin Gabel, with valuable assists from George Grizzard and Ruth White. It is an interesting, frequently amusing show with a lot of funny lines, but falls short of importance and seems likely to have only a moderate run. With knowing adptation, it could be a memorable picture.

The big fish of the piece is an amiable sub-editor of a New York publishing house, once a promising college professor but now living a sort of second-hand existence as the centre of a group of eccentric, jealousy possessive hangers-on. When he's offered a chance of an exciting job with a Swiss publisher, his ambition is awakened and he seems about to break away from his "barnacle" friends.

There's a hitch, however, and at the final curtain he's apparently resigned to the old rut with his demanding satellites. Telling off the successful young author who obtained the enticing job prospect and who still urges him to jettison his little coterie of admirers, he seems to be saying that friendship is largely a matter of making allowances, and that it's preferable to personal ambition and achievement.

Perhaps the assumption is that the hero is a big fish only in his very small, second-hand pond. At any rate, the audience isn't shown much to justify the idea that he's exceptionally talented and that his capacity for personal relationships (including an irresistible appeal for pathetic women) is so extraordinary.

As it happens, the hero doesn't make the decision to pass up the promising job in favor of continuing life with his hangers-on, but it's made for him by circumstances, so maybe his philosophic acceptance of the situation is merely making the best of a disappointing thing. That, added to fact that the hero's outstanding qualities must be taken on faith, makes the play's ending somewhat puzzling and unsatisfying.

Gielgud, whose direction was a vital element of "Five Finger Exercise," has staged "Big Fish, Little Fish" with finesse and notable theatrical effect. Although the role of the easy-going hero is incompletely defined and the least colorful of the leads, Robards gives a performance of seeming naturalness and quiet strength.

Cronyn offers a brilliant portrayal as a crotchety, fussy member of the little set who's constantly enraged at the others and has an unnatural affection for the big fish. It's a showy part, but he gives it unusual dimension and subtle poignance. Gabel gives a richly detailed characterization of an egocentric, hypochondriac ex-publisher whom even his pet cat doesn't like very much.

Grizzard is attractively breezy as a hedonistic, successful young novelist who uses circumstances and people to get what he wants, and Miss White, George Voskovec and Elizabeth Wilson are believable in secondary parts.

Ben Edwards has designed a suitably grubby setting representing an apartment in Manhattan's east 30's, and Mary Grant has provided appropriate clothes.

"Big Fish, Little Fish" is a good show, but not a you-gotta-see-it item. *Hobe.*

Hamlet

Phoenix Theatre (T. Edward Hambleton, managing director; Stuart Vaughan, artistic director) revival of drama in two acts, by William Shakespeare. Staged by Stuart Vaughan; settings and costumes, Peter Wingate; lighting, Joan Larkey; music and songs, David Amram. Features Donald Madden, Patricia Falkenhain, Alexander Scourby, John Heffernan, Joyce Ebert, Ted van Griethuysen, Ray Reinhardt, Jared Reed. Opened March 16, '61, at the Phoenix Theatre, N.Y.; $4.60 top.

King Claudius ..... Alexander Scourby
Hamlet ..... Donald Madden
Polonius ..... John Heffernan
Horatio ..... Ray Reinhardt
Laertes ..... Ted van Griethuysen
Voltemand ..... William Hindman
Cornelius ..... Tom Sawyer
Rosencrantz ..... Frederic Warriner
Guildenstern ..... Frederick Young
Osric ..... Nicholas Kepros
Gentleman ..... Tom Sawyer
Priest ..... William Hindman
Marcellus ..... Franklin Cover
Soldiers ..... Jared Reed, Elliott Sullivan
Player ..... Franklin Cover
Player King ..... Tom Sawyer
Gravedigger ..... Jared Reed
Fortinbras ..... Robert Blackburn
Norwegian Captain ..... Nicholas Kepros
Ghost of Hamlet's Father ..... Robert Blackburn
Queen Gertrude ..... Patricia Falkenhain
Ophelia ..... Joyce Ebert
Player Queen ..... Juliet Randall

Lords, Officers, Soldiers, Attendants, Players: Michael Baseleon, Guy Burton, Robert Corpora, Wayne Croft, Daniel Durning, George O'Halloran, Morrie Peirce, Garth Pillsbury, Colgate Salsbury, Frank Valenza, Edward Zanz, David Zirlin, Patricia O'Morran, David Craven, Ted Graeder, Elaine Hindman, Sheila Kortlucke, Paul Robinson, Karl E. Williams, Andrew Wollershein.

Perhaps the Phoenix Theatre is finding its own special function and place at last. With its away-from-Times Square location and moderate capacity, the operation has not been able to compete with regular Broadway, and has rarely been able to attract adequate support from its own neighborhood and other parts of the city and surrounding area.

The opening last Thursday night of "Hamlet," however, had a much higher ratio of young people in the audience than is present at most legit performances in New York, either on or off-Broadway, and the whole show seemed to reflect the spontaneity and fullness of their response. Presumably the Phoenix, with its semi-supported setup, can afford the reduced-price policy necessary to attract and exist on heavy juve patronage. If so, it may be a solution to the overall Phoenix venture and partially to the problem of educating new audiences to legit.

As for this particular edition of "Hamlet," it's a mixed blessing. The performance is generally brisk and uncluttered. The text is longer than normally used; though still considerably reduced from the original. In a way, the effect is to clarify some aspects of the drama. On the other hand, the performance seems to stretch out a bit at times, notably in the second act, and there are passages that give the impression of recitation by rote.

If there is such a thing as a poor "Hamlet," this isn't it. The effort to maintain a rapid tempo occasionally leads to haste rather than pace, with the action becoming almost chaotic and the lines obscured. In general, though, the performance is lively and the approach engagingly fresh. The staging is resourceful, with several novel touches, interesting groupings and a notably believable dual scene. The opening scenes on the castle battlements lack some of their inherent eerie quality, perhaps to a slight extent because the ghost is represented in a more tangible form than customary.

In the long, complex and exhausting title role, Donald Madden makes a convincing appearance, and he has the advantage of youthful vigor and drive. His readings are mostly clear and interesting, though there's a suggestion of reaching for novelty in several of the great speeches, and on occasions the performance is overwrought and the meaning is blurred in the rush. All things considered, it's a creditable performance, though not of star impact.

Alexander Scourby is a plausible, if unexciting Claudius. Patricia Falkenhain an unusually youthful and understandable Gertrude, Joyce Ebert an appealing but inevitably trying Ophelia, and John Heffernan a virtual caricature as Polonius. Ray Reinhardt is outstanding, which is about as much as Horatio can be, Tom Sawyer a distinct Player King, Frederic Warriner and Frederick Young acceptable as Rosencrantz and Guildenstern, Ted van Griethuysen a suitably youthful Laertes, Jared Reed a commendably hearty Gravedigger and Robert Blackburn not only visible but quite mortal as the Ghost.

Peter Wingate's scenery, consisting primarily of an arrangement of platforms, heavy set pieces and arched columns, is expressively foreboding, and the costumes are excellent. Joan Larkey's lighting and David Amram's music also contribute valuably to the overall effect.

As with most Shakespeare, this non-star and non-star-quality "Hamlet" isn't likely to draw the regular Broadway trade. It should have moderate appeal for a limited public, however, and seems a standout missionary item for new audiences. *Hobe.*

The Importance of Being Oscar

S. Hurock & Roger L. Stevens (in association with Michael Redgrave & Fred Sadoff) presentation of solo show of readings from the writing of Oscar Wilde, arranged and with commentary by Micheal MacLiammoir. Stars Micheal MacLiammoir; staged by Hilton Edwards; production design supervised by Lee Watson. Opened March 14, '61, at the Lyceum Theatre, N.Y.; $5.65 top.

The next thing, they'll be naming Oscar Wilde the man of the year. After several plays and films on the subject, here is another tribute to the celebrated playwright, poet, novelist, essayist, epigramatist, conversationalist and wit who fascinated, irritated and finally outraged Victorian England.

The show, titled "The Importance of Being Oscar," opened last Tuesday night (14) at the Lyceum Theatre. It's a one-man program of readings from Wilde's plays, poems, essays, letters and conversational quotes, arranged and with continuity, explanation and sympathetic comment by the star, Irish actor-author Micheal MacLiammoir, and staged by Hilton Edwards. As a rather special offering it should do well.

"The Importance," prepared and first presented at the Dublin Theatre Festival last summer and subsequently a success in London, is being offered here by S. Hurok and Roger L. Stevens, in association with the original management, British actor Sir Michael Redgrave and U.S.-born London producer Fred Sadoff. The Broadway engagement is supposed to be limited, but is obviously subject to extension. The production is scheduled to tour next season.

MacLiammoir wears a tux and appears on a stage backed by black drapes and containing only a table, sofa, straightback armchair and standing vase of flowers. He doesn't attempt to characterize Wilde, but creates an aura of his flamboyant personality, brilliance, vanity, underlying sentimentality and, at the end, his hard-learned sense of resignation and compassion. The actor holds the stage alone for two and a half hours, moving about in a full-scale performance.

The lighter portions of the show are generally the more entertaining, notably excerpts from two of Wilde's comedies, with MacLiammoir playing several different parts. Other diverting bits are from the essays, letters and conversational sallies. Also in the first half is a slightly overlong but generally interesting condensation-dramatization from Wilde's only novel, the moralistic but in that prudish era shocking "The Picture of Dorian Gray."

In the second half, after touching only sparingly on the scandal, trials and imprisonment, MacLiammoir gives a full-blown reading of Wilde's voluminous letter from Reading jail, a woeful, self-justifying half-plea and half-denunciation to his booby-trap friend, young Lord Alfred Douglas. Despite the expressive quality of much of this document, its self-pitying tone and excessive length are wearying. Thereafter, except for flashes of the old Wilde sparkle and impudence, the flavor tends to be glum.

"The Importance of Being Oscar" is a tour-de-force that should appeal to audiences with intellectual or literary interests, but there's little in it for the public that favors the sort of big, brash musicals and comedies and the lurid shock dramas generally associated with Broadway. On its own basis it's a touching tribute to a brilliant, tragic artist, and it offers a rewarding evening. *Hobe.*

Frank Colletti is general stage manager and **Danny Brennan** is stage manager of "Donnybrook," the **Johnny Burke-Robert McEnroe** musical **Fred Hebert** will present at the 46th Street Theatre, N.Y., opening May 18.

Asides and Ad-Libs

Because of the continuing success of "Oliver" in London, **David Merrick** probably won't be able to do the musical adaptation of "Oliver Twist" until the spring or perhaps fall of 1962, when some of the key members of the original West End cast will be available . . . **Noel Coward**, who's previously expressed his disapproval of theatre parties, gave a one-man audition for party agents last week of his new shipboard musical comedy, tentatively titled "Sail Away" . . . **Kermit Bloomgarden** also held a party-agent audition of his musical, "The Gay Life," based on Schnitzler's "The Affairs of Anatol," and a reading of the script of the **Arnold Schulman** play, "The Nose of Jerry Pepper," which will star **Milton Berle**.

Purdue Univ. will publish a theatrical quarterly, titled First Stage, starting next winter. Each issue will contain the texts of three new plays . . . The Finnish Center of the International Theatre Institute in Helsinki is now issuing a bulletin, in French and English, of Finnish stage news, and it's being circulated among drama editors in the U. S. The Polish branch of the ITI in Warsaw recently began similar distribution of a monthly report of the theatre in Poland, with the text in Polish and English . . . **Nathan Cohen**, entertainment editor of the Toronto Star, goes to the Coast early in April, to be gone a month. He'll tape several editions of his television series before leaving.

Coast pressagent **Henry Arnsten** has been issuing releases about the costarring stock engagements of **Constance Bennett** and **Hugh Marlowe** in "The Marriage-Go-Round." Since the blurbs give Marlowe top billing, is it safe to assume he's the client? . . . The American Theatre Wing will hold its annual 'Tony' Awards dinner Sunday, April 16, at the Waldorf-Astoria Hotel, N. Y. There's some interest this year in whether the new selection system will avoid the charges of "favoritism" that followed past awards . . . **David Merrick**, who's always concocting angles to promote his shows, is now using a metered postage stamper plugging his Broadway musical, "Irma La Douce."

Writing in the San Juan Star, **Al Dinhofer** summarized the eight-week season of Tapia Theatre there as "some fairly good production and some mediocre." High marks went to the French mime, **Marcel Marceau**, packaged by **Ronald Wilford**. Second laurel went to "a remarkably satisfying presentation of 'Death of a Salesman' starring **Albert Dekker** and **Mildred Dunnock**."

Playwrights who submitted scripts to the John van Druten Award judges received curiously-worded letter from **Samuel Serlden** of Theatre Arts Dept. at the Univ. of California at Los Angeles. Rejectees were informed that there were "many outstanding scripts among the 224 entries" and that in the opinion of the jury, "The problem of the American theatre is not lack of scripts but lack of far-sighted directors and producers. At least 15 of the submissions were outstanding. Another 35 were worth producing." Producer-director **John Housman** and Christian Science Monitor critic **John Beaufort** were among the jurors.

"The theatre is not aloof from the world in which it exists. It must reflect the attitudes and mores and the urgencies of its time. Those who work in the theatre cannot live on a small island of special interest, because that island is not especially immune to the atom or the hydrogen bomb. The perplexities of our age perplex the theatre. The tensions, harassments, and intransigencies of man sweep into the surf that licks at our island. Tell them, unknown chronicler, 25 years hence, to abstain from the shallow participation that lacks vigor and conviction; tell them to eschew the superficial that prates of art but encourages dilettantism; tell them to perspire as they aspire; and tell them that the only corruption they face is from the forces that live within themselves."—Film and legit author-director-producer **Dore Schary**, in an article in the Atlantic Monthly, based on a talk at the American Academy of Dramatic Arts.

"When you enter the stage in the presence of a live audience, everything you have ever learned is suddenly different. You lose your breath where you never did before; you have strength you never guessed; you are more aware of your body and less aware. Headaches and stomachaches disappear, but keeping your mouth shut has become an achievement. You can see both in front and behind you at once. You see the whole stage and the rip under your sleeve. You hear everything, each cough, each musical instrument, the grip dropping a gelatin offstage, your partner's whispered warning, the creak of your shoes; and you hear nothing—a fire engine could drive down the aisle and you would still know how many turns there were left to do; that bit of just standing around feels wonderful, but the long lifts are boring, they were fun to work out but they are boring to watch. How do you know they are boring to watch? You have not seen them. You know. Suddenly you know."—Choreographer **Agnes de Mille**, in an article, "To a Young Dancer," in the Atlantic Monthly.

Legit Bits

N.Y. Times columnist and former drama critic **Brooks Atkinson** is vacationing in Puerto Rico with his novelist-wife **Oriana Atkinson**. They're due back April 10. Meanwhile, the Times is using columns Atkinson wrote in advance.

Broadway producer-pressagent **Arthur Cantor** is collecting a fund to assist the widow and three small children of **Paul Kutner**, an executive in the theatre department of the Blaine, Thompson ad agency who died last Thursday (16) at the age of 33.

A second company of **Jay Thompson's** off-Broadway musical, "Double Entry," is being formed by producers **Albert C. Lasher** and **Paul Lehman** for a national tour to open probably in October at **George** and **Oscar Marienthal's** Chicago cabaret-theatre, The Happy Medium.

Paddy Chayefsky is in England to attend the out-of-town and London openings of his drama, "The Tenth Man," currently in its 72d week on Broadway.

Joseph Papp, producer of the N. Y. Shakespeare Festival which offers admission-free Bard performances in Central Park, will open the group's new theatre June 29 with "Much Ado About Nothing," to be followed July 24 by "A Midsummer Night's Dream" and Aug. 21 by "Richard II."

James Doolittle, general director of the Greek Theatre in Los Angeles, will sponsor a six-week American premiere tour of the Greek Tragedy Theatre in the fall. The group will probably open at the City Center in N. Y. late in August with following engagements in Boston, Chicago, San Francisco, Los Angeles and Washington.

Richard Burton will end his run in "Camelot" the end of November, and in January will begin rehearsal, under **Peter Brook's** direction, of **Jean-Paul Sartre's** Paris drama, "God and the Devil," in London. The drama will be seen there for a limited engagement at the Aldwych Theatre with **Roger L. Stevens** reportedly interested in the outcome.

John Raitt will star in "Pajama Game," the final presentation of the new Circle Arts Theatre's inaugural summer season in San Diego, Cal., repeating the role he played in the original Broadway production.

David Ross, producer-director of the off-Broadway 4th St. Theatre where "Hedda Gabler" is the current attraction, and his actress-wife **Carmel Ross**, planed to London recently to confer with **Michael Meyer** on the use of the latter's Ibsen translations for the 4th Street's Ibsen cycle.

Joel Spector's production of a musical version of "Three Men on a Horse" has been titled "Let It Ride." **Jay Livingston** and **Ray Evans** are collaborating on the music and lyrics for the show which is to star **George Gobel**.

Ann Summers has succeeded **Nan**

(Continued on page 72)

Baptist Nix Seen in L.A. Civic Opera Ducking Sponsorship of 'Gypsy'

Los Angeles, March 21.

For the first time the L.A. Civic Light Opera Co. will present a show in San Francisco and deliberately not sponsor same under its auspices here. The show is the Broadway smash, "Gypsy," now in its 88th week in N.Y., but due to hit the road on extensive tour March 25.

It is surmised, however, that the reason Civic Op ducks the "Gypsy" issue here is that it stages its local season in the Philharmonic auditorium, owned by the Baptist Church. In years past Civic Op occasionally has experienced some friction in mounting its musicals due to storylines, costuming and dialog. Frequently "hells" and "damn" were expurgated after a nudge from the churchfolk. As "Gypsy" deals, of course, with a burgeoning career of a burlesque stripper (Gypsy Rose Lee), it is understood that Civic Op managing director Ed Lester did not even broach the project of putting the show into the Philharmonic.

In San Francisco, however, where the Civic Op roosts at the Curran Theatre, no opposition will materialize, so "Gypsy" will be sponsored there, opening Aug. 7 for six weeks. An additional two weeks will be played at the Curran without CLOA subscription.

"Gypsy," which will tour with its original Broadway star, Ethel Merman, making one of her infrequent treks of the road, will play L.A., of course, but distinctly not under L.A. Civic Op aegis. It may play the Shrine or Biltmore. Precise date and house are not yet set.

Full complement of shows for Civic Op's season here are set. "Merry Widow" tees off sked April 17, followed by "Bye Bye Birdie," "The Sound of Music" and "Guys And Dolls." Incidentally, Civic Op has guaranteed $100,000 of the approximate $250,000 cost of mounting the road company of "Birdie," also a current Broadway smash.

244G Ford Fund Grant To Increase Exchanges Between Stage Groups

The Ford Foundation has established a Theatre Communications Group to improve cooperation among American professional, community and university theatres. Supported by a four-year $244,000 grant, the group will facilitate the exchange of artists and other theatre personnel, and enable members to study each others' methods.

The communications setup will be under the control of 13 representatives of New York and professional regional, community, summer stock and academic theatres. The executive committee will consist of Theodore Hoffman, head of the drama department of the Carnegie Institute of Technology, Pittsburgh; Jon Reich, head of the Goodman Memorial Theatre, Chicago, and Nina Vance, managing director of the Alley Theatre, Houston.

Pat Brown, former managing director of the Magnolia Theatre, Long Beach, Cal., will be field director. The Carnegie Institute will have administrative and financial supervision of the project and the group will be headquartered in Pittsburgh. The group's advisory board includes producing representatives from Broadway and summer stock, performers and others. In its initial stage, the program will include 24 theatres and theatre departments.

Some of the functions of the group include (1) supplying to community theatre directors who want to operate under the jurisdiction of Actors Equity Funds to enable them to study professional regional theatres that have already made the transition, (2) enabling heads of university drama departments to find professional apprenticeships for their students and (3) giving producers and directors seeking front-of-the-house or stage personnel an opportunity to study community, summer stock or academic theatres at first-hand.

Another recent Ford Founda-

(Continued on page 76)

Catawba College to Do 'Murder in City' Tryout

"Murder in the City," by Marvin Rosenberg, a professor of dramatic arts at the Univ. of California, will be preemed April 20-22 in the Blue Masque Theatre of Catawba College, Salisbury, N.C. The play is the 12th to be selected for the Catawba College Drama & Speech Dept. "Contemporary Series," now in its seventh session of preeming the works of new American playwrights.

The presentation will also be the third joint project of the Blue Masque and the Office of Communication for the United Church of Christ. The theatre and the church office have been collaborating in producing dramas by unrecognized writers.

Rosenberg will be taken to Catawba to observe and work on the production of his play, which will be designed and staged by Professor B. M. Hobgood, director of the Blue Masque.

'Music' Gets Mild Press in London

London, March 21.

It's been quite a while since an American long-running musical received quite such an on-the-fence reception as "The Music Man" which opened at the Adelphi last Thursday (16). There was a lot of faint praise, but generally it was conceded that the good things about the show, notably the brisk chorus work, one or two rousing numbers and the young British leading lady, Patricia Lambert, outweighed the corny book.

The Times' anonymous critic, Anthony Cookman, rated the musical as "a show, which, though it hardly ranks with the best of its kind, is always lightly and tunefully entertaining." David Nathan, of the Daily Herald, spent much semi-critical space before calling it "a pleasant show for undemanding families—if they still exist."

Angus Hall, of the Daily Sketch, criticized star Van Johnson bitterly. Bernard Levin, normally a caustic reviewer in the Daily Express, was gentle.

John Cameron Readying Season at Ephrata, Pa.

Ephrata, Pa., March 21.

Producer-director John Cameron has arrived here to prepare a 16-week season of star policy summer stock in the Legion Star Playhouse, opening June 8 with "Marriage-Go-Round." The 600-seat semi-hardtop arena did not operate last season.

Cameron, operator of the Guthsville Playhouse, near Allentown the last several seasons, has taken a straight lease on the Legion Star Playhouse from the owners, the Ephrata Legion Club. He directed the first season at Ephrata for Producer Daisy Amoury in 1954 and returned to complete a season for Jonathan Dwight in 1957.

Ephrata will operate with an Equity company supporting guest stars. After "Marriage-Go-Round," plays will include "Goodbye, Charlie," "Five Finger Exercise" and "Make A Million."

2 Historical Plays At San Antonio This Year

San Antonio, March 21.

The Texas Historic Theatre Foundation will present two historical dramas this year at the San Jose Mission. A new piece, "The San Jose Mission Story," by Ethel Wilson Harris and Mrs. Dorothy Cinclair, will open July 21, after a preview day for patrons of the San Antonio Conservation Society.

The second work, Ramsey Yelvington's "A Cloud of Witnesses," will be presented by the theatre foundation after the "San Jose Story" ends its run. This will be the seventh year of summer theatre operation at the historic mission.

Orange Blossom Theatre Opening in Orlando, Fla.

Orlando, Fla., March 21.

The Orange Blossom Playhouse, on North Orange Blossom Trail, is scheduled to open tomorrow (Wed.) as a non-Equity operation. Lisa Hawley is president of the Orange Blossom Corp. A 10-week season is planned, starting with "Auntie Mame."

Walter O. Jensen, the stager of "Auntie Mame," heads the production staff. Lowell Fenner Jr. is associate director and Phillip Dorn is technical director.

New Service For 'Camelot' Tix To Travel Agencies

A special ticket service for travel agents throughout the world has been established by the Broadway production of "Camelot." It enables agents whose clients want to purchase tickets to the musical to order them directly from the show's management at regular box-office prices. There's no premium added to the designated ducat sum, such as the maximum $1.50 per ticket charge legally permitted N.Y. brokers.

The new service, tagged Camelot Travel Ticket Dept., is located in the Manhattan office of the musical's producers, Alan Jay Lerner, Frederick Loewe and Moss Hart. News of the department's formation was released to travel agents in the March 10 issue of the trade mag, Travel Agent. A special mailing, detailing aspects of the newly-formed department, is being sent to around 5,000 individual travel agents and ads promoting the service are scheduled for travel trade publications.

Formation of the department is believed to be the first such for a Broadway production as a direct sales link to travel agents throughout the world. Travel Agent, published twice monthly in N.Y., was instrumental in prompting the "Camelot" management to establish the service through editoral emphasis on travel agent interest in Broadway legit. The mag, published and edited by Eric Friedheim, started a Broadway legit listing last November as a service for its readers.

Besides purchasing tickets for individual clients, travel agents have also become increasingly important to Broadway legit as a result of their involvement in package show tours, for which an overall price is usually charged for transportation, living accommodations and theatre-going. The "Camelot" department was set up to make it easier for travel agents to obtain theatre tickets to the production, which opened to a reportedly unprecedented advance sale.

Business for the musical, now

(Continued on page 74)

N. Y. State Council Asks $450,000 Program

Albany, March 21.

A $450,000 program to bring a "vast panorama" of arts to a public "prevented from enjoying them by distance and high prices" is proposed by the State Council on the Arts. The group's recommendation to Gov. Nelson A. Rockefeller, asks tours by established opera, ballet and theatre companies, and leading orchestras.

Among the eight steps outlined for use of the $450,000 tentatively set aside in the budget are the expenditure of up to $70,000 to underwrite a three-week state tour by a leading opera company, presenting works from the current season's repertoire, expenditure up to $65,000 for a three-week tour of the state by a leading non-profit ballet company with a repertoire including at least one new work, spending up to $80,000 to subsidize a five-week tour of the state by a leading non-profit theartical company and using up to $35,000 for circulating art exhibits at modest rentals to smaller institutions.

"There is no cultural institution in the state today," said the Council's report, "whether a museum, historical society, orchestra, opera company, a ballet or a repertory theatre that is self-supporting." The council was formed by the Governor to further the arts in New York State.

Figure 4-City Subscription Setup For Tour of Tryouts Next Season

A subscription-cushioned tryout circuit of four cities is planned for the midwest next season. As devised by Morry Efron, the project involves the establishment of a production firm to present new plays to partially guaranteed audiences in Louisville, Dayton, Cincinnati and Columbus.

The tryouts would not be immediate pre-Broadway offerings, since those considered worthy of a Main Stem outing on the strength of the midwest test would be refinanced specifically for New York. The new productions would then play the usual break-in stands prior to hitting Broadway.

For the midwest circuit, the physical calibre of the productions would be on a par with that of a stock presentation. On that basis, Efron has budgeted the producing venture at $100,000, with which he intends putting on at least four shows. Efron, incidentally, is a Broadway company-general manager who in recent years managed the Cincinnati Summer Playhouse. The latter spot was dark last summer.

Involved with Efron in the play production project is producer Manning Gurian, who's also working on his own presentation of a touring production of "Get on Board," an all-Negro revue previously presented overseas as "Jazz Train." Efron and Gurian control the rights to five properties, including two musicals and three straight comedies.

The musicals, written by David Rogers and Raymond Scott, are "Flame" and "Hat in Hand." Scott's wife, singer Dorothy Collins, is expected to star in "Flame." Two of the comedies, "I Belong to ZoZo" and "The Gentleman from Chicago," were conceived by the late Preston Sturgis. The other play, Stuart Bishop's "Babylon by Candlelight," was previously tried out in stock, but has since been re-

(Continued on page 75)

Non-Profit Setup Gets Barn at Fish Creek, Wis.

Milwaukee, March 21.

The Peninsula Players Theatre Foundation, a non-profit setup, will reopen the Peninsula Playhouse at Fish Creek, Wis., the oldest professional theatre in the state. Financial problems have beset the spot recently.

James B. McKenzie, formerly with Milwaukee's Fred Miller Theatre, has leased the theatre from Kenneth Carroad, of New York, who recently purchased the property. He plans a nine-play season.

McKenzie now manages the Westport (Conn.) Country Playhouse and the Paper Mill Playhouse, Millburn, N.J.

'Toys' Nets 100% So Far on 125G

"Toys in the Attic," which has netted nearly 100% profit thus far on its $125,000 investment, earned a $5,022 operating profit during the four-week period ended last Feb. 25 on grosses ranging from $15,386 to $18,539. The return was cleared by the production on each of the weeks involved as the result of a widespread reduction in running expenses.

The Kermit Bloomgarden presentation, on twofers since last January, is currently in its 56th week at the Hudson Theatre, N.Y., where it's potential weekly capacity gross at the regular scale is $39,600. As of Feb. 25, the Lillian Hellman drama had netted $121,583, of which $80,000 has been distributed in an even split between the backers and the management. Incidentally, the $121,583 represents the net after the deduction of 20% of the profit paid to Miss Hellman.

Contributing substantially to the show's profit status is a total of $144,000 received by the production as its 40% share, less 10% commissions, of $400,000 paid by the Mirisch Co. for the film rights. Of the picture revenue, $108,000 was received last summer and the $36,000 balance last month. Under the terms of the pic deal, the production will also get 7½% of the income over two-and-a-half times the negative costs if the film is

(Continued on page 76)

Local Group Takes Over Theatre at Hinsdale, Ill.

Chicago, March 21.

A group of local residents has formed a corporation to take over operation of the Hinsdale Summer Theatre, which actor Sidney Blackmer relinquished after a disappointing season last year. The stock house, which has a 10 year history, will be renamed the Salt Creek Playhouse and operated by Hinsdale Dramatic Arts Corp.

The president of the new group is Clyde L. Lint, who owns a manufacturing company in Hinsdale. Another principal is Carroll Layman, a radio-tv rep with the firm of Harrington, Righter & Parsons, which is tentatively handling publicity for the theatre. Tom Blank, another member of the community, will be producer, and his father, Talkie Blank, a consultant. Present plans are to form a resident company, but to spell it with package shows.

The theatre has 838 seats and can gross $18,500 at a $3.50 top.

Quinn, Riddle, Marquis Do Will Rogers Tuner

Vet radio-tv scripter Don Quinn, who authored the "Fibber McGee and Molly" and "Halls of Ivy" shows, has leaned on the Will Rogers legend for a legit musical which he is calling "Will." It calls for a $350,000 production budget, but that's "the least of the problem," the writer explains from his Hollywood headquarters.

Arranger-composer Nelson Riddle has done the tunes for the show, and Arnold Marquis, who has the exclusive contract with the Rogers family, collaborated with Quinn on the book and lyrics.

UAR Spurns Touring U.S. Repertory's Cairo Stand Because of Israeli Date

The United Arab Republic has turned down a Cairo booking of the Theatre Guild-American Repertory Co. because the troupe's itinerary includes a stopover in Tel Aviv. The UAR contends it is still in a state of war with Israel and will not recognize it even to the extent of playing the same touring shows.

Plans had been in the works for the company, which is traveling under State Dept. auspices, to play an April 1-3 date at the Cairo Opera House. Helen Hayes heads the acting contingent, which is performing a repertory of "Skin of Our Teeth," "Glass Menagerie" and "Miracle Worker." The Cairo engagement would have marked the first presentation in years of an American cultural offering in Egypt.

Since the 1956 Suez invasion there has been no important theatre group in Cairo. However, the city was previously played by such companies as the Comedie Francaise and the Old Vic. There have been recent bookings in Cairo of Russia's Bolshoi Ballet and Soviet Armenian dancers, Yugoslavia's Belgrade State Opera and Louis Armstrong's band.

The Armstrong engagement was almost cancelled a few hours before its scheduled opening, however, because of reports that the bandleader was "pro-Zionist." But the matter was cleared up and the performance went on as scheduled. U. S. officials have announced that the repertory company will play Beirut instead of Cairo, which was the only booking slated for the African continent.

Robert Seymour Quits Harrisburg Legit Group

Harrisburg, Pa., March 21.

Roebrt T. Seymour, for nine seasons managing director of the Harrisburg Community Theatre, has resigned, effective in June. His current production of "Romanoff and Juliet," ended a two-week run last Saturday (18).

Seymour says his plans are indefinite. The HCT board is interviewing successor applicants.

Shows Abroad

The Music Man

London, March 17.

Harold Fielding (in associ[illegible] Kermit Bloomgarden, Herbert Greene & Frank Productions Inc) presents [illegible] arrangement with Jack Hylton, of a [illegible] act (16 scenes) musical. Stars Van Johnson, Patricia Lambert. Book (in association with Franklin Lacey) by Meredith Willson; music and lyrics, Meredith Willson; staged by Robert Merriman (based on original production by Morton Da Costa); choreography, James Barron (based on original by Onna White); decor, Howard Bay; costumes, Raoul Pene Du Pois; lighting, Michael Northern; orchestrations, Don Walker and Laurence Rosenthal; vocal arrangements, Herbert Greene, musical director, Gareth Davies. Opened March 16, '61, at the Adelphi, London. $3.50 top.

Travelling Salesmen ... Clifford Baker, Keith Galloway, Peter Hudson, Austin Kent, Graham Smith, Evan Thomas, Thomas Walling
Charlie Cowell .... Michael Melnick
Conductor .... Vernon Rees
Harold Hill .... Van Johnson
Mr Dodd .... Colin Cunningham
Mr. Hinks .... Jimmy Phillips
Townswomen ... June Grant, Maureen Hartley, Leonie Jessel, Joan O'Sullivan, Gaynor Rees, Margaret Smith
Mayor Shinn .... C. Denier Warren
Quartet ... Alan Thomas, Peter Rhodes, Frederick Williams, John Lloyd Parry
Marcellus Washburn ...... Bernard Spear
Tommy Djilas .... Ben Stevenson
Marian Paroo .... Patricia Lambert
Mrs Paroo .... Ruth Kettlewell
Amaryllis .... Gillian Martindale
Winthrop Paroo .... Denis Waterman
Eulalie Shinn .... Nan Munro
Zaneeta Shinn .... Doreen Cran
Gracie Shinn .... Melanie Rowlan[illegible]
Alma Hix .... Lily Lapidus
Maud Dunlop .... Jessica James
Ethel Toffelmier .... Olwen Griffiths
Mrs Squires .... Doreen Croft
Constable Locke .... Vernon Rees
Townspeople ... Gillian Barber, Anne Braley, Sheila Coxhill, Leonie Franklin, Elaine Glenn, Valerie Le Serve, Jill Love, Joanne Mote, Carole Naylor, Bernard Eastoe, Neil Fitzwilliam, Keith Galloway, Robert Howe, Vince Logan, James Robertson, Graham Smith, Jim Sparrow, David Wright
Children ... Gillian Hoyle, Stephen Ashworth, Simon Moreton

"The Music Man" has had four cheerful, profitable years beguiling Broadway. But in London, it's a gamble.

A very American musical, sticky with amiable sentiment, set in a hick town in Iowa in 1912 must present sturdy overseas resistance. Britain has gratefully accepted slick, lively American musicals, but any newcomers must stand up to their standard.

This one has so many flaws that it might have been hit by a quick knockout. Instead, the first night audience gave it a thumbs-up decision. As a London escapist evening out it should fare well, after a limber up at Bristol, of which not enough advantage appears to have been taken. Overall, an odd evening.

The lively train sequence which brings up the curtain gets the show away to a flying start, though most first-nighters were admiring the production too attentively to be able to dig the regional Yank lyrics. After that, for awhile, it has to wrestle with doubt and suspicion.

The lyrics, smoothly and professionally written in narrative form, are still too American for Shaftesbury Ave. consumption. The dialog is [illegible] and lacking in lively wit. The scenery is fairly tawdry. But somehow the sheer rollicking good humor of the cast, the speed of the production and the amiability of the show gradually prevails, and the audience accepts the several [illegible] moments.

It would be fair to say that the story does precisely what its hero does, pushing in to a community, selling musical dreams by a confidence trick and spreading unexpected happenings. Although there aren't enough first class numbers, those that exist are put over expertly. The number "76 Trombones" is perhaps too familiar already, thanks to tv, radio and disks, but it is projected with a zing that brings the audience to a state of [illegible] acceptance.

"[illegible] There Was You," "My W[illegible] K[illegible]" and "Goodbye M[illegible] S[illegible]" are also acceptable di[illegible] t[illegible] "Marian the Librarian" a[illegible] [illegible] are okay for a legit s[illegible].

[illegible] is spirited and does v[illegible] some gay teppant in the l[illegible] and railway sta-t[illegible] scenes. Van Johnson, a bit [illegible] and perhaps smiling too i[illegible] is hardly enough of a l[illegible] to be convincing, but he has a [illegible] that gets by. Fortunately, there are no great de[illegible] on [illegible] and hoo-f[illegible] and [illegible] pleasant in his lighter and romantic scenes with Marian, the [illegible], prissy librarian.

The latter character uncovers a n[illegible] musicomedy [illegible] is Patricia Lambert, a London girl getting her first break. She sings sweetly, moves gracefully and manages to overcome unbecoming dresses and a few stodgy scenes.

The rest of the performance is adequate except for the impact made by the moppet, played by little Denis Waterman, and by the excellent male quartet, last seen and heard here in "Most Happy Fella."

The production, based on the Broadway original, is flexible, and the orchestral and dancing aides of this show stand up admirably.

Rich.

Il Marito in Collegio
(A Husband in College)

Rome, March 2.

Gino Bramieri-Lina Volonghi presentation of a musical comedy in two acts, by Leo Chiosso and Guglielmo Zucconi, based on a story by Giovannino Guareschi. Features Gino Bramieri, Lina Volonghi, Grazia Maria Spina, Mario Pisu, Renato de Carmine, Marley-Browne Dancers, Paolo Gozlino. Staged by Daniele D'Anza; music, Gigi Chichellero; dances, Gisa Geert; sets, Gianni Villa; costumes, Maurizio Monteverde. Opened Feb. 23, '61, at the Sistina Theatre, Rome; $5 top.

Camillo .... Gino Bramieri
Donna Leonida .... Lina Volonghi
Carlotta Wonder ... Grazia Maria Spina
Gusmaria .... Mario Pisu
Meditato Filet ...... Renato de Carmine

Critical success has greeted this Yank-styled musical. However, the public appears baffled by the story line "innovations" which are now standard in other lands but seem too unorthodox for lowbrows and too condescending to purist highbrows. Scenically, too, the show has elements of German avant-garde theatre to confuse further the traditionalists who prefer boy-and-girl song-and-dance productions.

"Il Marito in Collegio" (A Husband in College) is fair-to-middling entertainment with many slow spots, some risible performances, and an okay though unmemorable book. With some work, it might be worth a try abroad. The story concerns a girl who must marry someone in order to avoid forfeiture of the family fortune. In desperation, she picks a carpenter who lives and works across the street and, of course, turns out to be a good guy after all.

Gino Bramieri, an agile and funny man despite his bulky frame, is perfectly cast as the ersatz spouse who makes good, while Grazia Maria Spina is cute and acts well as the girl. Lina Volonghi, Mario Pisu, Renato de Carmine provide able support. Gisa Geert has staged delightful dance numbers, including a highlight Charleston to a knight's tourney and a hotel door-to-door chase by all participants with a hilarious Mack Sennett flavor.

Sets by Gianni Villa are functionally ingenious and costumes by Maurizio Monteverde stylishly bizarre.

Hawk.

The Miracle Worker

London, March 10.

Donald Albery [illegible] Prado [illegible] arrangement with [illegible] presentation of a two-act play by William Gibson. Stars Anna Massey. [illegible] features John Robinson, [illegible] Staged by Peter Coe, decor, Sean Kenny; lighting, John W[illegible]. Opened March 9, '61, at the [illegible], London. $2.50 top.

Doctor .... David Walter
[illegible] Keller .... Dilys Hamlett
[illegible] Keller .... John Robinson
Helen Keller .... Janina Faye
Martha .... Rosalie Yat[illegible]
P[illegible] .... Gordon Yearwood
V[illegible] .... Pearl Prescott
[illegible] Keller .... Derek Fowlds
[illegible] .... Val Wilton
Anagnos .... Peter Bathurst
[illegible] Sullivan .... Anna Massey
[illegible] .... Rosemary King
[illegible] .... Lorraine Hamilton
Beatrice .... Nadine Haswell
[illegible] .... Patricia Watson
[illegible] .... Pauline Fore[illegible]
[illegible] Sullivan .... James Langley
John .... Anthony Hart

Judging by the first night applause for "The Miracle Worker" the Broadway success looks a very likely entry for a hefty run here [illegible] audiences can be persuaded that its offbeat theme is by no means depressing; that the play is moving, but not mawkish; sentimental but not solemn. It proves a [illegible] but highly satisfying evening, with two fine performances in key roles.

William Gibson has skillfully and unabashedly pulled out a number of obvious theatrical tricks to keep the audience's emotions bubbling and he succeeds in keeping it moved, shocked and amused at any given moment. The play, which is virtually a documentary, would have seemed incredible had it been fiction and not truth. As it is, it would be a stony-hearted viewer who could fail to be touched by

(Continued on page 76)

Britain's Royal Ballet To Hong Kong in May

Hong Kong, March 21.

The unexpected does occur in show biz—the Royal Ballet Company will be coming here for three performances in May. The unexpected date stems from a casual conversation between Ian Hunter, of the Edinburgh Festival, when he was here several months ago, and a Chinese friend. The latter was told that Britain's Royal Ballet would be going to Japan to take part in the Osaka Festival opening next month.

Would the Royal Ballet perform here? Protracted negotiations, which began then, only recently were finalized with the ballet troupe to be presented here by impresario Harry Odell. The dancers in the Royal Ballet Company are headed by ballerina Margot Fonteyn, Michael Soames, Anya Linden, Brian Shaw, Bryan Ashbridge, Donald Britton and Lynn Seymour.

Show Out of Town

Impulse!

Toronto, March 21.

Alexander N. Cohen (in association with Andre Goulston) presentation of revue in two parts. Staged and lighted by Ralph Allswang, devised and co-produced by Monte Kay. Stars Brendan Behan; features Nina Simone Trio; Olatunji's Drums of Passion company, Maynard Ferguson's Orchestra, Carmen de Lavallade. Opened March 20, '61, at O'Keefe Centre, Toronto; $4.50 top.

Broadway producer Alexander H. Cohen has courageously assembled what he describes as a "New Wave Revue," but whether the combination of the five acts is as great as the sum of the components is debatable. The two-hour tryout here ran two hours, but will be extended to 140 minutes for Broadway with the addition of Oscar Brown Jr.

Nina Simone at the grand is a singing standout. Ditto Maynard Ferguson's orchestra and the dancing of Carmen de Lavallade and her unnamed male partner. Playwright-novelist Brendan Behan lends a new facet to his career with his singing and emceeing and, with the other acts, has no difficulty in getting over.

However, "Impulse" was a hodge-podge opening night, with many walkouts, though that is no reflection on audience response to the stars. The jazz revue, before drapes and well-lighted, opens with Ferguson's orchestra without strings doing "Give Me the Simple Life" and are on and off throughout the evening. They show excellent jazz style in the trumpeting of Ferguson and the many top-flight solos and ensembles.

Outstanding is the singing of Miss Simone in her lament ballads of "Not the Man for Me" and her street call of "Rags and Old Iron" in the first act. With fine backing from her instrumental trio, her "Memphis in June" in the second act is standout, plus her swing arrangement of "Old Black Joe."

Also saucy and provocative is the dancing of Miss de Lavallade, choreographed by Bill Butler, in two numbers marked by grace and understanding, plus the jungle beat of Olatunji's "Drums of Passion." Notable in the Ferguson stints are "Hey There" and a sympathetic treatment of "Sometimes I Feel Like a Motherless Child."

All the acts are good, but a frenzied finale between white and black jazz as exemplified by the Negro boys and Ferguson's band in a challenge bit scores on ebullience. With a company roundup of male and femme dancers at the finish, it registers with inventive choreography.

The mixture of jazz song and dance is excellent, but there were still those opening night walkouts of the minority who didn't like the "New Wave," though the great majority enjoyed themselves. Behan, with his Irish dialect topicalities, is a highlight as emcee, but the whole evening is a mixture that, individually, might be more suitable for niteries and may be unsatisfying in a legit theatre.

McStay.

SCHEDULED B'WAY PREEMS

Big Fish, ANTA (3-15-61).
Hamlet, Phoenix (3-16-61).
F[illegible] Country, Music Box (3-23-61).
Impulse, Royale (4-1-61).
Happiest Girl, Beck (4-[illegible]-61).
Show Boat, City Center (4-12-61).
[illegible]
South Pacific, City Center (4-26-61).
[illegible]
Porgy & Bess, City Center (5-17-61).
Donnybrook, 46th St. (5-18-61).

Inside Stuff—Legit

The N. Y. Daily News' editorial, captioned "Behan Benched," last Thursday (16) was followed by a vox pop which The News published as its lead letter. Chastising the Irish playwright as an "off-and-on-three-bottle boy" and endorsing St. Patrick's Day parade chairman Justice James J. Comerford for sidelining him, the News called Behan "a showoff whose antics, frankly, are threatening to become as boring as Lady Loverley's chatter . . . Jersey City, you can have him."

Behan rebutted,

"I read carefully a review of 'The Hostage' by John Chapman, and despite this, became a friend of his. I was often mentioned in your news columns, and at no time complained, or had cause to complain, of my treatment therein.

"I am also conscious of the fact that in Dublin, or in Fleet Street, editorials are written by university graduates of much learning. They have too much learning for ordinary day-to-deadline newspaper work and not sufficient talent to become professional creative writers, so they write these little essays, that interest or annoy nobody except as in this case. Most of them are dramatists manques with a deep detestation of such creative writers they deem successful.

"Your leader writer says he is bored by my off and on the bottle antics. He is not more bored than I, by newspaper reports of my personal activities, habits or failures. Through no fault of mine, the newspapers began reporting these things. They can stop reporting them whenever they wish and stick to more serious matters such as unemployment.

"The cure is in the hands of The News and every other newspaper that thinks my drinking habits (or non drinking habits) are of interest to the ordinary reader. They can leave my tea or champagne statistics out of the news columns, where they don't belong anyway. See you in Jersey City."

Comment at Edinburgh, Scotland, is that Queen Elizabeth's cousin, the Earl of Harewood, new artistic director of the Edinburgh International Festival, is trying new offbeat tactics to hypo interest in the annual culture feature, which has been moving into a rut. Innovations include a new look for ballet, with a triple bill of Musical Theatre for the Empire instead of classical ballet; signing of Juliette Greco, French existentialist warbler for midnight revue; two Gaelic ceilidhs (Scot Highland singsongs); and Benjamin Britten's opera, "A Midsummer Night's Dream," by the Covent Garden Opera Co.

Authored by Wolf Mankowitz and Oscar Lewenstein comes a musical play "Frank the Fifth," described as a savage farce, which has already made an impact on the Continent. It is a bitter satire on banking and big business methods.

Lord Harewood has publicly stated that a "Festival can be fun." He going overboard to register the innovations.

Rehearsals started past Monday (20) on the revised version of "Camelot," the Alan Jay Lerner and Frederick Loewe musical currently in its 16th week at the Majestic Theatre, N. Y. The cuts include one scene, with the "Let Me Take You to the Fair" number, reducing the first act by seven minutes, plus three minutes in the second act. Despite the 10-minute slice in the total running time, the show will still ring up at 8:25, but will ring down earlier.

Moss Hart, who had to relinquish the staging of the production because of a heart attack during the Toronto break-in engagement, recently returned from the Coast. Alan Jay Lerner, who wrote the book and lyrics for the musical, is in town and working with Hart, but composer Frederick Loewe is away on vacation. All three are partnered in the production.

Staging of Agatha Christie's "10 Little Indians" as a high school senior class play drew a scathing "letter to the editor" article in a Honolulu newspaper. Signed "Shocked Parents," the published letter criticized choice of a vehicle in which "for two and one half hours the audience watched a fiend kill off, one by one, victims of his maniacal plot."

Strawhat producer Charlotte Harmon's upcoming Dial book (May), "How To Break Into The Theatre," is a primer on every phase of legit plus an index of agents, producers, tv packagers et al. Russell Crouse, Howard Bay, Julie Harris, Jerome Robbins are among the authorities in their respective branches of the theatre.

Legit Bits

Continued from page 70

Martin in "Under the Yum Yum Tree," at the Henry Miller Theatre, N. Y. She has been Martin's standby since the comedy opened last fall.

Hilda Simms is production assistant to **Billy Baxter** and **Edward Friedman**, producers "Mandingo," the drama due April 27 at the Cort Theatre, N. Y.

"Young Abe Lincoln" will be the first presentation of The Little Golden Theatre, a professional children's theatre group produced by **Arthur Shimkin**, head of Little Golden Records. The musical drama with book by **Richard N. Bernstein** and **John Allen**, lyrics by **Joan Javits**, music by **Victor Ziskin** and additional dialogue and lyrics by **Arnold Sundgaard**, is the first of a series planned for national tours and is proposed for a Broadway Easter week showing.

Frederick Brisson, **Roger L. Stevens** and **Gilbert Miller** will present **Harold Pinter's** London drama, "The Caretaker," on Broadway in the fall under **Donald McWhinnie's** direction.

Clifford Odets' "The Country Girl" is being presented by Equity Library Theatre through Sunday (26), at the Lenox Hill Playhouse, N. Y.

Tom Wilson has succeeded **John Irving** in "Mousetrap," at the off-Broadway Greenwich Mews Theatre.

Luigi Pirandello's "Giants of the Mountain" will be given a dramatic reading by members of the Living Theatre Company at the Theatre, April 3 and 10, under the auspices of the Living Theatre and the Pirandello Society.

James Hammerstein will direct the **Jack Lenny** and **Nat Debin** production of Rodgers and Hammerstein's "Flower Drug Song," slated to tour the strawhats this summer.

Richard Barr and **Clinton Wilder** have scheduled their off-Broadway production of **Jack Richardson's** "Gallows Humor," formerly titled "Galgenhumor," for April 18 at the Gramercy Arts Theatre.

Herbert Swope Jr. and **Joel Schenker** will co-produce "Step on a Crack," by **Bernard Evslin**, on Broadway next fall. Swope will direct.

John Gielgud, who staged last week's "Big Fish, Little Fish," planed back to London last Monday (19) to direct the H. M. Tennent production of "Dazzling Prospect," a comedy by **John Perry** and **M. J. Farrell**, with **Margaret Rutherford** as star.

Sally Ann Howes will appear in "Kwamina" on Broadway.

Douglas Watson will play Orsino this summer in "Twelfth Night" at the American Shakespeare Festival, Stratford, Conn.

Constance Bennett and **Hugh Marlowe**, who have been costarring in "Marriage-Go-Round" in stock, will play the same comedy for two weeks beginning May 5 at the Casa Manana Theatre, Ft. Worth.

Donald Oenslager will design the scenery for the **Robert E. Griffith** and **Harold S. Prince** production of "Kuprin."

"We Love Adventure," a children's show based on Hans Christian Anderson's story, "The Emperor's New Clothes," is being presented for two matinees, at 1 and 3 p.m., Saturdays at Judson Hall, N. Y.

B'way Spotty; 'Mary' Sellout $40,589, 'Devil's' $35,226, 'Fish' $19,937 in 6, 'Hamlet' $17,450, 'Oscar' $5,463 in 7

Broadway was uneven last week, but despite the improvement of several shows the overall condition was still downbeat. Of 31 productions on tap, only one was a sellout. That was "Mary, Mary," which had its take reduced by theatre party commissions. Nine other entries had cut-rate tickets in circulation.

Receipts for 15 productions varied less than $1,000 from the previous week. There were no closings last week.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Advise and Consent, Cort (D) (18th wk; 140 p) ($7.50; 1,155; $40,500) (Ed Begley, Richard Kiley, Chester Morris, Henry Jones, Kevin McCarthy). Previous week, $29,003. Moves April 17 to the Royale.

Last week, $25,257.

All The Way Home, Belasco (D) (16th wk; 125 p) ($6.90-$7.50; 997; $38,500). Previous week, $16,462 with twofers.

Last week, $16,436 with twofers.

Becket, Royale (D) (24th wk; 185 p) ($6.90-$7.50; 1,040; $45,507) (Laurence Olivier, Anthony Quinn). Previous week, $35,170 with twofers. Exits next Saturday (25) for a brief tour.

Last week, $36,473 with twofers.

Best Man, Morosco (D) (50th wk; 392 p) ($6.90-$7.50; 999; $41,000) (Lee Tracy, Frank Lovejoy), previous week, $17,100.

Last week, $15,225.

Big Fish, Little Fish, ANTA (CD) (1st wk; 5 p) ($6.90-$7.50; 1,185; $49,178) (Jason Robards, Jr., Hume Cronyn).

Opened last Wednesday night (15) to three favorable reviews (Chapman, News; McClain, Journal-American; Watts, Post), two mixed (Kerr, Herald Tribune; Taubman, Times) and two unfavorable (Aston, World-Telegram; Coleman, Mirror).

Last week, $19,937 for five performances and one preview.

Bye Bye Birdie, Shubert (MC) (48th wk; 376 p) ($8.60-$9.40; 1,453; $64,000). Previous week, $38,280.

Last week, $40,506.

Camelot, Majestic (MC) (15th wk; 121 p) ($9.40; 1,626; $84,000) (Richard Burton, Julie Andrews). Previous week, $81,509.

Last week, $80,635.

Come Blow Your Horn, Atkinson (C) (4th wk; 29 p) ($6.90-$7.50; 1,090; $43,522). Previous week, $20,314.

Last week, $21,562.

Critic's Choice, Barrymore (C) (14th wk; 109 p) ($6.50-$7.50; 1,067; $40,000) (Henry Fonda). Previous week, $24,501.

Last week, $27,823.

Devil's Advocate, Rose (D) (2d wk; 12 p) ($6.90-$7.50; 1,162; $46,045) (Leo Genn, Sam Levene, Edward Mulhore). Previous week, $23,832 for four performances and one preview.

Last week, $35,226.

Do Re Mi, St. James (MC) (12th wk; 96 p) ($8.60-$9.40; 1,615; $69,500) (Phil Silvers). Previous week, $67,501.

Last week, $67,943.

Evening With Mike Nichols and Elaine May, Golden (R) (23d wk; 187 p) ($6.90-$7.50; 773; $30,439). Previous week, $23,761.

Last week, $23,704.

Fiorello, Broadhurst (MC) (68th wk; 540 p) ($8.35-$9.40; 1,182; $58,194). Previous week, $36,198.

Last week, $36,981.

Gypsy, Imperial (MC) (88th wk; 694 p) ($8.60-$9.40; 1,428; $64,500) (Ethel Merman). Previous week, $42,693 with twofers. Exits next Saturday (25) to tour.

Last week, $43,146 with twofers.

Importance of Being Oscar, Lyceum (one-man) (1st wk; 7 p) ($5.65; 995; $26,500) (Michael MacLiammoir).

Opened limited four-week run last Tuesday night (14) to unanimous endorsement (Aston, World-Telegram; Chapman, News; Coleman, Mirror; Kerr, Herald Tribune; McClain Journal-American; Taubman, Times; Watts, Post).

Last week, $5,463 for seven performances.

Irma La Douce, Plymouth (MC) (25th wk; 196 p) ($8.60; 999; $48,250) (Elizabeth Seal, Keith Michell). Previous week, $38,052.

Last week, $38,603.

Mary, Mary, Hayes (C) (2d wk; 13 p) ($6.90-$7.50; 1,139; $43,530) (Barbara Bel Geddes, Barry Nelson, Michael Rennie). Previous week, $34,063 for five performances and two previews.

Last week, $40,589 with parties.

Miracle Worker, Playhouse (D) (73d wk; 580 p) ($6.90-$7.50; 994; $36,500) (Suzanne Pleshette, Patty Duke). Previous week, $18,509.

Last week, $16,655.

Music Man, Broadway (MC) (169th wk; 1,343 p) ($8.05; 1,900; $73,850). Previous week, $29,730 with twofers.

Last week, $30,205 with twofers. Closes April 15.

My Fair Lady, Hellinger (MC) (261st wk; 2,079 p) ($8.05; 1,551; $69,500) (Michael Allinson, Margot Moser). Previous week, $41,254 with discount tickets.

Last week, $47,819 with discount tickets.

Rhinoceros, Longacre (CD) (10th wk; 80 p) ($6.90; 1,101; $37,000) (Eli Wallach, Zero Mostel). Previous week, $29,995 with Play of the Month Guild patronage.

Last week, $25,532.

Show Girl, O'Neill (R) (10th wk; 76 p) ($6.90-$7.50; 1,076; $45,052) (Carol Channing). Previous week, $22,386.

Last week, $23,994.

Sound of Music, Lunt-Fontanne (MD) (66th wk; 524 p) ($9.60; 1,407; $75,000) (Mary Martin). Previous week, $73,007.

Last week, $73,263.

Taste of Honey, Booth (D) (24th wk; 191 p) ($6.90; 807; $30,500) (Joan Plowright, Angela Lansbury). Previous week, $14,978.

Last week, $15,861.

Tenderloin, 46th St. (MC) (22d wk; 176 p) ($8.60-$9.60; 1,342; $65,331) (Maurice Evans). Previous week, $35,848 with twofers.

Last week, $35,658 with twofers.

Tenth Man, Ambassador (D) (71st wk; 559 p) ($6.90-$7.50; 1,155; $41,562). Previous week, $14,214 with twofers.

Last week, $14,617 with twofers.

13 Daughters, 54th St. (MC) (3d wk; 20 p) ($8.60-$9.40; 1,434; $60,172) (Don Ameche). Previous week, $22,164.

Last week, $21,191.

Toys in the Attic, Hudson (D) (55th wk; 432 p) ($6.90-$7.50; 1,065; $39,600) (Maureen Stapleton, Patricia Jessel, Anne Revere, Robert Loggia). Previous week, $12,311 with twofers.

Last week, $12,656 with twofers. Closes April 8.

Under the Yum Yum Tree, Miller's (C) (18th wk; 141 p) ($6.90-$7.50; 912; $30,486). Previous week $12,304 with twofers. Has to vacate house April 15.

Last week, $13,521 with twofers.

Unsinkable Molly Brown, Winter Garden (MC) (20th wk; 156 p) ($8.60-$9.40; 1,404; $68,000). Previous week, $51,378.

Last week, $54,579.

Wildcat, Alvin (MC) (12th wk; 91 p) ($8.60-9.40; 1,453; $65,000) (Lucille Ball). Previous week, $61,431.

Last week, $61,520. Lays off next week.

Miscellaneous

Hamlet, Phoenix (D) (1st wk; 6 p) ($4.60; 1,150; $29,882).

Opened last Thursday (16) to five favorable notices (Aston, World-Telegram; Davis, News; McClain, Journal - American; Taubman, Times; Watts, Post) and two unfavorable (Coleman, Mirror; Kerr, Herald Tribune).

Last week, $17,450 for six performances and two previews.

Touring Shows

(March 19-April 2)

Andersonville Trial — Arcadia High School, Phoenix (20); Temple of Music & Art, Tucson (22); Liberty Hall, El Paso (23-24); Eton High School, Odessa (25); Municipal, Lubbock (26); Municipal, Amarillo (27); Municipal, San Angelo (28); City Aud., Beaumont (30); Will Rogers, Ft. Worth (31-1).

Carnival (tryout)—National, Wash. (20-25); Forrest, Philly (27-1).

Far Country (tryout)—Wilbur, Boston (20-25, moves to N.Y.).

Fiorello (2d Co.)—Shubert, Cincy (20-25); Palace, Youngstown (27-28); Ohio Theatre, Mansfield (30); Municipal, Dayton (31-1).

Five Finger Exercise—Geary, S.F. (20-1).

Flower Drum Song—Shubert, Chi (20-1).

Gypsy—Auditorium, Rochester (29-1).

Happiest Girl in the World (tryout)—Shubert, Philly (20-25), moves to N.Y.).

Impulse (tryout)—O'Keefe, Toronto (20-25, moves to N.Y.).

Hostage—Civic, Chi (20-1).

J.B.—Florida State U., Tallahasee (20-21); Marina Aud., Panama City, Fla. (22); Temple, Birmingham (23-24); Lanier High School, Montgomery (25); Grambling College, Ruston, La. (27-28); City Aud., Jackson, Miss. (29); Municipal Aud., Savannah (31); Peabody, Daytona Beach (1).

La Plume de Ma Tante—Riviera Hotel, Las Vegas (19-2).

Majority of One—Nixon, Pitt. (20-25); National, Wash. (27-1).

Mark Twain Tonight—Carney Hall Aud., Pittsburgh, Kan. (20); Evans Aud., San Marcos Tex. (22); Music Hall, Houston (25).

Music Man (2d Co.)—Ford's, Balto (20-25); Nixon, Pitt. (27-1).

My Fair Lady (2d Co.)—Shubert, Boston (20-1).

Once Upon a Mattress (bus-and-truck)—Rivoli, Toledo (21-22); Sexton High School, Lansing (23); Morris Muripal, South Bend (24-25); O'Keefe, Toronto (27-1).

Pleasure of His Company—Loew's Poli, Worcester (20); Capitol, New London, Conn. (21); Bushnell Aud., Hartford (22); Shubert, New Haven (23-25, closes).

Raisin in the Sun—Blackstone, Chi (20-1).

Sound of Music (2d Co.)—Riviera, Det. (20-1).

Off-Broadway Shows

(Figures denote opening dates)

After Angels, W. 3rd St. (2-10-61).
American Dream, York (1-24-61)
Balcony, Circle in Square (3-3-60).
Call Me, 1 Sheridan Sq. (1-31-61).
Connection, Living Th're (Rep) (7-15-59)
Cry of Raindrop, St. Marks (5-7-61).
Death of Bessie, York (3-1-61).
Double Entry, Martinique (2-20-61).
Elsa Lanchester, 41st St. (2-4-61).
Fantasticks, Sullivan St. (5-3-60)
Feast of Panthers, E. 74th St. (3-20-61).
4-1-7 & Cage, Theatre Today (3-4-61).
Hedda Gabler, 4th St. (11-9-60).
Jungle Cities, Living (Rep) (12-20-60).
King Dark Chamber, Jan Hus (2-9-61).
Krapp's & Zoo, Cricket (1-14-60).
Ladies Night, Eleanor Gould (3-21-61).
Leave It to Jane, Sheridan Sq. (2-2-59).
Merry Sunshine, Orpheum (11-18-59).
Moon in River, East End (2-6-61).
Mousetrap, Mews (11-3-60).
O, Oysters, Village Gate (1-30-61).
Reels, Mayfair (3-6-61).
Stewed Prunes, Showplace (12-14-60).
Theatre Chance, Living Th're (6-22-60)
Threepenny Opera, de Lys (9-20-55)
Walk-up, Provincetown (2-23-61).
Worm, Horseradish, Maidman (3-13-61).

SCHEDULED OPENINGS

Square & Old Tune, Royal (3-23-61).
What A Killing, Folksbeine (3-27-61).
Under Milk Wood, Circle (3-29-61).
Only Nonsense, E. 74th St. (4-3-61).
Painted Days, Marquee (4-6-61).
Magnificent Hugo, Cornelius (4-6-61).
Hobo, Players (4-10-61).
Smiling Boy, Cherry Lane (4-11-61).
[illegible], E. 74th St. (4-17-61).
Evenings With Chekhov, Key (4-17-61).
Gallows Humor, Gramercy Arts (4-18-61).

CLOSED

Two for Fun, Madison Ave. (2-13-61); closed Sunday (19) after 35 performances.

LONDON SHOWS

(Figures denote opening dates)

Amorous Prawn, Piccadilly (12-8-59).
And Another Thing, Fortune (10-6-60).
Bargain, St. Martin's (1-19-61).
Billy Liar, Cambridge (9-13-60).
Bride Comes Back, Vaudeville (11-25-60).
Caretaker, Duchess (4-27-60).
Connection, Duke York (2-22-61).
Fairy Tales, Comedy (1-24-61).
Fings Ain't, Garrick (2-11-60).
Flower Drum Song, Palace (3-24-60).
Gazebo, Savoy (3-29-60).
Hostage, Lyric Ham. (2-13-61).
Irma La Douce, Lyric (7-17-58).
J.B., Phoenix (3-23-61).
John Borkman, Mermaid (2-16-61).
King Kong, Princes (2-23-61).
Lady From the Sea, Oven's (3-15-61).
Luisillo Dancers, Coliseum (3-6-61).
Man All Seasons, Globe (7-1-60).
Miracle Worker, Royalty (3-9-61).
Mousetrap (Ambassadors (11-25-52).
Music Man, Adelphi (3-16-61).
My Fair Lady, Drury Lane (4-30-58).
Oliver, New (6-30-60).
Repertory, Aldywich (12-15-60).
Ross, Haymarket (5-12-60).
Settled Out Court, Strand (10-19-60).
Simple Spymen, Whitehall (3-19-58).
Suzie Wong, Prince Wales (11-7-59).
Three, Criterion (2-13-61).
Watch It Sailor, Apollo (2-24-60).
West Side Story, Maiesty's (12-12-58).
You in Your Small Corner, Arts (3-21-61).
Young in Heart, Vic. Pal. (12-21-60).

SCHEDULED OPENINGS

Jacques, Royal Court (3-22-61).
Glory Be, Royal, Stratford, E. (4-3-61).
One Over Eight, Duke of York's (4-5-61).
The Rehearsal, Globe (4-6-61).
On the Brighter Side, Phoenix (4-12-61).
Sound of Music, Palace (5-18-61).

CLOSED

Changeling, R. Court (2-21-61); closed Sat. (25) after 30 performances.
Chin-Chin, Wyndham's (11-3-60); closed Sat. (25) after 164 performances.
Cinderella, Adelphi (12-23-60); closed Sat. (18) after 101 performances.
Magic Lantern, Saville (2-6-61); closed Sat. (25) after 84 performances.
Stop It Whoever, Arts (2-15-61); closed Sat. (25) after 37 performances.

'Carnival' SRO $51,910 in D. C. Date, 'Fiorello' $75,506 for Split Session, 'Sun' $28,145, 'Hostage' $18,094, Chi

Business on the road ranged from satisfactory to smash for most shows last week. Holding as top-grosser was "Sound of Music," in its third Detroit stanza. "Fiorello" trailed with a nifty split-week tally and "Majority of One" registered the high straight-play gross in Cleveland.

The "Once Upon a Mattress" company, which had been playing major cities, folded in Boston last Saturday (18) and the bus-and-truck edition of "Pleasure of His Company" closes next Saturday (25).

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net: i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

BALTIMORE

Music Man, Ford's (MC-RS) (1st wk) ($7; 1,819; $65,000). Previous week, $60,016, Mosque, Richmond.

Last week, $57,757 with Theatre Guild-American Theatre Society subscription.

BOSTON

Far Country, Wilbur (D-T) (1st wk) ($4.95-$5.50; 1,241; $33,699) (Kim Stanley). Previous week, $12,766 for five performances, Shubert, New Haven.

Opened here March 13 to four favorable reviews (Doyle, American; Durgin, Globe; Hughes, Herald; Maloney, Traveler), one yes-no (Norton, Record) and one unfavorable (Maddocks, Monitor).

Last week, $16,124.

My Fair Lady, Shubert (MC-RS) (11th wk) ($6.50-$7; 1,717; $67,355) (Michael Evans, Caroline Dixon). Previous week, $60,277.

Last week., $60,574.

Once Upon a Mattress (Hurok), Colonial (MC-RS) (3d wk) ($6.50-$7.50; 1,685; $60,000) (Dody Goodman, Buster Keaton). Previous week, $46,132 with Show of the Month Club patronage. Ended tour here last Saturday night (18).

Last week, $28,311.

CHICAGO

Flower Drum Song, Shubert (MC-RS) (18th wk) ($5.50-$6.60; 2,100; $67,613). Previous week, $40,550.

Last week, $43,297. Exits April 15.

Hostage, Civic (CD-RS) (4th wk) ($5.50-$6.50; 904; $30,500). Previous week, $18,869.

Last week, $18,094.

Raisin in the Sun, Blackstone (D-RS) (3d wk) ($4.95-$5.50; 1,447; $42,500) (Claudia McNeil). Previous week, $24,476.

Last week, $28,145.

CLEVELAND

Majority of One, Hanna (C-RS) (2d wk) ($5; 1,515; $38,000) (Gertrude Berg, Cedric Hardwicke). Previous week, $32,140 with TG-ATS Society subscription.

Last week, $34,340 with TG-ATS subscription.

DETROIT

Sound of Music, Riviera (MD-RS) (3d wk) ($5-$6.50; 2,700; $100,000) (Florence Henderson). Previous week, $81,375 with TG-ATS subscription.

Last week, $83,485 with TG-ATS subscription.

PHILADELPHIA

Happiest Girl in the World, Shubert (MC-T) (3d wk) ($6-$7.50; 1,876; $60,000) (Cyril Ritchard). Previous week, $41,520.

Last week, almost $46,000.

SAN FRANCISCO

Five Finger Exercise, Curran (D-RS) (1st wk) ($5.40-$5.95; 1,758; $50,000) (Jessica Tandy, Roland Culver). Previous week, $26,577, Biltmore, Los Angeles.

Opened here March 13 to unanimous endorsement (Eichelbaum, Examiner; Knickerbocker, Chronicle; Speegle, News-Call Bulletin).

Last week, $27,619 with TG-ATS subscription.

WASHINGTON

Carnival, National (MC-T) (2d wk) ($4.95-$6.60; 1,563; $51,882) (Anna Maria Alberghetti). Previous week, $26,155 for four performances with TG-ATS subscription.

Last week, sellout $51,910 with TG-ATS subscription.

SPLIT WEEKS

Andersonville Trial (D-RS) (Brian Donlevy, Martin Brooks). Previous week, $26,402, six-performance split.

Last week, $27,953 for five performances with Broadway Theatre League subscription: Strand, Modesto, Monday (13), one, $5,185; Civic, San Jose, Tuesday (14), one, $5,865; Harvey, Bakersfield, Wednesday (15), one, $5,221; Memorial, Sacramento, Thursday-Friday (16-17), $11,682.

Fiorello (MC-RS). Previous week, $54,963, seven-performance split

Last week, $75,506 for eight BTL performances: Strand, Albany, Monday (13), one, $13,357; Capitol, Binghamton, Tuesday (14), one, $9,803; Lafayette, Buffalo, Wednesday (15), two, $22,346; Auditorium, Rochester, Thursday-Saturday (16-18), four, $30,000.

J.B. (D-RS) (John Carradine, Shepperd Strudwick, Frederic Worlock). Previous week, $24,510, seven-performance split.

Last week, $27,633 for seven performances: Memorial, Louisville, Monday-Wednesday (13-15), four, $13,388 with TG-ATS subscription; High School, Huntsville, Thursday (16), one BTL, $5,360; U. of Alabama, Tuscaloosa, Friday (17), one BTL, $4,615; City Auditorium, Pensacola, Saturday (18), one BTL, $4,270.

Once Upon a Mattress (bus-and-truck) (MC-RS) (Imogene Coca, Edward Everet Horton, King Donovan). Previous week, $31,221, five-performance split.

Last week, $38,305 for six performances: Loew's, Evansville, Monday (13), one BTL, $6,711; Orpheum, Springfield, Ill. Tuesday (14), one BTL, $4,783; Orpheum, Davenport, Wednesday (15), one BTL, $9,043; Paramount, Waterloo, Thursday (16), one BTL, $6,430; Coronado, Rockford, Ill., Friday (17), one $5,385; Shrine Mosque, Peoria, Saturday (18), one BTL, $5,953.

Pleasure of His Company (C-RS) (Joan Bennett, Donald Cook). Previous week, $24,002, six-performance split.

Last week, $30,540 for seven performances: Loew's, Canton, O., Monday (13), one BTL, $4,554; Veterans Memorial, Columbus, Tuesday (14), one, $2,669; Paramount, Anderson, Ind., Wednesday (15), two BTL, $7,859; Keith-Albee, Huntington, Thursday (16), one BTL, $3,836; Municipal, Charleston, Friday (17), one BTL, $7,949; Syria Mosque, Pittsburgh, Saturday (18), one, $3,673.

Menotti's 'Luther' Play For Spoletto Irritates His Italian Coin Source

Rome, March 21.

Gian-Carlo Menotti in New York and the censoring authorities here have been having some burning communications about the Italian-American composer-turned-impresario's wish to world-premiere John Osborne's new British play, "Luther," at this summer's Festival of Two Worlds at Spoleto.

Comment here is that Menotti is "incredibly naive" to imagine Catholic Italy would welcome or even permit a play about the chief architect of Protestantism. "Does Menotti fancy himself a law unto himself, expecting Italian government subsidy for his festival while glorifying Luther in a play where the Pope is a character and not too attractive a one?" Odds are that Italy will flatly veto Menotti's "Luther" choice.

Among the natives and hangers-on at Spoleto, which has been put on the map the past four years by the arts festival, Menotti is known as "The Duke of Spoleto."

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **This information is published without charge.**

In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading.

Legit

BROADWAY

"All The Best People" (C). Producers, Joel Spector & Buff Cobb (147 W. 57th St., N.Y.; PL 7-2691). Available parts: naive femme, 21; male, 30-35; middleaged femme; executive male, 50-60; callous male, 30-35. Mail photos and resumes, c o above address.

David Merrick, 246 W. 44th St., N. Y.; LO 3-7520. Accepting photos and resumes of sopranos, baritones, tenors and boys and girls, 7-14, who sing and dance, for casting file. Mail material, c o Michael Shurtleff, above address. Indicate voice range.

"Far Country" (D). Producers, Roger L. Stevens & Joel Schenker (745 Fifth Ave., N. Y.; PL 1-1290). Part available for understudy for Steven Hill. For appointment call Terry Faye, PL 7-5100.

"Get it Up" (MC). Producer, Charles Curran (c o Lambs Club, 130 W. 44th St., N.Y.; JU 2-1515). Available parts: six femme singers, 20-23, must double with specialty; ballroom dance team, 20-23; young comedienne. Accepting photos and resumes, c o above address. Don't phone. Applicants must have intimate night club experience.

"Jennie" (MD). Producer, Newburge-Porter Prods. (148 W. 24th St., N.Y.; WA 9-6836). Available parts: male lead, 30's, tall; femme, 20, ethereal, small, lovely, must sing well; character woman, 30; barmaid, 40's, plump; character man, 40; Irish man, 50's. Mail photos and resumes, through agents only, above address.

"Kuprin" (D). Producers, Robert E. Griffith & Harold S. Prince (630 Fifth Ave., N.Y.; JU 2-0600). Part available for Russian femme, 25-30, attractive, strong. Casting director Judy Abbott is seeing applicants at 9:30 a.m.-12:30 p.m. daily, above address.

"Love A La Carte" (MC). Producer, Arthur Klein (St. James Theatre Bldg., 246 W. 44th St., N. Y.; LO 5-6376). Available parts: girl, 22; leading man, 30; second leading man, 30; character comedienne, 30. Accepting photos and resumes, above address.

"Medium Rare" (R). Producer, Robert Weiner (146 CPW, N.Y.; SU 7-1914). Parts available for male and femme revue types. Apply through agent or mail photos and resumes, c o above address.

"Nine Millionth Star" (D). Producers, Michael Charnee & Geoffrey F. Rudaw (340 E. 66th St., N. Y.; RE 4-1478). Available parts: girl, 14, boy, 16. Mail photos and resumes, c o above.

"Sound of Music" (MD). Producer: Richard Rodgers & Oscar Hammerstein 2d (488 Madison Ave., N. Y.; casting director, Eddie Blum. Auditions for possible future replacements for girls, 7-16, and boys, 11-14 all with trained voices, characters. Mail photos and resumes to above address.

"Talent '61" (R). Producer, John Effrat (c o Broadway Show League, 1619 Broadway, N.Y., suite 810; 1619 Broadway, N.Y., suite 810). Auditions tomorrow (Thurs.), Friday (24) and March 30, 31, at the Hotel Astor (Broadway & 44th St., N. Y.). The annual professional talent showcase will be presented April 25 with rehearsals beginning April 6. Do not phone the hotel.

OFF-BROADWAY

"Gallows Man" and "Mr. Sleeman Is Coming" (D). Producers, Elizabeth Raynor & Virginia Snow (c o Snow-Ray Prods., 246 W. 44th St., N. Y.). Available parts: character woman, over 40; boy, 17-20 Scandinavian appearance; girl, 16-19, Scandinavian appearance. Mail photos and resumes c o above address.

"I Want You" (MC). Producers, Theodore J. Flicker & Joseph Crayhon (c o The Premise, 154 Bleecker St., N.Y.; LF 3-5020). Available parts: Irish-American girl, 18, sexy but sweet; young leading man, thin; male song and dance team, wise crackers; man, huge, dumb, Irish cop; man, short, fat, funny; man tall, thin, evil; six beautiful girls; several low comedians. All applicants must sing and dance. Mail photos and resumes, above address.

"It Should Happen To a Dog" (C). Producer, James J. Cordes (600 Tenth Ave., N. Y.; JU 2-5999). Available parts: five character men to play older Jewish types with authentic accents. Mail photos and resumes c o above address.

"King of the Dark Chamber" (D). Producers, Van Joyce & Harold Leventhal, in association with Patricia Newhall (c o Jan Hus House, 351 E. 74th St., N. Y.; RE 4-4605). Available parts: character man, 30 heavyset, 6 feet tall, comic; femme, 30, serene majestic; femme, 20-25, cute comedienne. For interview appointment, call Ken Costigan, 4-7 p.m., at above number.

"Leave It To Jane" (MC). Producers, Joseph Berhu & Peter Katz (c o Sheridan Square Theatre, Seventh Ave. & Fourth St., N.Y.; CH 2-9609). Auditions for male and femme singers as replacements, every Thursday at 6 p.m., above address.

"Meet Peter Grant" (MD). Producer, Lee Bergman (251 W. 74th St., N. Y.; TR 3-7844). Available parts: baritone, 18-25, all-American type; ingenue, lyric soprano; character woman, 40-50, contralto; character girl, 25-40, comic, robust, contralto; character man, 18-25, immature, sad sack, high baritone or tenor; character man, 20-40, big, bass-baritone; femme, 20-35, sexy, pop contralto and sultry blues singer; bass, 18-30, burly villian; male and femme chorus singers and dancers. All applicants must dance. Auditions today (Wed.), at 10 a.m.-2 p.m. and 7-10 p.m., at Malin Studios (13 W. 49th St., N. Y.). Bring photo, resume and music.

OUT OF TOWN

"Flower Drum Song" (MC). Producers, Rodgers & Hammerstein (488 Madison Ave., N. Y.; MU 8-3640). Part available for young male singer dancer to understudy Wang San. Contract Edward Blum, above address.

"Vintage '61" (R). Producer, Zev Buffman (1605 N. Ivar Ave., Hollywood 28, Calif.; HO 4-7121). Parts available for six male and six femme singer-dancer-actors under 30. Mail photos and resumes, above address.

STOCK

Lee Guber Music Tents. Producer, Lee Guber (140 W. 58th St., N. Y.; LT 1-3250). Open call for singers today (Wed.), men at 11 a.m. and women at 2 p.m.; open call for dancers tomorrow (Thurs.), same schedule as above, both calls at Nola Studios (113 W. 57th St., N. Y.).

AUGUSTA, MICH.

Barn Theatre. Producer-director, Jack Ragotzy (200 E. 36th St., N. Y.; MU 6-0043). Available parts: leading man; ingenue lead; character woman with second woman range; male and femme musical performers who can double in dramatic roles for part of the season. Mail photos and resumes, above address.

BEVERLY, MASS.

North Shore Music Theatre. Managing director, Stephan Slane (27 W. 55th St., N. Y.). Parts available for male and femme Equity musical performers, principals and chorus, and apprentices. Mail photos and resumes, above address. Auditions for Equity singers, April 4: men, at 12 noon and girls, at 2 p.m.; open call singers, April 5: girls, at 3:30 p.m. and men, at 5 p.m., all at Pilgrim Production Studios (231 W. 54th St., N. Y.).

BRADDOCK HEIGHTS, MD.

Mountain Theatre. Producer, William O. Brining (4545 Connecticut Ave. NW, Washington, D.C.; EM 3-5051). Parts available for five male and six femme Equity dramatic performers and several non-paid apprentices. Mail photos and resumes, above address. Season opens June 20.

BRUNSWICK, ME.

Brunswick Summer Playhouse. Producer, Victoria Crandall (162 W. 54th St., N.Y.). Parts available for Equity musical performers, principals, solo dancers, chorus and apprentices. Mail photos and resumes, c o Don Wortman (60 W. 46th St., N. Y.). The 10-week season opens June 26.

CHICAGO

Chicago Music Theatre and Chicago Tenthouse Theatre. Producer, Herb Rogers (45 East End Ave., N. Y.; RE 4-5446). Parts available for male and femme musical principals. Mail photos and resumes to above address. New York auditions will be held April 3-14, through agents only.

CORNING, N. Y.

Corning Summer Theatre. Producers, Dorothy Chernuck & Omar K. Lerman (c o Corning Theatre, Houghton Park, Box 51, Corning, N. Y.; 6-4636). Parts available for male and femme actors, singers and dancers. Accepting photos and resumes c o Richard Flusser (550 Fifth Ave., N. Y.) for musical performers and above address for dramatic actors. Ten-week season begins June 26.

EPHRATA, PA.

Legion Star Playhouse. Producer-director, John Cameron (P.O. Box 334, Ephrata, Pa.). Parts available for five male and five femme Equity dramatic performers and apprentices. Mail photos and resumes, above address. N. Y. auditions will be held April 20-21, by appointment only.

FORT WORTH

Casa Manana Musicals Inc. Managing director, Michael Pollock (545 Fifth Ave., N.Y.; Rm. 1015). Parts available for male and femme musical and dramatic stock performers for the Ft. Worth theatre, opening April 19. Mail photos and resumes, c o above address.

FRAMINGHAM, MASS.

Carousel Theatre. Producer, Stanton Shifman (c o Lenny-Debin Agency, 140 W. 58th St., N.Y.; JU 2-0270). Same audition schedule as for Wallingford (see above).

HINSDALE, ILL.

Salt Creek Playhouse. Producer, Tom Blank (437 S. Jackson St., Chicago). Seeking male and femme featured performers and name stars. Mail photos and resumes c o above address. Season runs June 4-Labor Day, at the former Hinsdale Summer Theatre.

HYANNIS, MASS.

Cape Cod Melody Tent. Managing Director, David Holtzman (c o King Edward Hotel, 120 W. 44th St., N.Y.; JU 2-2503). Auditions for Equity singers, April 3, girls at 11 a.m.-1 p.m. and boys at 2-4 p.m.; open call singers, April 4, same schedule as above, all at Variety Arts Studio (225 W. 46th St., N. Y.).

NORTHPORT, L.I.

Red Barn Theatre. Producer, William Edans (c o Theatre, Northport, L.I., N.Y.; area code 516, AN 1-5900). Parts available for male and femme musical and dramatic performers, especially character people. Mail photos and resumes c o above address. Season runs May 24-Sept. 24.

PALM BEACH, FLA.

West Palm Beach Musicarnival. Producer, John Price (940 S. Military Trail, West Palm Beach, Fla.; P.O. Box 2108). Parts available for leading men and women, and male and femme chorus performers. Mail photos and resumes, through agents only, c o above address.

SPRINGFIELD, ILL.

Tent at the Lake. Producers, Jane Stanley Buckles & D. G. Buckles (c/o Buckles Theatre Co., 1472 Broadway, N. Y.; Rm. 904). Available parts: leading man and woman; ingenue; character woman. Mail photos and resumes, c/o above address, through agents only in the case of the leads.

ST. LOUIS

St. Louis Municipal Opera. Producer-director, John Kennedy (11 E. 44th St., N.Y.; MU 7-0671). Auditions for dancers: open call today (Wed.), girls at 11 a.m. and boys at 2 p.m., at Variety Arts Studio (225 W. 46th St., N. Y.).

SULLIVAN, ILL.

Summer of musicals. Producer, Guy S. Little Jr. (Box 185, Sullivan, Ill.). Parts available for male and femme Equity musical performers and paid apprentices. Mail photos and resumes, above address.

TRAVERSE CITY, MICH.

Cherry County Playhouse. Producer, Ruth Bailey (Spring Hill Lane, Cincinnati 26, Ohio; TR-1-0049). Parts available for character man, character woman with second woman range, leading man, juvenile. Mail photos and resumes c o Charles Hollerith Jr. (122 E. 76th St., N. Y.). Apprentice applicants write to Cincinnati address for application forms.

WALLINGFORD, CONN.

Oakdale Musical Theatre. Producer, Ben Segal (c o Lenny-Debin Agency, 140 W. 58th St., N.Y.; JU 2-0270). Equity auditions April 10: girl dancers at 10 a.m., boy dancers at 12 noon; girl singers at 2 p.m., boy singers at 4 p.m.; April 11: open call dancers, girls at 10 a.m. and boys at 2 p.m.; April 12: open call singers, girls at 10 a.m. and boys at 2 p.m. All calls will be held at Showcase Studios (950 Eighth Ave., N.Y.). See also Warwick and Framingham.

WARWICK, R.I.

Warwick Musical Theatre. Producer, Burton Bonoff (c o Lenny-Debin Agency, 140 W. 58th St., N.Y.; JU 2-0270). Same audition schedule as for Wallingford (see above).

TOURING

"Double Entry" (MC). Producers, Albert C. Lasher, Paul Lehman & Happy Medium (c o L&L Theatre Productions, 245 Lexington Ave., N. Y.). All principal roles available. Casting through agents only. Tour slated to begin in Chicago next fall.

"Flower Drum Song" (MC). Producer, Lenny-Debin Agency (140 W. 58th St., N.Y.; JU 2-0270). All parts available. Mail photos and resumes to Jack Lenny, c o above address. Show will tour the strawhats this summer. Auditions for dancers Monday (27), Equity males and femmes, at 10 a.m. and open call males and femmes, at 2 p.m., at Showcase Studios (950 Eighth Ave., N. Y.). Orientat types only.

"Gypsy" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). All parts available for the second company. Mail photos and resumes to Michael Shurtleff, at the Merrick office. Script, published by Random House, available at Drama Book Shop (51 W. 52d St., N.Y.).

"La Plume de Ma Tante" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Available parts: two femme dancers. Mail photos and resumes c o Michael Shurtleff, above address.

SHOWS IN REHEARSAL

BROADWAY

"Donnybrook" (MC). Producer, Fred Hebert (130 W. 57th St., N. Y.; JU 6-1962).

OFF-BROADWAY

"Decameron" (R). Producers, Selma Tamber & William Tarr (250 W. 52d St., N. Y.; JU 6-0482).

"Evening With Chekhov" (D). Producer, Greg Reardon (335 W. 44th St., N. Y.; SU 7-4194).

"Gallow's Humor" (D). Producers, Richard Barr & Clinton Wilder (c o Gramercy Arts Theatre, 138 E. 27th St., N. Y.; MU 6-9630).

"Hobo" (MC). Producer, Prego Productions (21 Ninth Ave., N. Y.; BU 8-3448).

"Magnificent Hugo" (C). Producer, Cornelius Productions (319 W. 48th St., N.Y.; CI 6-9100).

"Painted Days" (C). Producer, Elliot Martin (58 W. 57th St., N.Y.; PL 7-4181).

"Seven At Dawn" (D). Producer, Connie Simon (c o Actor's Playhouse, 100 Seventh Ave. So., N. Y.; OR 5-1036).

"Smiling, The Boy Fell Dead" (MC). Producer, Theodore Mann (c/o Cherry Lane Theatre, 38 Commerce St., N. Y.; CH 2-3951).

OUT OF TOWN

"Fantasticks" (MC). Producer, Richard Allan Woody (315 E. 70th St., N.Y.; RE 7-6231).

Television

"Camera Three" (educational-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"Naked City" (dramatic series). Producer, Herbert B. Leonard (Screen Gems, 711 Fifth Ave., N. Y.; PL 1-4432). Accepting photos and resumes of general male and female dramatic talent by mail only, c o above address.

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c o above address. No duplicates.

NBC-TV, (30 Rockefeller Plaza, N. Y.; CI 7-8300). Casting director Edith Hamlin is accepting photos and resumes of male and femme dramatic performers for several shows. Mail information to her, c o above address.

Films

"Chicapee Falls" (D). Producer, Oscar Lerman (1472 Broadway, N.Y.; BR 9-5218, suite 1109). Parts available for leading lady, 20-30, and leading man, 25-35, six feet tall or over. Mail photos and resumes, c o Jeanette Kamins, above address.

Miscellaneous

N. Y. Summer Resort. Director, Michael Skori (75-15 210 St. Bayside, L. I., N. Y.; HO 8-4251). Spot available for femme singer with good English and Yiddish repertoire. Phone above number for appointment.

'Camelot' Tickets

Continued from page 71

in its 16th week at the Majestic Theatre, N.Y., has fallen a little below capacity in recent weeks. Without the special ticket service, however, travel agents desiring to accommodate clients interested in seeing the musical would have to follow the usual procedure of ordering the tickets from the b.o. by mail well in advance of the date required. This is generally regarded by agents as impractical. The new setup is intended to simplify the purchase of tickets and also to eliminate the prospect of tourists having to purchase tickets through brokers, at a premium.

Besdies producing, Lerner wrote the book and lyrics for "Camelot," Loewe composed the music and Hart was the stager. The show is based on T. H. White's novel, "The Once and Future King."

'Mary' Payoff

Continued from page 1

by the cost of large quote ads, but the show earned about $10,000 operating profit last week and will get nearly $11,000 more this week, not counting the share of the film deal bonuses.

The initial payment under the Warner Bros. sale is due next Monday, in the amount of $72,000. That represents the production's 40% share of the $200,000 down payment, less agent's commission. Subsequent film revenue, also subject to the regular 60-40 split between author and production, will be based on 10% of the weekly legit boxoffice gross, to a $500,000 ceiling, plus 5% of the film gross over double negative cost.

The profits on "Mary, Mary" will be split 50-50 by the backers and management, after deduction of a total of 20% to the stars and director. The play costars Barbara Bel Geddes, Barry Nelson and Michael Rennie, and was staged by Joseph Anthony.

Off-Broadway Reviews

The Cage and 417

George Scudder & Irving Wexler, in association with Theatre of Today, present a dual-bill consisting of Arthur Vogel's "The Cage" and Julian Mayfield's "417." Staged by Arthur Reel; choreography, Gaston Roland; settings, Reel; costumes, Anita Kaplan; lighting, Myron Odegaard. Opened March 4, '61, at Theatre of Today, N.Y.; $2 admission.

CAGE

Barker ..... Howard Wierum
Wild Man ..... Rai Tasco
Banker ..... Hal Godett
Village Idiot ..... Donald Plumley
Ruffian ..... Frank Vito
Prostitutes ..... Terriann Howard, Barbara Saturine
Gossips ... Ruth Jaroslow, Paula Martin, Marion Wexler, Bonnie Benn
Wives ..... Carol Gelfand, Laura Stuart, Geraldine Teagarden
Farmer ..... Rick Kleit
Merchants ..... Robert Donn, Andrew Shamchenko
Others: Donald Eggen, Sophia Lan, Lillian Berg, Jon Schwitzer, Mike Arquette.

417

Hubert ..... Kenneth Manigault
Corley ..... Gertrude Jeanette
James Lee ..... Ted Cole
Mrs. Jonas ..... Leslie Rivers
Crossroads ..... Garrett Saunders
Clara ..... Marguerite Davis

Off-Broadway theatres are springing up all over New York, in almost every conceivable size and shape, from village cabaret-houses to midtown converted ballrooms to uptown auditoriums. Theatre of Today, an Equity-bonded company, is in a third-floor garret on lower Fifth Ave., with folding chairs for seats, and is currently offering two one-act dramas at a $2 admission.

The plays are Arthur Vogel's "The Cage" and Julian Mayfield's "417." The former displays an interesting concept for the presentation of elementary thoughts on the dangers to society of an enlightened populace. Vogel's allegory would probably have been more effective if he weren't so persistant and repetitious in drilling home his point.

The setting is a touring carny show and the principal characters are a barker, forcefully played by Howard Wierum, and a bogus Wild Man of Borneo, affectedly portrayed by Rai Tasco. The wild man has joined the show in Australia while taking his master's degree, and has now decided to become a missionary to enlighten the American people about the knowledge and resources at their disposal. The barker, concerned with helping his show intact, disuades him from leaving on the ground that too much enlightenment is a dangerous thing.

Under the superficial presentation, however, there seems to lie a current of a different sort. The wild man is, of course, Negro and the barker is white. It often appears that the performer's idea is to awaken the American Negro to his potentialities and his adversary seems a typical anti-integrationist, spouting the conventional defenses of segregation and supporting the image of the Negro savage. In fact, the barker eventually dupes the wild man into reinforcing this image by having him behave barbarically before a group of onlookers.

Registering effectively, along with the principals, are Donald Plumley as a village idiot and Hal Godett as a small town banker who almost exposes the fraudulent act.

"417" is a problem play of a different sort. Mayfield has written a story of Harlem life as lived by a few of its inhabitants. His emphasis is not on idea, as is Vogel's in "Cage," but is on characterization. The principal figure is a daydreaming, numbers-playing old tenement janitor. As credibly and warmly played by Kenneth Manigault, he is a sympathetic and likeable combination of pathos and comedy.

Gertrude Jeanette seems to accentuate the stiffness of the stern but understanding wife. Ted Cole is sound as the janitor's angry young son and Garrett Saunders provides an amusing characterization as a frisky oldtimer. Leslie Rivers and Marguerite Davis do well in less consequential roles. Although it has its silly spots, "417" presents an often-touching and amusing picture of Harlem tenement life.

Arthur Reel has directed both pieces effectively on the tiny stage and his settings are adequate. Myron Odegaard's lighting doesn't seem to do much and Anita Kaplan's costumes are right. Gaston Roland is credited with choreography for "Cage" which is virtually non-existant. *Kali.*

Cry of the Raindrop

Kelsey Marechal & Seymour Litvinoff presentation of three-act drama by Lonny Chapman. Staged by Robert Paschall; music, Frank Groseclose; settings, lighting, Jock Stockwell. Features Lou Antonio, Joan Harvey, William Traylor, June Harding. Opened March 7, '61, at the St Marks Playhouse, N.Y.; $4.40 top Friday and Sunday nights, $3.90 weekdays.

Lester ..... William Taylor
Velma Jean ..... Joan Harvey
Carol Ann ..... June Harding
Clay ..... Lou Antonio

Conformity, a popular subject of attack on both the uptown and off-Broadway stages the last several seasons, get rather vacillating treatment in Lonny Chapman's "Cry of the Raindrop" at the St. Marks Playhouse. The author, an actor last seen in City Centre's revival of "Glass Menagerie," whose first play, "The Buffalo Skinner" in 1958, was critically-termed as "promising," is also the operator of the Cecilwood Playhouse, Fishkill, N.Y., where "Cry" was tried out last summer.

The drama's hero is a sort of an Oakie Angrie, 24-hour swinger and a budding public enemy rolled into one. After a stretch in reform school and prison for car theft and suspected rape, he returns to his Oklahoma hometown to see his brother and sister-in-law. The only one who "swings" with him, and literally too, is his sister-in-law's piano pupil, an awkward and charming adolescent. His sister-in-law also begins to find him attractive. At the finale, the prodigal is at the wrong end of a shotgun.

Despite the author's debatable thesis which seems to equate stability with conformity and neuroticism with non-conformity, and the trite but serviceable story line, it is in the method of presentation that the drama fumbles. Notwithstanding flashy and interesting individual scenes, imaginative dialog and good performances, the numerous asides keep retarding the story. The speeches are often pretentious, monotonous and extranous to the piot.

As the mercurial and confused youth, Lou Antonio gives a well conceived performance, despite a distracting resemblance to Marlon Brando, both physical and interpretive. June Harding is good as his awestruck companion, creating a believable early-teenage youngster, both in physical appearance and a probing, ingenuous characterization. Joan Harvey, as the wife awakened by the newcomer's arrival, turns in a sensitive performance and William Traylor is appropriately modest as the older brother.

Robert Paschall has directed tautly and briskly. The original music by Frank Groseclose, while at times rising too glibly, gives many of the scenes an effective accent. The scenery and lighting by Jock Stockwell is adequate. *Jaal.*

A Worm In Horseradish

Dorothy Olim & Gerald Krone presentation of three-act drama by Esther Kaufman. Staged by Gerald Krone; settings and lighting, Robin Wagner; costumes, Domingo A. Rodriguez; lobby decor by Sheldon Baron. Stars Eli Mintz, Celia Adler. Opened March 13, '61, at the Maidman Playhouse, N.Y.; $4.90 top weekends, $3.90 weekdays.

Reb Zolmen ..... Max Gulack
Yankel Feinberg ..... Eli Mintz
Golde Feinberg ..... Barbara Dana
Surka Feinberg ..... Jerome Asch
Berel ..... Harvey Solin
David Feinberg ..... Joseph Ragno
Tanta Fagi ..... Celia Adler
Uncle Morris ..... Leopold Badia
Mottel ..... Maurice Brenner
Sam ..... Wolf Landsman

Photographs of New York's Lower East Side in the early 1900's are displayed in the lobby walls of the Maidman Playhouse, where "A Worm In Horseradish" opened March 13, and period props are used onstage. The actors speak with the proper Yiddish accent, and the set and costumes are appropriate.

The characters are warm and gentle, the only villain being a slightly greedy marriage-broker. Thus the mood of the "good old days" is established. The play never amounts to much, however.

Esther Kaufman, the 63-year-old grandmother who wrote "A Worm in Horseradish," has failed to create either an engrossing drama or characters of depth. She presents such stock figures as the father who tries to teach his children that "learning is riches," the sarcastic but loving mother, the busybody aunt, the son who prefers money to education, the daughter in love with a young doctor. They come to life only superficially.

When the father loses his job and is arrested for slapping a child, when the son quits college, and when the daughter's love seems hopeless, it is difficult to care. The characters react according to formula, and they neither change nor develop because of their troubles.

Mrs. Kaufman has a keen ear for the speech of the period, however, and despite a number of clumsy puns, her lines are occasionally amusing. But nostalgia is not substitute for playwriting, and except for some lively moments in the second act, it's a tedious evening.

As the father, Eli Mintz makes the most of his material, and is occasionally humorous and touching. He is fine in the play's best scene, in which the doctor asks for the daughter's hand. Celia Adler, trapped in the stereotyped role of the aunt, can only mug her way through the evening.

The others adequate at best. Max Gulack has good moments as a visiting "greenhorn," and Joseph Ragno is believable as the son. Barbara Dana, Leopold Badia, Maurice Brenner and Wolf Landsman are unable to do much with one-dimensional parts.

As the mother, Jeanne Asch misses several opportunities to make the character more entertaining, and Harvey Solin is wooden and unconvincing as the doctor. The title, as explained in the dialog, refers to those who do not know that they are not well off, like "a worm in a horseradish."

The direction by co-producer Gerald Krone generally is passable. Robin Wagner's set and Domingo Rodriguez's costumes are appropriate. *Kenn.*

St. Loo Muny to Present 'Calamity' and 'Cinderella'

St. Louis, March 21.

The St. Louis Municipal Opera will open its 43d consecutive season of summer musicals June 12 in Forest Park. There will be 10 shows this year instead of the usual 12.

The season opener will be the premiere of a western musical, "Calamity Jane," based on the 1952 picture. Two other local preems will be "Take Me Along" and a stage verson of the Rodgers-Hammerstein television show, "Cinderella." Among other musicals due for the season at the outdoor theatre are "Can-Can," "Wish You Were Here" and "Flower Drum Song."

4-City Setup

Continued from page 71

written by Bishop and Warren Enters.

In connection with his contemplated producing activities, for which he's formed the Festival Co., Efron is also establishing Theatregoers' Sponsor Club to organize subscription support of the four-city venture. Those joining the club are permitted to purchase a single half-price ticket per show for all Festival Co. productions during the 1961-62 season. The membership agreement requires attendance at a minimum of three shows at club prices.

The membership goal in each of the four cities is 5,000. The enrollment fee is $5 and $3 for the purchase of discount orchestra and balcony tickets, respectively. Efron plans limiting the number of subscribers to 50% of the house in each city. Thus, the potential capacity at regular prices will be reduced only 25% at each of the theatres.

At an average discount price of $2 per ticket, a total of 5,000 subscribers in each town would guarantee a production a minimum gross of $10,000 per theatre. The shows would be booked for one-week stands in each of the four towns. Efron's ultimate goal is to present 12 tryouts a year, thus giving each city one new show every month. The productions are to tour the four-city circuit via bus-and-truck.

Backers of Festival Co. would be given the opportunity to invest in any of the properties which undergo refinancing for Broadway production, besides sharing in the producer's end of any profits accruing from such a move.

London 'Chin-Chin,' 'Seasons' to Fold; Are Original Stars Indispensable?

By DICK RICHARDS

London, March 21.

Two West End successes are about to fold because their respective stars are withdrawing. "Chin-Chin" ends its 16-weeks' run at Wyndham's Theatre next Saturday (25) and "A Man For All Seasons" shutters April 1 at the Globe after a run of nine months.

In both instances the managements ruefully state that the plays are doing fine business, but Celia Johnson is leaving "Chin-Chin" because she never likes to play anything but a limited run. Paul Scofield must leave the Robert Bolt play because he is contracted to appear this summer at the Shakespeare Festival at Stratford, Ont.

There have been inquiries why the two are not being continued with replacements for Miss Johnson and Scofield. Presumably the managements figure that the shows could not continue successfully without the original stars. Yet they have been numerous instances of hit plays surviving star replacements.

A striking example recently is "Ross," at the Haymarket, where Michael Bryant took over the title role from Alec Guinness. Bryant is a sound actor but certainly hasn't Guinness's marquee value, yet the boxoffice at the Haymarket is still clicking.

Alan Melville, a playwright making his debut as an actor, became the hero of "The Gazebo" when Ian Carmichael dropped out of the cast after nearly a year, but there is no sign of business slacking off.

In its remarkable run of over eight years, "The Mousetrap" has had innumerable changes of cast. All the principals of "My Fair Lady" have been replaced and still "M.F.L." carries on successfully. Shani Wallis succeeded Elizabeth Seal in "Irma La Douce" and Dennis Quilley is the second leading man to play opposite Miss Wallis since Keith Michell went to Broadway. "West Side Story" and "Fings Ain't Wot They Used T'Be" are two others flourishing despite several changes of cast in key roles.

Ted Kehoe to Des Moines

Des Moines, March 21.

Ted Kehoe, director of the Chattanooga Little Theatre for the last six years, will be the new director of the Des Moines Community Playhouse.

He succeeds Howard R. Orms, who resigned a year ago after seven years as director here.

Publicist Dick Maney Makes Like IBM In Re 'SP' & 'Okla' Statistics

New York.

Editor, VARIETY:

"Some Not So Incidental Info," VARIETY, March 15, is riddled with errata. "South Pacific" and "Oklahoma" are hopelessly confused. (This refers to the "My Fair Lady" statistics. By coincidence, one Ricardo Maney is the Boswell for that show —Ed.)

The annuals edited by John Chapman and Louis Kronenberger and other almanacs credit "Oklahoma!" and "South Pacific" with runs of 2,248 and 1,925 performances, respectively, in New York. Both totals are as phony as a $3 bill, as I shall proceed to demonstrate. "Oklahoma!" opened at the St. James Theatre, New York, on Wednesday night, March 31, 1943, and played through May 28, 1948. In its opening week it played 6 performances; in the 269 weeks that followed it would have played 2,152 performances in the conventional eight performance a week schedule. However, in 20 weeks it played nine performances—extra holiday matinees — and in two weeks but seven, omissions due to Roosevelt's death and funeral —a net gain of 18 performances. Thus:

Perfs. opening week	6
Perfs. in next 269 weeks at 8 per week	2,152
20 extra matinees less two cancelled net gain	18
	2,176

These figures are taken from the boxoffice statements of "Oklahoma!" for its long run which I inspected in March of '60 with the consent of the Guild. How Chapman and Kronenberger arrive at that 2,248 figure is known but to them and God. I suspect that they have embraced either the pre-Broadway performances in New Haven and Boston or the 28 free performances given for members of the armed forces. It's also possible that they included benefits for the Actors' Fund. But you can wager your last farthing, Excellency, that it only played 2,176 performances, without interruption, in New York in which it shared the receipts with the St. James.

The case of "South Pacific" is even more flagrant. It opened at the Majestic on Thursday night April 7, 1949, and had played 1,694 performances when it closed on May 16, '53, and went to Boston where it played six weeks at the Boston Opera House. It then returned to New York and played an additional 232 performances at the Broadway. These two runs are grouped in the annuals, but a run is an uninterrupted succession of performances, hence the 1,925 figure given "SP" is a snare and a delusion. *Dick Maney*

Theatre Institute Gives 'Electra' Series for Pros

A series of performances of Sophocles' "Electra," for members of Actors Equity and other theatrical professionals is being given tonight (Wed.) though next Tuesday (28) at the playhouse of the Institute for Advanced Studies in the Theatre Arts, N. Y. The production, using different casts at alternate performances, was staged by Dimitri Rondiris, founder and director of the Greek Tragedy Theatre, Athens.

The schedule calls for performances at 6 p.m. tonight; at 3 and 11:45 p.m. tomorrow (Thurs.), at 3 p.m. Friday (24), at 3 and 6 p.m. Saturday (25), at 1 and 5:30 p.m. Sunday (26), at 6 and 9 p.m. Monday (27) and at 3 and 6 p.m. next Tuesday (28).

Hardwicke's OK Memoir

"A Victorian in Orbit," memoirs of Sir Cedric Hardwicke, told to James Brough (Doubleday; $4.50), is the amusing summation of a long acting career that has brought its author from the Edwardian stage in London to world fame in films and tv. Book crackles with dry wit, typically British understatement of high purposes and ideals, and carries gentle scoffing at certain contemporaries.

Sir Cedric offers rebuttal to Marlon Brando's publicized statement that "acting is a bum's life," and supplies his own assessment of The Method and its abuse. On subjects outside theatre, the doughty knight is not always as keenly perceptive. Fortunately, his work deals principally with field he knows best.

His remembrances of Shaw, and snapshots he made of the dramatist, are priceless. His brief "handbook for interviewers" is often good fun. Examples: "What was the greatest shock you ever endured?" "Seeing yourself for the first time in the movies, and discovering that I couldn't act." And "What is an actor's greatest asset?" "An audience." Book is a welcome addition to show biz remembering where ponderosity too often usurps bright, honest self-appraisal. *Rodo.*

Yale Bowl Pops Back

New Haven, March 21.

After lying dormant for several summers due to operational red, Yale Bowl Pop Concerts will be revived on a four-concert basis, starting in July.

Series, again handled by the New Haven Junior Chamber of Commerce, with Robert F. Crosby as general chairman, has pulled as many as 16,000 fans in past concerts.

Jose Iturbi is penciled for July 22 (it may be July 15) and Aug. 19 is set for a Rodgers and Hammerstein program. Harry Berman will direct the New Haven Pops Orchestra.

Equity Disavows B'way Picketing

Continued from page 1

operation under the management of Producers Theatre, is tenanted by "The Best Man," a Roger L. Stevens production. Equity, after learning Friday (17) of the planned picketing of the Booth, Plymouth and Royale, sent telegrams to Merrick, John Shubert of the Shubert office, the NALC, the Congress of Racial Equality and the National Assn. for the Advancement of Colored People, dissociating itself from the action.

CORE and the NAACP were among those to whom the telegrams were sent because of a line in the leaflet, which stated, "Support the joint effort of the NALC, NAACP and CORE." The leaflet also emphasized, "Although the theatres are not segregated in New York, these same shows, once they leave on bus and truck tours, play in hundreds of segregated theatres throughout the U. S."

The reference to motorized touring made the attack on Merrick, whether intentional or not, doubly ironic. For one thing, Merrick and Shubert were instrumental in fostering employment of Negro stagehands on Broadway and Merrick is also believed to be the only Broadway producer currently employing a Negro production stage manager on one of his shows. In addition, Merrick is not involved in bus-and-truck touring.

Prior to the picketing, Equity had provided the NALC and the NAACP with a statement reiterating its long-standing opposition to segregation in connection with projected sit-in demonstrations in southern legit and film houses. Equity was informed by the NAACP that it did not expect the union to request its members not to cross picket lines in the event of sit-in demonstrations.

Two members of Equity, both connected with the union's Committee on Ethnic Minorities, are believed to have been instrumental in the picketing action. They're Ronald Ballard and Douglas Gordon. They were among those picketing, and Ballard also informed O'Neal of the proposed action last Friday. It's possible that Equity may take action against the two for their participation in the picketing on the basis of conduct prejudicial to the welfare of the union. Such activity could be detrimental to the union's relationship with the league of N. Y. Theatres, comprising Broadway producers and theatre owners. The Equity-League contract precludes strikes or picketing.

In the telegram sent out last Friday, Equity declared, "We wish to advise you that Actors Equity does not sanction such picketing as is contemplated and is not in any way associated with it. We are opposed to all forms of discrimination both in and out of theatre.

"In accordance with our policy we are initiating talks with the League of N. Y. Theatres to eliminate segregation where it occurs in some sections of the country. Our stand on integration is well known, but we do not condone irresponsible actions which do nothing to alleviate the situation which we all seek to remedy."

The telegram was signed by William Gibberson, assistant executive secretary of the union, and O'Neal, as chairman of the Committee on Ethnic Minorities. Angus Duncan, the union's executive secretary, was in Puerto Rico at the time.

Ballard and Gordon are also members of the NALC, as is Equity member Ossie Davis, who did not participate in the picketing. According to Bill Epton, chairman of the NALC Political Action Committee, it was just a coincidence that the three theatres originally slated for picketing housed Merrick productions. Incidentally, one of the shows involved, "Taste of Honey," has a Negro as one of its main characters.

LEE HENRY

Currently

FRED MILLER THEATRE

Milwaukee

Thru April 2

As Rev. Davidson in "Rain"

(with Monique Van Vooren)

Returning After Smash January Engagement as "Othello"

PL 7-6300 New York

MO 4-8600 Chicago

'Toys' Net 100%

Continued from page 71

made in black and white or three times the negatives costs if it is in color.

The reduction in running expenses for the four weeks ended last Feb. 25 included partial salary waivers for some cast members and the company and general managers. Miss Hellman's regular royalty of 10% of the gross and director Arthur Penn's regular royalty of 3% of the gross were reduced 50% during the four-week period. Penn also gets 5% of the profits. The payment to designer Howard Bay was cut from $100 to $50 and the weekly management fee and office expenses were also pared 50% to $150 and $175, respectively. Another partial cut was made in the weekly auditing fee.

Because of the reductions, the play was able to earn an operating profit of $332 on its low gross of $15,386 for the period. Business during the three weeks since Feb. 25 has been meagre and a closing has been set for April 8.

Local Version of 'Enemy' To Play Chi Studebaker

Chicago, March 21.

The Company of the Four, a semi-professional group which bases on the southside, has leased the Studebaker Theatre for four nights in April for a presentation of Arthur Miller's version of Ibsen's "An Enemy of the People." It'll be the first legit production at the Studebaker in almost three years. The house, a 900-seater, will be scaled from $2 to $3.50.

The group equates with New York's off-Broadway enterprises and generally gives its performances in the Univ. of Chicago vicinity, usually at John Woolman Hall. The downtown production of the Ibsen play is being partially underwritten by the School of Jewish Studies, as a benefit. The company is headed by William Macdonald and Sara and Boardman O'Connor.

Keith Prowse Issue

London, March 21.

Britain's top ticket-selling brokers, Keith Prowse, is making its offer for sale of 450,000 70c ordinary shares at $2.55 each. Expected dividend of 17½% would yield nearly $14 on the offer price.

It will be the first dividend to be paid for 10 years by the 120-year-old Keith Prowse outfit which handles nearly 75% of ticket-selling business in U. K.

Daily News Twofers

Continued from page 1

since the discounts offered were less than 50% of the b.o. price.

It was also noted in the text that twofers "can cause you headaches unless you read the fine print carefully." This was apparently overlooked by some readers, who clipped out the ducats and then attempted to make an exchange at the boxoffice. What they failed to notice, though, was that the illustrated ticket was good only for performances through last Feb. 26.

At first the "Tenth Mana" management refused to honor the News reprints, but that decision was subsequently reversed, thus putting the show in the position of having more twofers in circulation than all other Broadway discount entries combined.

244G Ford Grant

Continued from page 71

tion development was the announcement of a second series of fellowships for studies in the creative arts. The fellowships are designed primarily to assist persons not regularly associated with academic institutions to undertake studies of potential significance to others interested in the creative arts.

Fellowship recipients of awards ranging from $4,500-$7,500 include legit Lee Simonson, scenic designer, and Sol Babitz, violinist and violin editor of The International Musician.

Shows Abroad

Continued from page 72

The Miracle Worker

these three graphic weeks in the life of the young Helen Keller and the Irish, half-blind servant girl, Annie Sullivan.

Anna Massey acquires new acting stature with her performance as Annie Sullivan. Tough, determined, and with a sense of humor that prevents any maudlin note creeping into the play, she handles a difficult role with confidence and strength. She is matched by Janina Faye as the child who for most of the play is little more than a wild animal.

The two share very effective scenes, notably the one where Miss Massey fights with the child over a spoon. This is played and directed with splendid vigor and panache and, on the first night, the sequence had the audience cheering, something which is not usually seen and heard in anything but a musical.

Peter Coe's direction throughout is firm and, according to those who saw the play on Broadway, he has wisely toned down some of the background effects such as the voice of Annie's small brother. Even so, these few minutes are obtrusive and, at times, even embarrassing. Though the play stands or falls by the performances of the two leading players, some of the supporting parts demand subtle acting and here Coe is rather less well served, with the exception of Dilys Hamlett who beautifully portrays little Helen's sad, bewildered mother. John Robinson is adequate as the pompous father and Derek Fowlds can do little with the tritely written dull role of the unpleasant brother.

Sean Kenny's setting is less inspired than some of his previous work. But with all these several faults, "The Miracle Worker" still stands out as one of the most worthwhile shows that the U. S. has sent Britain for some time.

Rich.

Les Exaltes

(The Idealists)

Paris, March 10.

Elvire Popesco & Hubert De Malet presentation of a drama in three acts by Robert Musil, adapted by Philippe Jacottet. Staged by Sacha Pitoeff; sets, Andre Lacombe. Sacha Pitoeff, Features Sacha Pitoeff, Delphine Seyrig, Luce Garcia-Ville, Marc Cassot, Yves Brainville. Opened March 6, '61, at the Theatre Moderne, Paris; $3.50 top.

Regine ..... Delphine Seyrig
Marie ..... Luce Garcia-Ville
Anselme ..... Sacha Pitoeff
Thomas ..... Marc Cassot
Joseph ..... Yves Brainville
Stader ..... Pierre Leproux
Mertens ..... Madeleine Cheminat

Robert Musil's 1920's Austrian play is forbiddingly wordy, but Sacha Pitoeff, son of the pre-war stage couple Georges and Ludmilla Pitoeff, has done well with it. The drama is laid in the '20's and involves a woman who has left her stuffy husband to join her brother-in-law and sister in the house where her first husband committed suicide. There is also a man who is supposedly to run off with her. All have been childhood friends.

The characters, including the stolid husband and a private detective, search their own and each other's souls and finally it is the sister who runs off with the adventurer and the brother-in-law and wife, now disowned by the husband, are left to ponder the difficulties of human relationships. The acting has a flamboyant period quality. Delphine Seyrig is especially right as the tormented woman haunted by the memory of her dead first husband.

The settings are just draperies and a few items of furniture. The talky play is too dated for Broadway, but may be possible off-Broadway.

Mosk.

Dimitri

(THEATRE AM HECHTPLATZ, ZURICH)

Zurich, March 11.

Since Jean-Louis Barrault created Baptiste in the French film, "Children of Paradise," and Marcel Marceau toured the world with his pantomime shows, the art of the mime has gained international momentum. A young Swiss named Dimitri, 25, now looks set to enter the field. His first big-time exposure at Zurich small-seater, the Theatre am Hechtplatz, drew rave reviews and capacity audiences for a two-week engagement.

Dimitri studied with Marceau and elsewhere, and his Marceau background is apparent, but there's also a touch of Grock, Chaplin and even Danny Kaye. Yet his show has a personal style and does not rely on pantomime alone. The young performer also sings, recites, plays several instruments and has a gift for lingo imitations.

The latter, slightly reminiscent of Kaye, consist of nonsensical words, but a sure flair for intonation, movements and gestures of such diametrically opposed languages as English, Russian, French, Arabic, Italian, German, Swedish, Chinese, Japanese and various Swiss dialects. It's one of the top items in the show.

Other highlights include a hilariously mimed fight with a tricky deck-chair, the frustration of a man who wants to study acrobatics from a book of instructions, an actor auditioning vainly for a manager, a streetsinger and his reactions to various amounts of charity, a guitar-player overcome with emotion by his own sad songs, et al.

Dimitri's timing needs sharpening, which will come with experience, and he has a tendency to show all he can do, including a few average or weaker items, instead of concentrating on abilities in which he's tops. But he's a hard worker (show caught lasted 130 mins., including a 15-minutes intermission) who's uninterruptedly onstage with no partner, no sets, no music beside his own playing and only barest props.

He has the potential for international acceptance. With more experience, he'll be ready. *Mezo.*

THEATRE MANAGEMENT COURSE

4th Annual Course Sponsored By the Musical Arena Theatres Association

Consists of:

1. Payroll preparation
2. Union contracts and regulations
3. Box office procedure
4. House management
5. Office procedure
6. Royalty contracts
7. Production
8. Promotion and publicity
9. Casting

Course of instruction for prospective theatre personnel. Purpose of these classes is to provide a trained pool of available and interested personnel for stock theatre companies.

Four-week course given Saturday mornings, 9:30 a.m. to 1:30 p.m., April 8, 15, 22 and 29.

Cost of course $50.00 including all illustrative material. For information and registration write MUSICAL ARENA THEATRES ASSOCIATION, c/o Lutz & Carr, 122 E. 42 St., New York 17, N. Y., or call MU 2-1197.

READERS (2) AVAILABLE

EXPERIENCED

Will read, analyze and report on plays, books and scripts.

Research

Fast and reliable service assured. Write Box V-2129, Variety, 154 W. 46th Street, New York 36, N. Y.

CATSKILL OPPORTUNITY

SUMMER PLAYHOUSE IN ACCORD

AVAILABLE — audience surveyed, 4 acres plus 5000 sq. ft. modern bldg. Requires seats, stage for conversion. Heavy elec., ventilation. 10,000 cottages, resorts in area. $600 mo. 10% receipts. 2 hours from New York.

MU 3-5319

RENT OR SALE

SUMMER-THEATRE

GRISTMILL PLAYHOUSE

Andover, New Jersey

Seats 800 Stage 30'x50'

EDITH PIERSON ST 6-5420

Theatre Encore Presents

"BLIND ALLEY"

by JAMES WARWICK

Thurs. Mar. 23, Fri., Mar. 24 and Sat. Mar. 25, 8:30 p.m.

at

St. Clement's Epis. Church

423 West 46th Street, New York

All Seats $1.50

Reservations JU 6-3754, Miss Soutar

Alexander H. Cohen

AND HIS ASSOCIATES

ANNOUNCE THE REMOVAL OF THEIR OFFICES TO

TWENTY EAST FORTY-SIXTH STREET

NEW YORK 17, N. Y

MARCH 22, 1961 TN 7-3434

ONE HUNDRED FIFTEEN SHAFTESBURY AVENUE • LONDON, W. C. 2 • TEMPLE BAR 5224 • CABLES: ALEXCOHEN

SCULLY'S SCRAPBOOK

By Frank Scully

Palm Springs, March 21.

Though March 17 has long been admitted as a great day for the Irish, it looks now as if the festivities will not only run through March but the whole year. And maybe a flock of years.

But I ran into a dissenting opinion concerning the greatness of the Irish. That was Ria Mooney, director of plays for the Abbey Theatre, Dublin. She thinks the Irish suffer from one big whopping inferiority complex.

A charming vest-pocket beauty herself, speaking with an Oxford accent from which all marbles have been removed, feminine but obviously strong in her views, she nevertheless stuck to her opinion that the Irish would have been caviar for Freud's favorite complex.

Two priests, a doctor of philosophy, two students of Immaculate Heart College in Hollywood, my lady Alice and I were rather bowled over by Miss Mooney's contention that the Irish can't face up to issues.

'Great' On $42 A Week

Product herself of one of the most outstanding cultural outcroppings in modern times (she's been with the Abbey Theatre for 14 years), she couldn't even concede that the Abbey Players were great.

"Nobody used the word about an Abbey player until Hollywood bestowed it on the late Barry Fitzgerald. One simply doesn't use the word on actors earning at most $42 a week."

Miss Mooney herself used to be an actress. Then she was asked to direct. She really prefers acting because directing adds many problems to one's life. Not only casting but finding plays and all.

And sometimes a play like Eugene O'Neill's "Long Journey Into The Night," a play of 4½ hours involving only four characters, is hard to cast. In this case she had to cast herself as the mother. It took her three hours to read her own part.

The Abbey is limited to 21 players and to plays either written by Irish playwrights or about Irish subjects. They have to be new plays in the main because Ireland is dotted with amateur dramatic societies and they wouldn't go up to Dublin to see an old play or a revival.

The Cat That Came Back

It is a practice of playwrights to release their work after a year to these amateur player groups, though on one occasion after the Abbey turned down a play a provincial amateur group put it on and made a hit of it. The Abbey Theatre, powdering its red cheeks, then took the play on the bounce and produced it. That was John B. Keane's "Sive." The critical opinion, however, seemed to agree that there was every reason for having rejected it in the first place.

This must have been in the era when the Abbey Players moved over from their burnt out theatre to the Queens where plays with poetic overtones were about as welcome as Beethoven at a jazz festival.

Though W. B. Yeats and Lady Augusta Gregory who founded the Irish Literary Theatre are generally credited with the start of the Abbey Players Miss Mooney credits somebody that sounded like T. W. Rhodeson.

Then there was also a group of Irishmen in 1903 who went to London under William and Frank Fay and had quite a success.

There's also a Miss A. E. F. Hornimann, who deserves some credit as she gave the Dubliners a theatre on Abbey Street from which the players took their name.

But no doubt Yeats and Lady Gregory gave the movement the big push. Even George Moore assisted in the first production of the Literary Theatre. They opened with a series of plays by Irishmen with English actors.

But when the Literary Theatre died and the Fays showed them what amateurs could do, this was the real beginning of the Abbey Players. Yeats, Lady Gregory and John Synge were the early directors and out of their efforts grew what is generally regarded as one of the finest acting companies in the world.

Playwrights' Paradise: Abbey Theatre

Then, as now, the emphasis is on the play's the thing. Actors and their gestures come second, and the fewer the gestures the better the Abbey audiences like them. There's still enough poetry in the dialog of its playwrights to make the Abbey Theatre poetic in speech even in its most realistic dramas.

The Abbey Players perform for 11 months out of a year. They are off for the month of June. Miss Mooney has usually used the month of June to hop to London or New York and see plays and friends, but this year she got a leave from January to April and has been directing on the West Coast and "lecturing," a word that makes her shudder.

She has no use for stage Irishmen. "John Ford's Irishmen are all stage Irishmen." But she can't have too much use for the other sort either or she wouldn't be plastering them with that "inferiority" label. Imagine a nation which had produced Bernard Shaw, Oscar Wilde, Frank Harris, William Butler Yeats, James Joyce, Augustus St. Gaudens, George Moore, Lady Gregory, George Russell, Dion Boucicault, Lord Kitchner, James Stephens, Conan Doyle, T. P. O'Connor, Justin Huntley McCarthy, Lord Roberts, Sir Horace Plunkett, John Redmond, James Stuart Parnell, Eamon de Valera, Sean O'Casey and John Millington Synge, to mention a handful that fought their way to the top in the last hundred years, being labeled as acquiescent to places below the salt! Brendan Behan might fit the charge but few of the others would.

Brian Boru A Kennedy, Eh?

And President John Fitzgerald Kennedy didn't come by his guts and political know-how because his ancestors were from the Gobi Desert. Brian Boru's real name was Brian MacCinneide (pronounced Kennedy with a hard C.) He came from a little place on the river Shannon 1,000 years ago. The Danes killed his older brother and Brian became King of Munster at the age of 35. (These Kennedys mature early). He united all Ireland and slaughtered the Danes as they waded in high tide toward their Viking ships in Dublin harbor.

He died in combat and that weakened the Irish for the next invasion from the Normans. But the Irish held on to their battle cry "Kennedy Abu," ("Up Kennedy!") through the centuries.

Even under British domination one of the few papists permitted to carry arms was named John Kennedy. There were literary people as well, authors, publishers, playwrights.

The Fitzgeralds too were way up there in Irish history. Though the name is French (Fitz being a distortion of *fils*, son of.) Lord Edward Fitzgerald was a ringleader in the Wolfe Tone revolution of 1798 and if he had not been taken prisoner and clinked in the Tower of London, Napoleon would not have called off his plan to harass the British by invading Ireland and switched to Egypt instead.

Poor Archbishop

One Fitzgerald could create white knights, judges and bailiffs. He got in a row with an archbishop and burnt down a cathedral. When upbraided by the King of England he said he was sorry and never would have done it but he thought the Archbishop was inside.

Danny Thomas, who has been doing the benefit circuit between his tv shows, entertained a packed house of Irish partisans at the Riviera Hotel, Palm Springs, the night after Ria Mooney aired her views about Irish inferiority. Thomas told Irish, Italian, Jewish jokes, in dialect yet, and finished on the old burlesque show parody "The devil wouldn't look for Ginsburg where the River Shannon flows."

Putting The English On An Old Gag

But his pet was the one about the Irish priest under Cardinal Cushing who couldn't seem to give a sermon without sounding off about perfidious Albion. The Cardinal called him on the carpet and told him he must never say an evil word about the British from the pulpit again.

He kept quiet for five weeks, said Danny, and then late in Lent, giving an account of the Last Supper and coming on the scene of a Cockney accent said, "I s'y Guvnuh, it couldn't be me now, could it?"

Publishing Stocks

(As of March 21, 1961, closing)

Allyn & Bacon (AS)	35½	— 1½
American Book (AS)	68	+ 3
Book of Month (NY)	34	— 3
Conde Nast (NY)	17⅝	+ 1⅝
Crowell-Collier (NY)	49	— ⅛
Curtis Pub. Co. (NY)	10	+ ¾
Grolier (OC)	60½	— 3
Harc't, Brace (OC)	43½	+ 4¾
Hearst (OC)	12½	— ¾
Holt, R&W (NY)	64¾	— ¾
L.A. Times Mirror (OC)	40	— 2
Macfadden (AS)	13	+ 3¼
Macmillan (OC)	78	....
McCall (NY)	51⅜	+ 3⅝
*McGraw-Hill (NY)	42	....
New Yorker (OC)	115	....
Pocket Books	36¾	— 1¼
Prentice-Hall (OC)	43½	— ½
Ran'm House (OC)	46¼	— ½
Scott Foreman (OC)	28½	— 1¼
Time Inc. (OC)	94	— 3½
H. W. Sams (OC)	46¼	....
Western Pub. (OC)	75	— 2

*Adjusted for 3 for 1 split.
OC—Over the Counter.
N.Y.—N.Y. Stock Exchange.
AS—American Stock Exchange.
M—Midwest.
Note: Midwest and over-the-counter quotes are the Bid prices.

George Marek

Continued from page 2

Certainly more could be done, and I do not disagree that the Government could help and encourage more than it does. But the City Center in New York gets some help from New York City, the San Francisco Symphony from its city, there are state grants, there are certain Federal programs. It doesn't all add up to zero. Thoughtful people have long discussed the pros and cons of government's role in the arts. I happen to be pro, but that doesn't prevent me from acknowledging that there are some cons.

In many respects America shows today a fresh and surging vitality in the arts. Provocative and interesting paintings are being painted, provocative and interesting music is being composed, provocative and interesting books are being written. The public for music, paintings and books has grown. Go to the Metropolitan Museum on Sunday or examine sales of recordings of good music or count the audiences that come to hear Isaac Stern—and you won't come to the conclusion that we "lag on culture." The very fact that there exists an Albuquerque Civic Symphony seems to deny the indictment.

Mr. Stern also states that "The Reds give an added incentive to their artists by paying them better than the average citizens." Come now, don't we pay our artists better than we do the average citizen, whoever he may be?

George R. Marek
(Vice President and General Manager RCA Victor Record Division)

D.C. Press Club

Continued from page 1

in charge of the affair. Vice President Lyndon B. Johnson, who was on the program as a speaker, and top Congressmen were to be on hand. Also, there was the outside chance President Kennedy might pop in. As a recently-inducted Club member, he could come on his own. Understandably, the newsmen responsible were reluctant to risk any possible repercussions or sully any bluenoses.

In the process of deciding whether to bill Miss Gibson or not, at least two bona fide representatives of the Club witnessed her act at the nitery. One very high club officer took his wife (the Congressional affair is stag). The club's entertainment committee subsequently decided a club party honoring Congress was no place for a strip act.

Hirsch & Co.

Continued from page 3

earnings for the first quarter, ended April 30, will not nearly reach the $1.55 per share attained in the first quarter of 1950. But the full year's net of $4.25 should be matched. There's a notation in the Hirsch report about "several interesting films" upcoming.

Broker continues to "take a constructive view of this amusement speculation."

Literati

More Stock Issues

Publishing stocks continue to be among the Wall St. blue chips according to recent performance on the market (Holt, Rinehart & Winston's 3-2 split, etc.), and among other things is the move by Grosset & Dunlap to go public issue.

In addition, another block of Random House stock (121,870 shares) (already oversubscribed) went on the market last week. Understood that this additional stock offering is from Random House insiders (Cerf and his associates). Allen & Co. is the underwriter at $46.50.

Grosset & Dunlap is a reprint operation owned 36% by Book-of-the-Month, Random House, Little Brown, and Harper. Scribner was also recently a partner but sold its percentage back to the others.

Gable Biogs

N. Y. Journal-American night city editor George Carpozi's upcoming "Clark Gable," a Pyramid 50c paperback, probably beats the field on several biographies planned on the late star. Pyramid, incidentally, has tied in with Irwin Allen's "Voyage To The Bottom Of The Sea" (20th-Fox), a summer release.

A more or less "official" biog of the star is being worked on by Jean Garceau, longtime secretary to Gable and before that ditto for the late Carole Lombard before and during her marriage to Gable.

Atkinson's Grant

A night-class college at Toronto's forthcoming second university, York U., is being founded with $782,000 given by the Joseph E. Atkinson Foundation. It will bear the name of the late founder of Toronto Star, Canada's largest daily, and Star Weekly, largest separately-sold periodical (both now owned by the foundation).

Atkinson worked up from cub on other papers after having to quit school at 14 to earn his living. It's the foundation's largest gift, second-largest having been $250,000 to help victims of Hurricane Hazel in 1954. Atkinson's son, Joseph S. Atkinson, is now president of both foundation and the Star.

Headliners' Awards

The New York World-Telegram & Sun and Honolulu newsman William H. Ewing are winners of the National Headliners Club Awards for their coverage of major news stories in 1960. The two awards were among 23 announced by the club for outstanding journalistic achievement during the past year. Silver plaques will be presented to the winners April 8 at the annual Headliners Frolic at Atlantic City, N. J.

The World-Telegram & Sun was cited for coverage of a major domestic news story for its work on the fatal air collision over New York. Ewing, of the Honolulu Star-Bulletin, was named for coverage of a major foreign news story for his accounts of demonstrations and riots in Japan.

Awards for public service went to the Philadelphia Evening Bulletin for its expose of voter registration fraud and to the Leesburg, Fla., Daily Commercial in the under-25,000 circulation class for its campaigns for a juvenile home, a public service hospital and aid to the mentally ill and against tax waste and the Klu Klux Klan.

Mel Durslag of the Los Angeles Examiner won the sports column award. A series about admissions to the U. S. Military Academy won the news feature series award for Ben Walburn of the Columbus, Ga., Enquirer.

Holt, Rinehart's 3-2 Split

Board of Holt, Rinehart & Winston Inc. last week proposed a three-for-two split of the publishing firm's common stock and an increase in the authorized common to 5,000,000 shares from the present 3,000,000. The additional shares are contingent upon stockholder approval at the company's annual meet on May 17. Currently outstanding are 2,246,189 shares.

Firm last year had net earnings of $3,258,691 on sales totaling $38,549,350. Profit per share was $1.69. Rosy financial picture compares with a net of $2,731,801 the previous 12-month period on sales of $35,333,665. Earnings were then equivalent to $1.25 per share.

Existing quarterly dividend rate of 10c per share most likely will be continued, the board indicated, even though more shares will be outstanding after the proposed stock split. Holt, Rinehart stock, incidentally, hit a 1960-61 high last week of $67 per share.

Elizabeth Taylor Biog

Hillman Books six months ago commissioned "The Elizabeth Taylor Story," by Alan Levy, and two weeks ago it was delivered for publication. Because of the star's near-fatal illness, it has been brought up to date and rushed into publication some four months earlier than planned. There will be 16 full pages of photographs in addition to the complete text.

CHATTER

Warren G. Wheeler Jr., assistant to the president, has been elected secretary of the South Bend (Ind.) Tribune, Franklin D. Schurz, editor and publisher announced. He succeeds the late Aaron H. Huguenard. Schurz continues as president and treasurer of the corporation. Mrs. Charles Crockett continues as vicepresident, Franklin D. Schurz Jr., assistant publisher of the Hagerstown (Md.) Morning Herald and Daily Mail, was elected a director. Wheeler will continue his duties as assistant to the president.

Honolulu Star-Bulletin to devote special interest to motion pictures in its revamped Hawaiian Life weekend magazine supplement. Film and drama pages, as a matter of fact, will lead off the expanded tabloid. Walt Christie, Star-Bulletin staffer and VARIETY correspondent, will contribute a nonreviews film column each week.

Henry Cabot Lodge, former U.S. representative to the United Nations, last week joined Time, Life and Fortune as general consultant on international relations.

Espectaculos (Entertainments), weekly fan paper for general public films and other entertainment mediums, has completed its second anniversary under editorship of Jaime Valdes and Carl Hillos.

"A-1 suspense; altogether terrific."
—Saturday Review Syndicate
OPERATION TERROR
THE GORDONS'
minute-by-minute story of an F.B.I. race against a crime threatening the life of a girl teller — swept innocently and violently into the world of big-time bank robbery.
Soon to be made into a major motion picture produced and directed by Blake Edwards for Columbia Pictures release.
$2.95 DOUBLEDAY

Broadway

Vet vaude sketch writer and playwright Paul Gerald Smith hibernating in Crestline, Cal.

Lena Horne and her arranger-husband Lennie Hayton off to Paris last week on the Liberte

The N Y World's Fair phone number is WF 4-1964, to coincide with the year when it debuts.

Hollywood, Fla., publicist Bert Nevins' son, Harvey, "doing the bar mitzvah bit," as he puts it, on Saturday 25.

The Stork Club is seen in a Hollywood picture for the 50th time in Paramount's "All In A Night's Work"

RCA exec Frank M. Folsom to Honolulu, repping the company at the weekend benefit by Elvis Presley as part of the Pearl Harbor memorial

Publicist-now-author Dick Condon, residing in Mexico City, flies in this week for his annual dual-birthday celebration with former colleague Max E. Youngstein, v.p of UA.

Cleo (Mrs Carl Brisson) en route from the Coast, where she spent the winter, and thence back to her native Copenhagen for the spring and summer. While in New York and Hollywood the widow of the singer spends much of her time with son Frederick Brisson and his wife, Rosalind Russell.

Dinner dance stunt for one night (last night) at the Four Seasons, with the dancefloor on top of the decorative pool, may be forerunner to a supper policy for that class Park Ave eatery. Last night's "do," fronted by Joan Fontaine and Earl Blackwell, was a "celebrity" shill to inaugurate the Four Seasons' new spring decor.

Showman-industrialist Louis R. Lurie, from his Frisco base, is inviting Broadway pals to a 11 a.m. brunch at his favorite S. F. haunt, Jack's, on Tuesday, April 11, at 11 a.m., and thence to the opening game of the Frisco Giants. "No funds will be solicited and if you are prompt," writes Lurie, "we can give 86 proof that we are behind the Giants!"

The Rex Smith Scholarship at the College of William & Mary, in honor of the late publicist-newspaperman and American Airlines veepee, is now a fact —William T. Bryan was selected as first recipient of the scholarship which is being administered by a committee which includes Walter Cronkite, This Week publisher Ben Wright, and other pals.

The Philip C McKenna, Phoenix metallurgist who is making his Broadway legit production bow with "Tour d'Amour" Tower of Love's musical by Ken Englund (book and Charles Henderson (songs), based on the building of the Eiffel Tower, is related to the Andrew Carnegie family England, east with McKenna on business details, returns also to Hollywood for Screen Writers Guild business, being an officer of the Guild.

Two new Polynesian-style eateries are teeing off with invitation celebrity hoedowns to put the place on the map. Phil Silvers will be the "honored guest" when Joe Kirkness and Monte Proser unveil their new Lanai restaurant in the Winter Garden Theatre B'dg., and Jack Carter will ditto in behalf of Hal March at the new Tiana Tu Restaurant, on Central Park South. It's the site of the old Stampler's (since shifted to the Mayflower Hotel).

Tom Weatherly has completed the cycle—back to legit publicity with the Bill Doll organization. As he puts it, "I started my Broadway career as a p.a. for Brady & Wiman way back in '27. At one time I was successful producer (the 'Little Shows,' 'The Gay Divorce,' 'She Loves Me Not,' etc.) but now I'm back where I started—34 years ago C'est la guerre!"

Tisch Hotels (Loew's Theatres) social exec veepee Claude C. Philippe will clarify the time and date of the April in Paris Ball, skeded for Oct. 20 at the Waldorf-Astoria, until a booking snafu with the Park Ave. hostelry cropped up, when he returns from a one-week quickie to Paris next week. The Waldorf, with which Philippe was long identified, issued a statement about being "previously booked" and also chided its former business associate for attempting to "run" the Waldorf as when he was there Ball may be shifted to the 7th Regiment Armory. Maurice Chevalier will emcee. Annual April shindig's shift to October will be keyed to the charity preem of Joshua Logan's "Fanny" (WB) film.

Current N.Y. Sunday Herald Tribune feature on "The Legend on 44th St." (the Algonquin) is keyed to the hotel's 60th anni celebration. A q.t. renovation operation, budgeted at a reported $1,500,000, had been underway for some months without disturbing the guests and, under owner Ben B. Bodne's direction, specifically designed to maintain the original decor and old-world tradition of the former Frank Case hostelry, which the late owner called "the wayward inn." Bodne's instructions for the minor-key redo (plumbing, interior decoration, etc.) included special looming even unto preserving the original carpet patterns.

Rome

By Robert F. Hawkins
(Stampa Estera; 675906)

Winny Weeks, folk singer, back from Paris and work in Martin Ritt's "Paris Blues."

Jeanne Crain expected to start work on "Nefertites, Queen of Nile" for Ottavio Poggi's Max Productions.

Renzo Rossellini, son of Roberto, off to Buenos Aires to direct his first feature pic, "World on Beaches."

Additional actors for "Last Judgment" 131 speaking parts in all include Melina Mercouri, Fernandel, Ernest Borgnine and Nino Manfredi.

Gillo Pontecorvo, whose "Kapo" is Italy's Oscar contender, will direct "Metello," from Vasco Pratolini's novel, for Alfredo Bini and Arco Film.

Michael Wilding is latest cast addition to Guy Hamilton's Israel-locationed "Two Enemies" for Dino DeLaurentiis. Pic starts in Rome, then treks to Israel.

Federico Fellini and Luchino Visconti received their top prizes won at Mexico's Festival of Fests with "Dolce Vita" and "Rocco and his Brothers," respectively.

Jack Palance signed for two films—Dino DeLaurentiis' "Barabbas" and Titanus' "Alboino and Rosmunda," besides a stint in Vittorio DeSica's "The Last Judgment"

Nearby Spoleto top candidate as the location for "Private Lives." Noel Coward's play will be directed for the screen by Louis Malle and topline Brigitte Bardot and Marcello Mastroianni.

In-and-out-of-Rome: Metro's Maurice Silverstein, Robert O'Brien and Dave Lewis; Dear's Robert L. Jag to Paris, pianist Vera Franceschi in to join her husband, tenor Daniele Barioni; Mary Pickford, at the Excelsior. Joan Bradshaw in from London; Tamara Lees to London after winding a local pic stint; Ingrid Bergman here for rest and visit with her children Jacques Charrier, in to star in "Tiro al Piccione" under director Giuliano Monaldo; Leonard Lyons in for a quickie; Audrey and Mel Ferrer expected in from Zurich; Martine Carol to Paris; and Marc Blitzstein here to work on Sacco and Vanzetti opera for Ford Foundation.

Chicago

(DElaware 7-4984)

Second City unveiled new revue, "Animal Fair," this week with same resident cast.

Local singer Billy Rizzo signed to personal management by T. J. Jeffries, owner of the Chalet in Dallas

Odetta giving Orchestra Hall concert next Friday (24) opposite Victor Borge's at the Opera House.

Producer Bob Pirosh due in this weekend to scout locations for "Hell Is For Heroes," which Par will release.

Dr. John Reich, managing director of Goodman Theatre, received an achievement award from the Immigrants Service League.

Josh White resumed his college concert tour after a two week bout with virus pneumonia. He'd been bedded in Champaign, Ill., hospital

Carson Harris, onetime band manager, touring with Bob Newhart as road manager for his midwest concert swing, then returning to L.A. to manage the Greek Theatre.

London

(HYde Park 4561/2/3)

Anglo-Amalgamated held its conference last weekend.

Meredith Willson in for the first night of "Music Man" last Thursday (18).

Prince Philip attended preem of Peter Sellers' latest, "Mr. Topaze" at Carlton Monday (20).

Kenneth Horne named successor to the late Gilbert Harding as chairman of BBC radio show, "20 Questions."

Pathe News celebrated its Golden Jubilee a few days ago by releasing a color issue of top events of the past few months.

Sir Laurence Olivier named as first director of Chicester, Sussex, Festival Theatre. First production will not be till June of 1962.

Jerome Whyte back in London till "The Sound of Music" is launched, on May 18. Eunice Gayson added to cast. Jean Bayless is starred.

Plaques in memory of George Formby are to be put up at two seaside theatres, the Windmill, Great Yarmouth, and the Queen's, Blackpool.

Sir Michael Redgrave returning to screen after two years. He plays a millionaire in a new Betty Box comedy, "No, My Darling Daughter," with Roger Livesey and Juliet Mills.

Robert and Jack Asher have set up their own indie production company, Asher Bros. Productions Ltd. Bob Monkhouse and Alfred Marks signed for their first, a comedy called, "She'll Have to Go."

A delegation of the Cultural Workers' Union of the USSR, representative of all sections of showbiz, will visit Britain in May on the invitation of Federation of Film Unions and Variety Artistes' Federation.

Minneapolis

By Bob Rees
(4909 Xerxes Ave. So.; WA 6-6955)

Padded Cell has the Dots Trio through tomorrow (23).

Old Log Theatre showing 1932 Eugene O'Neil play, "Days Without End."

Theatre in the Round Players readying "Summer of Seventeenth Doll" for Thursday (23) opening.

Key Club offering Ink Spots Revue with comic Johnny Q. Nut and exotic dancers Hana Chan and Margo.

Henry Hewes, Saturday Review of Literature theatre critic, here last week getting lowdown for yarn on Tyrone Guthrie repertory theatre.

Minneapolis Chamber of Commerce planning 25th anni observance blast March 29 at Hotel Radisson for Shipstads and Johnson Ice Follies which got its start here.

Tex Beneke band inked for sixth annual Symphony ball at Hotel Radisson April 29. Program will also feature "Doc" Evans' Dixieland band and George Hormel and his Kings Wood Men.

Don Cornell, current topper at Hotel Radisson's Flame Room, first male performer to appear there in months. Kim Sisters who preceded set new one-night attendance record during boffo fortnight.

Nashville

By F. X. (Red) O'Donnell
(Phone AL 5-5401)

WSM's Larry Munson named "Sportscaster of Year in Tennessee."

Nitery singer Nicollet cut a single for Roye Lee's recording label.

Former nightclub comic Jack Lester now managing the "Fabulous Ink Spots."

Veteran DJ Noel Ball moved from WSIX to WMAK; Bob Terry named as successor.

Writer-artist Marty Robbins adding finishing touches to answer of his "Don't Worry." It's skedded for waxing by Dot.

Dub Albritten, manager of Brenda Lee, off to Coast to check scripts and set up film deals for 15-year old singer.

Voo Doo nitery pianist-vocalist Teddy Bart now doing regular weekly stints on WSM radio and Jud Collin's Channel 4 show.

Belmont Theatre shuttered and will be converted into office building. Martin chain moving booking of arty films to suburban Green Hills.

Elvis Presley, in town for RCA-Victor wax session, time-outed to visit songsmith Johnny Bragg at State Prison. Bragg is doing stretch for parole violation.

Jamie label's Duane Eddy came in to check on guitar work of Chet Atkins, Hank Garland & Grady Martin. Stayed over to wax LP and singles at Bradley studio

Paris

By Gene Moskowitz
(66 Ave. Breteuil, Suf. 5920)

Actor Fernand Gravey voted the best dressed Parisian.

Darryl Zanuck attending opening of Juliette Greco's top singing stint at the Bobino.

Francoise Sagan doing a script based on life of writer George Sand with Claude Chabrol to direct.

Director Roger Vadim turns actor-producer for scripter Paul Gegauff's first directorial stint in "The Lazy Ones."

Charles Trenet, with bouncy, poetic new songs, looks to have a fine success in his one-man singing show at Theatre De L'Etoile.

Pete Kameron, producer of the Yank musical legiter "West Side Story," in before one month run of the show at the 2,700-seat Alhambra, May 30.

The French film museum, The Cinematheque Francaise, paying homage to the late Soviet director Alandre Doxchenko via a showing of all his pix.

If the Motion Picture Producer Assn. does not nominate "Raisin in Sun" (Col) to rep the U.S. at the coming Cannes Film Fest, May 3-16, there is a good probability that the pic will be an invited competitive entry.

Top prizes for last year's best pic ad posters, the Toulouse-Lautrec Award, went to Saul Bass for his ad on "Saint Joan" (UA) and to Polish ad man Jan Lenica for his on the Federico Italo film, "Il Bidone" (The Grafters).

Versailles Film Fest jury, composed of university students, gave top award, Golden Sun, to an abstract short by Canadian filmmaker Norman MacLaren. It was for his pic, "Horizontal Lines, Vertical Lines." Silver Sun went to a feature Czech film, "The Dove."

Philadelphia

By Jerry Gaghan
(319 N. 18th St., Locust 4-4848)

Artie Singer, local vocal coach, opened N. Y. branch for students who moved on to Manhattan.

Lilo to be special guest at Abington Memorial Hospital's "Gala Soiree at Bellevue Stratford Hotel.

Claude Rains appeared as narrator with the Philadelphia Orchestra in Richard Strauss' "Enoch Arden."

Philadelphia Lyric Opera bringing in American Theatre for one-night stand at Academy of Music this week.

Otto Preminger at the Sheraton March 21 to address a luncheon meeting of the Philadelphia Council of Churches.

Estrellita, former ballerina with New York City Center Opera, now lead danseuse with the Granadas booked into the Capri.

The Venus Lounge, heavily damaged in recent fire, plans to reopen, but not in time for the Miss Universe prelims originally skedded for downtown spot this summer.

Lee Castle, co-owner of the Rathskeller and Club Madrid, has his neck and shoulder in a cast, caused by fall from a ladder while tacking up pix of girls in show.

Paul Stoat, assistant manager at the Academy of Music, temporarily deserting the longhair field to take over the management of the New York office of John B. Kelly Playhouse in the Park.

Tokyo

By Dave Jampel
(Press Club; 211-3161)

Eugene Frenke in for spadework on "Will Adams Story," which he'll produce for Bryna.

Brian Hyland of "Polka Dot Bikini" due for week at Kokusai starting early this month.

Talk about Shochiku and Tokyo joining theatres as wedge against Toho's strength in foreign film houses.

N. Y. Times Tokyo bureau chief Bob Trumbull moving to Hong Kong with Abe Rosenthal taking over slot.

Sydney Bohem, with spouse, enroute to Kowloon where he'll produce film of that name in July with Nancy Kwan.

Parade mag's Lloyd Shearer; here and in Hong Kong gathering material, visited Kyoto location of "Marines, Let's Go" (20th).

Hollywood

Ziva Rodann in from Hong Kong.

Mrs. Pat Notaro home after surgery.

Robert Fellows recovering nicely from mild heart condition.

Olivia deHavilland in on one of infrequent stays from Paris.

Irving Lazar back from contacting clients in Paris, Madrid and London.

Esther Williams legally dropped married name of Gage from her moniker.

Dean Miller skied to Tokyo to tape interviews with stars of Paramount's "My Geisha" location troupe.

MARRIAGES

Eleanor Dubin to Stanley Rothenberg, Alexandria, Va., March 17. Bride is director of the Occupational Therapy Dept. of the Menorah Home & Hospital for the Aged in Brooklyn; he's a copyright attorney.

Nancy Welch to Mark Allen, Portland, Ore., March 12. Bride is manager of Guild and Fine Arts Theatres; he's disk jockey for radio station KPOJ and head of Mark Allen Players (little theatre).

Joan Plowright to Sir Laurence Olivier, March 17, Wilton, Conn. Both thesps.

Hannah Gold to Jack Sobel, March 16, New York. He's national sales manager of Screen Gems, Inc.

Marian Blinn McCown to James Ramsey Ullman, March 19, New York. He's an author and former legit producer.

Ginger Rogers to William Marshall, Hollywood, March 16. Bride's the actress; he's a producer.

Pamela Cripps to George Levy, Southend, Eng., March 29. He's a saxophonist with Freddy Gordon's band.

BIRTHS

Mr. and Mrs. Sam Kemp, son, Edinburgh, Scotland, March 5. Mother is Margo Henderson, tv and stage impressionist-singer; father is ex-instrumentalist and her manager.

Mr. and Mrs. George Simon, daughter, Chicago, March 14. Father is p.r. chief for Executive House there and former MCA agent and VARIETY staffer.

Mr. and Mrs. Gordon Jackson, son, London, March 10. Mother is actress Rona Anderson; father is an actor.

Mr. and Mrs. Marty Pasetta, daughter, San Francisco, Feb 28. Father's a director at KGO-TV there.

Mr. and Mrs. Bob Cochran, twins —son and daughter, Pittsburgh, March 17. Father is newscaster on WIIC there.

Mr. and Mrs. Larry Logan, son, Feb. 24, Lafayette, La. Father is a harmonica virtuoso

Mr. and Mrs. Allen Knowles, daughter, Feb. 28, New York. Mother is dancer Ellie Stattin; father is a dancer.

Mr. and Mrs. Abbott Simon, daughter, New York, March 1. Father handles real estate taxes for RKO Theatres and Glen Alden Corp.

Mr. and Mrs. Mundell Lowe, son, March 21, New York. Mother is legit actress, Barbara Lowe, father is the jazz guitarist.

Mr. and Mrs. Clark Gable, son, March 20, Hollywood. Mother, Mrs. Kay Spreckles Gable, has a son and daughter by previous marriage to Adolph Spreckles 2d; the film star died in the same Hollywood Presbyterian Hospital last Nov. 16, of a heart attack, where his widow had Gable's only child which was delivered by Caesarean section.

Mr. and Mrs. Bobby Lord, daughter, Nashville, Tenn., March 7. Father is c&w singer on Columbia label.

Mr. and Mrs. Raye Du-Val, daughter, Farnborough, Eng., March 3. Father claims to be world's marathon drumming champ and has his own outfit, The Blue Notes.

Mr. and Mrs. Peter Boyes, son, London, March 14. Mother is actress Sally Bazeley; father is appearing in "The Mousetrap."

Mr. and Mrs. Robert Arden, daughter, London, March 9. Mother is a model; father is an actor.

Mr. and Mrs. Fred Stettner, daughter, March 19, New York. Father is an NBC exec.

Mr and Mrs. Bob Shuttleworth, son, March 19, Hollywood. Mother is singer Gisele MacKenzie; father is singer's manager.

OBITUARIES

SEYMOUR FELIX

Seymour Felix, 67, one of the three film choreographers to win an academy award, died March 16 in Los Angeles. Called "the king of dance" by the late Florenz Ziegfeld, Felix won an Oscar in 1936 for his choreographic arrangement of "A Pretty Girl Is Like a Melody," in the film "The Great Ziegfeld."

He began a dancing career when he was 15 years old, and later was dance director of many Broadway musicals produced by Ziegfeld. He also directed dances in such films as "Cavalcade," "Alexander's Ragtime Band," "Tin Pan Alley," "Cover Girl" and "I Don't Care Girl." He signed a contract with Fox Films in 1929 as their dance supervisor. His Broadway legit credits include "Ritz Revue," "Top Hats," "Sky High" and "Pig Boy."

Felix was a product of vaudeville. As Felix & Caire the act became a standard, starting first as a kid combo, placed there by dancing master Ad Newberger who, almost at the same time, launched Eva & Harry Puck. Amelia Caire of the act is the present Mrs. Charles

IRENE BORDONI
March 19, 1953
L. J. W.

Freeman, wife of the Interstate Theatres booker, long headquartered in Dallas.

His wife and daughter survive.

NAT NATHANSON

Nat Nathanson, 61, died Dec. 19, 1960 in Guam, his body being returned to his former home at Phoenix for burial. Nathanson had been an internationally-circulating showman for some 46 years, representing U.S. film distributors in the Far East, also handling American-made projection gear for export.

Nathanson hit the global trail first in 1914 with two-reelers. In 1928 he was the first to bring talking pictures to certain Pacific outposts. In turn he imported to the States in 1931 a Japanese camera described as close to the Polaroid, but could not establish it here.

Working between New York, Manila and Singapore he was captured by the Japanese and spent over three years in the Santo Tomas camp near Manila. Thereafter he opened an exchange on the Island of Guam. He wrote

FRANK N. HEARN, JR.
March 26, 1932
My Darling Boy
Forever in my heart.
Mother Julie Knox

three books on his war experiences.

Survivors include his wife Mary, a son, three daughters, two sisters, and four grandchildren.

ALVAH H. CHAPMAN Sr.

Alvah H. Chapman Sr., 71, newspaper and radio-tv executive, died March 12 in Columbus, Ga. He underwent brain surgery last November. A native of Tazewell, Ga., he started his newspaper career as circulation manager of the Columbus Ledger in 1921. Named general manager of the Bradenton (Fla.) Herald in 1926, he returned to Columbus in 1938 to head the R. W. Page Corp.

The Page Corp. owns and publishes Columbus Ledger, Enquirer, Sunday Ledger-Enquirer and Bradenton Herald. It also owns Enquirer-Sun Co., which leases newspaper equipment. Chapman was v.p. of the Columbus Broadcasting Co., owners-operators of WRBL Radio and WRBL-TV, Columbus. His son Alvah Jr., is an exec with the Miami Herald.

Surviving besides his son are his wife, daughter, three sisters and a brother.

ALFRED KIRSCHNER

Alfred Kirschner, pioneer dubbing expert, died recently in Munich of a heart ailment. In the late 1920s he was credited with being the first industryite to suggest foreign language dubbing of Hollywood's new talkies.

Kirschner devised dubbing methods which are still in use today at [illegible] European [illegible] studios. He started his career as assistant to his stepfather, the late impresario Sam Rachman, who managed a European cartel, Parufamet. Latter was a joint operation of Paramount, UFA and Metro.

With Paris as his headquarters, Kirschner dubbed Paramount product into seven different language versions. After World War II he moved his activities to Berlin and Munich. He dubbed Universal pix for a time, then handled Warner films until his death.

MIGUEL F. ROCHA

Miguel Faust Rocha, onetime top Argentine actor who in recent years had been in virtual retirement due to ill health, died March 6 in the Buenos Aires suburb of Vicente Lopez. After making his debut in amateur theatricals, he turned professional with the Camila Quiroga Company. In the early 1930s he was regarded as one of B.A.'s most distinguished performers.

Rocha, who worked in Hollywood in 1935, later became a star with Argentina's National Comedy Theatre. He was seen in such plays as "Cyrano de Bergerac," "Our Town" and "La Divisa Punzo." He was president of the Actors' Assn. in 1939. He was among those actors who were persecuted under the Peron regime for their political beliefs.

Surviving are his wife, daughter and a brother.

IRVING SARNOFF

Irving Sarnoff, 60, exec v.p. of Bruno-New York and brother of RCA chairman David Sarnoff, died March 19 in N. Y. of cancer. He was a pioneer, like his older brother, in the radio field, entering the business in 1925. His specialty was sales and distribution, and he built the Bruno organization, which is the RCA distributor in the N. Y. metropolitan area, to its present status of one of the largest electronic distributors in the country.

Sarnoff also was active in the field of military communications, an early interest of his, and was a member of the Armed Forces Communications & Electronics Assn. and the Defense Orientation Conference.

Survivors, besides David Sarnoff, include his wife, son, daughter and two other brothers.

ROBT. MacA. CRAWFORD

Lt. Robert MacArthur Crawford, 61, U. S. Air Force, retired composer who wrote the official Air Force song, died March 12 in New York, after a brief illness.

While attending Princeton University, he composed music for the Triangle Club shows of 1924-25. After graduation, Crawford established the Princeton Conservatory of Music. He later studied and taught voice at the Juilliard School of Music in N. Y. He also sang on the concert stage. It was while flying to a concert engagement that he composed a song which he entered in a contest sponsored by the Air Corps. The song, "Off We Go, Into the Wild Blue Yonder," won and was adopted as the official anthem of the Air Force.

His wife, four sons and a brother survive.

JESSAMINE NEWCOMBE

Jessamine Newcombe, longtime actress who was cast in many featured roles in legit, died March 15 in Hollywood. Born in London, she trained with Sir Herbert Tree in repertory. Her Broadway debut was in the 1918 production of "So This Is London."

For a time Miss Newcombe was leading lady for George M. Cohan in "Fulton of Oak Falls." She starred in many productions at Boston's Copley Theatre and the Lakewood Theatre, Skowhegan, Me. She went to the Coast in 1942 for film and radio work. After suffering a stroke in 1945 she turned to private coaching.

Surviving are her husband, former director-producer Melville Burke, and a son.

GEORGE HAROLD MESSMORE

George Harold Messmore, 76, owner of Messmore & Damon Co., makers of theatrical props, carnival equipment and dinosaurs, died Feb. 15 in New York, after a long illness.

Messmore & Damon began business about 1912 and turned out of [illegible] animated papier-mache reproductions of man and beast. These ranged from models of Santa Claus and Mother Goose for department store windows to dancers and horror exhibits for carnivals. Born in Detroit, Messmore worked with the old Barnum & Bailey circus and the prop crew of the Metropolitan Opera before teaming up with Damon.

His wife, son and three sisters survive.

RENE ANDRE

Everlyne Adams, 42, exotic dancer known professionally as Rene Andre, died in Chicago March 12 of carbon monoxide poisoning. She was found in her car, with no indication as to whether it was suicide or accidental death.

An exotic for nearly 20 years, she retired about two years ago as a result of scars suffered on her neck from skin rejuvenation treatments she had been taking in Los Angeles. Her retirement was widely publicized inasmuch as it coincided with a civil suit she initiated against the clinic which contributed to a widespread investigation of similar operations.

SHIZU MORIYA

Shizu Moriya O'Brien, 50, an actress who appeared in many Broadway productions, in films and tv, died March 12 in New York. She came to the U. S. from Japan and was graduated from Vassar College. She went into the theatre and appeared both in the U. S. and Japan. She was the original Higa Jiga in "Teahouse of the August Moon" and played the part on Broadway for two years. Her last appearance was in a revival last winter of "Lute Song," at the City Center.

Her husband, legit stage manager Chester L. O'Brien, two brothers and a sister survive.

YASCHA PAII

Yacsha Paii, 70, Russian-born musician, who played fiddle for the Czar when six years old, died of cancer last week in Glendale, Cal. He had been associated in motion pictures with Samuel Bronston, Arthur Ripley and Jacques Grinieff. For the last year he was working on a feature which combined live animal action with a cast including Jan Clayton, Jackie Coogan and June diMaggio.

Shooting on the film had been completed in Hollywood but picture had not been cut when the producer died.

His wife and two children survive.

GLENN C. MILLER

Glenn Clark Miller, 47, assistant general manager of WCPO radio and tv stations, Cincinnati, died there March 20 from a heart attack suffered two days earlier at his home.

He joined the Scripps-Howard organization in 1944 as an announcer and advanced to station manager of WCPO in 1959 and assistant to general manager Mortimer C. Watters. Later he doubled as exec of WCPO-TV. Before entering radio he headed a Cincinnati dance band for several years.

Survived by wife, son, daughter, father and stepmother.

ROBERT F. DEGEN

Robert F. Degen, 60, a vicepresident and account executive of Ted Bates & Co., advertising agency, died March 17 in Larchmont, N. Y. A graduate of New York University, he was with Young & Rubicam and Erwin Wasey & Co., until 1933, when he joined Kenyon & Eckhardt, Inc., of which he became vicepresident and merchandising director. Degen joined Ted Bates in 1943. He was also an associate professor at N. Y. U. for several years.

His son, brother and sister survive.

CARRIE BERNHARDT

Carrie Bernhardt, 85, vet vaude singer, died March 10 in Glasgow. She began as a 10-year-old performer in the old Scotia music hall, now the Metropole Theatre, Glasgow, and later became famed as a Principal Boy in pantomime, featuring the song "After The Ball."

She had latterly appeared each year in a "Veterans of Variety" show at the Metropole, Glasgow, and was a member of a concert party which staged shows for old-age pensioners' clubs.

HARRY M. BRALOVE

Harry M. Bralove, 70, owner of the Shoreham Hotel, Washington, D.C., died of a heart attack March 20 in Golden Beach, Fla. Onetime secretary to Franklin D. Roosevelt when he was Assistant Secretary of the Navy, he assumed control of the Shoreham before it opened in 1930.

Two sons, Bernard and Allan Bralove, have been active in the hotel's management for a number of years. A third son also survives.

LUCIA COLE WARAM

Mrs. Lucia Cole Waram, wife of actor Percy C. Waram, died March 11 in Stonington, Conn. She met her husband, who began a stage career in his native England, soon after his visit to the U. S. in 1907, with a Ben Greet repertory company. She joined the company and for four years appeared with her husband in a vaudeville sketch called, "The Bosun's Mate," on the old Orpheum Circuit. She then retired from the stage.

Her son, daughter and brother also survive.

KATHLEEN KIDD

Kathleen Maud Kidd, Canadian actress, died Feb. 23 in Toronto, Can.

She appeared in the 1926 Broadway production of "Charlot's Revue." During the next seven years she appeared in "Hit the Deck," "Oh Kay" and "Good News." Her films include "What Price Glory." She returned to Canada in 1933 and turned to radio, becoming one of the best known actresses in Broadcasting Corp. dramas.

Her son survives.

VICENTE ORONA Jr.

Vicente Orona Jr., 30, a versatile Mexican actor known for his dramatic and comedy roles on films and tv, died of a heart attack March 11 in Mexico City. In recent years he was also active in adapting published works for stage and tv use.

Surviving are his father, film director Vicente Orona, and his mother, actress Matilde Brillas. He was divorced from Martha Elena Cervantes.

EDIE HALEY

Edie (Edith) Haley, 69, vet warbler and male impersonator, died recently in Manchester, Eng. She was sometimes known as Scotland's "Vesta Tilley."

A native of the north of England, she spent over 40 years in show biz in Auld Lang Syne territory, playing most of the vauderies there. She made her last stage appearance four years ago in Glasgow.

LLOYD L. LIND

Lloyd L. Lind, 49, v.p. and general sales manager of Interstate Television Corp., Allied Artists subsid, died March 19 in Norwalk, Conn., following an operation.

Lind, a veteran in the motion picture biz, was associated with Monogram Pictures, Republic Pictures, and Pathe Industries in various capacities.

Survivors include his wife and two daughters.

VIOLET HAMILTON

Violet Hamilton, 54, wardrobe mistress, died Feb. 19 in the North of England. She started as a chorus girl 40 years ago.

She was stage manager for Sandy Powell for some years and also worked for John Beaumont's pantomime companies. Her last show as wardrobe mistress was "The Brides Of March" at St. Martin's Theatre last year.

JULIUS PANDL

Julius Pandl, 68, veteran Milwaukee nitery and restaurant operator, died March 5 in that city after a year's illness. A native of Austria, he conducted Pandl's Restaurant from 1936 until the time of his death. He also owned and operated the Bismark Hotel and Vienna Garden in Milwaukee.

Surviving are his wife, son and a daughter.

HOWARD O. RENNEBOHM

Howard O. Rennebohm, 68, who retired in 1958 after 37 years as stage manager of the Capitol Theatre, Regina, Sask., died Feb. 28 in Regina. He started as an usher in Regina's first theatre in 1906 and later handled similar duties in the city hall.

Surviving are his wife, three sons, brother and two sisters.

DAVE MILLER

Dave Miller, 57, former UI musical director and for [illegible] years in public relations, died of a heart attack March 14 in Hollywood. He [illegible] with Pacific Ocean Park for [illegible] and once was a violinist and Crash Corrigan's manager.

His wife survives.

P. W. MAHON

P. W. Mahon, 83, longtime theatre op in Prince Albert, Sask., died March 1 in that city following a heart attack. As an associate of Famous Players Canadian Corp., he had the Strand and Orpheum Theatres and The Pines drive-in.

Survived by his wife, two sons and a daughter.

ELIZ. MUELLER-GROFBNER

Elizabeth Mueller-Groebner, 80, veteran magician who was active until recently, died Feb. 19 in Vienna. She had appeared before Emperor Franz Joseph before World War I.

Her act was also frequently seen at the former Ronacher variety house in Vienna.

NONA PAGE

Nona Page, who teamed with her husband in a tight wire act billed as Joe Page & Nona, died March 11 in Kansas City after a long illness. The couple was a familiar turn to European audiences. They also appeared in Australia from 1941-'46.

Surviving, besides her husband, is a son.

JESSE SOURS

Jesse Sours, retired circus and vaudeville aerialist, died March 8 in Pontiac, Mich. He worked with the Sells-Floto and Barnum Bailey circuses for years. He also trouped in vaude until his retirement about 20 years ago.

His wife survives.

MARION B. CHRISTIE

Marion Brown Christie, 83, concert singer, died recently in Edinburgh. For years she was one of Scotland's leading contraltos and sang for the Edinburgh Choral Union as far back as 1892.

She toured the U.K., singing in many key cities.

EDGAR L. BILL

Edgar L. Bill, 69, onetime midwest broadcaster, died in retirement March 9 in Tucson, Ariz. He had been managing director of Chicago station WLS from 1924 to 1931. He later purchased WMBD in Peoria, Ill., which he operated for 29 years.

DIANA BLACKWOOD

Diana Blackwood, actress, died recently in London. She appeared with several stock companies and starred in the West End in "Six Characters In Search Of An Author."

She was also a film and tv actress.

KENNETH LOBBEN

Kenneth Lobben, 56, vet motion picture stillman, died of cancer in Hollywood, March. He launched his career in 1933 and worked at various studios until 1959.

Daughter survives.

Mrs. Grace Hickox Harrison, 81, an authority on dramatic technique and training for the stage, died March 9 in New Rochelle, N. Y. She founded the Grace Hickox Studio of Dramatic Arts in Chicago in 1917 and later established a studio at Steinway Hall in N. Y.

Paul Wittgenstein, 73, a one-armed concert pianist for whom a number of composers, including Richard Strauss, Erich Wolfgang Korngold, Franz Schmitt, Serge Borkiewicz and Serge Prokofieff, wrote music, died March 3 in Manhasset, N.Y.

Richard Atwood, 22, actor, died Feb 27 in New York. He appeared with the San Juan, Puerto Rico, Drama Festival. He most recently appeared at the Northland Playhouse in Detroit. He also had his own TV show in Rochester, N. Y., for a time.

Professor Archibald T. Davison, 77, internationally honored musicologist and choral director, who was "Doc" to Harvard colleagues and to generations of Harvard and Radcliffe students, died [illegible] in Brant Rock, Mass. His wife survives.

Mann Page, 71, [illegible], died March 15 in [illegible]. He [illegible] "[illegible]" and other Broadway [illegible] as [illegible]. [illegible] daughters and a brother survive.

"WIT"
"RACONTEUR"
"AUTHOR"

JACK DOUGLAS

and REIKO

GENE KNIGHT
New York Journal-American
"This guy knows how to make 'em laugh. JACK DOUGLAS has a comedy line different from any other performer."

DOROTHY KILGALLEN
New York Journal-American
"JACK DOUGLAS is the newest darling of the Hollywood audiences: they pack the Slate Bros. place to laugh at his banter . . ."

JACK O'BRIAN
New York Journal-American
"JACK DOUGLAS had a star-packed smash opening at the Slate Brothers club in H'wood . . . Danny Thomas & Red Skelton led the cheers. . . ."

HERB CAEN
San Francisco Chronicle
"His audience was laughing so long and loud that I can't tell you exactly what he said, but writer Jack Douglas' debut as a comedian at the hungry i Mon. night was a resounding success."

PAUL SPEEGLE
S. F. News-Call Bulletin
"When Douglas and Reiko went into a duet on 'Poor Butterfly' the place broke up."

BILL ROBERTS
Houston Post
"Douglas is just crazy—that's what he is—crazy with a dry reverse English on his humor that keeps the house howling."

VARIETY

Blue Angel, N.Y.
Jack Douglas, Reiko, Clancy Bros. (3) & Tom Makem, Barbara Gilbert; $4-$6-$7 minimums, according to night of the week.

Jack Douglas, wit, raconteur, author and maestro of the many bon mots, some of them so fast that the laughs pyramid, is a natural for the Blue Angel and not too esoteric for mass consumption, in the bigger spots, hotel rooms and the like. In the less than two years that he preemed as a saloon entry at The Den in Manhattan's Hotel Duane he has resolved the kinks. It may well be, too, that in 1959 he was a li'l ahead of his time. Since then, cranial comics like Sahl, Berman et al. have made their impact.

As longtime comedy scripter for Jack Paar, Douglas knows his way now around mass and class risibilities. Incidentally, he and Reiko, a Nipponese nifty (Mrs. Douglas in private life), got a terrific trailer for their Blue Angel debut by personaling on Paar's NBC'er the night before. Douglas has a fresh and refreshing brand of wit and humor which cannily pendulums from far-out to quasi-"sick" (latter not too much so) to betimes brilliant satire. The barbs are telling; the nifties undeniable; the yocks beaucoup.

Always the master of the jaundiced eye approach to current mores, he ranges from sex to "off-Broadway camps for boys where I was a part-time smoking instructor," to show biz ("everybody pushes some disease, all I got left to latch on to is jungle rot"), to Aimee Semple McPherson ("combination orgies and revival meetings").

A scintillating cynic he makes his offbeat humor pay off like an inflationary market. Author of "My Brother Was An Only Child" and "The Naked Busdriver," Douglas is a lean and laconic humorist whose style is unique. He borrows from none and, with expanding exposure now that he's taken to the saloons in earnest, will probably set a pattern all his own. The Herbert Jacoby-Max Gordon bonifacing team of the Blue Angel acted wisely in snagging him for his first trip east since coming to the fore at the Slate Bros.' Hollywood trap and later at the hungry i, Frisco.

Reiko is a cameo beauty, just under five-feet, who looks more like 16 or 17 than the 23 years she confessed to on the Paar show one night. Japanese songstress, with obvious seasoned schooling by new groom Jack Douglas, deadpans the jokes and even some of the songs. Her ring-a-ding attempts at some of the pops would be off-the-cob for Caucasians, but the Nipponese nifty, who presumably learned the lyrics from disks, sells her Fujiama razzmatazz to the hilt. On sheer optical delight she's appealing; fortifying her Oriental beauty with Occidental pops make for the extra values.

Reiko's penchant for fracturing English makes her the "Japanese Genevieve," to continue the Paar mantle. From the opening "Sing, Sing, Sing" to "Sayonara," "Poor Butterfly," "Polka Dot Bikini," "Come On-a My House" and "Fujiama Mama" (with frequent interruptions by semi-heckling Douglas) her Ginza-style rock 'n' roll mangling of the Brill Bldg. lyrics is most fetching. Kimona-clad and pony-tailed, the contrasting effect is a big plus. *Abel.*

Personal Management
JACK ROLLINS
200 West 57 Street, New York 19, N. Y.
JUdson 2-7977

FILMS | VIDEO | TV FILMS | RADIO | MUSIC | STAGE

MAR 30 1961

VARIETY

PRICE 35¢

Published Weekly at 154 West 46th Street, New York 36, N. Y., by Variety, Inc. Annual subscription, $15. Single copies, 35 cents.
Second Class Postage at New York, N. Y.
© COPYRIGHT 1961 BY VARIETY, INC. ALL RIGHTS RESERVED

Vol. 222 No. 5 NEW YORK, WEDNESDAY, MARCH 29, 1961 64 PAGES

WHERE THE TV ELITE DON'T MEET

Harrah's Builds Tahoe Prosperity As the 'Poor Man's Monte Carlo'

By JOE COHEN

Lake Tahoe, March 28.

Lake Tahoe is now considered the prime growth area of show business in the U.S., with an expansion program that runs counter to all existing patterns in the casino country. Lake Tahoe doesn't go after the big spender; the little guy losing only what he is able to afford is the type of spender that is approached. Big spenders, are, of course, welcome, but they cannot expect any red carpet treatment in this most democratic of all gaming areas.

Today winter weekends at Harrah's in Lake Tahoe's which has the largest casino in the country, are SRO. There are times when the traffic problem inside the spot are tremendous. Weekdays are comfortably filled. All this has come from meager beginnings four years ago, when the entire area, with the exception of two small casinos, shut up tight for the winter after Labor Day. Bill Harrah moved into Reno in 1955 and started on an expansion program for the entire area. He took over a small casino, across the road from where he is presently located. He then bought Sahadi's, and then the Stateline, and the expansion was on in earnest.

The secret of the prosperity explosion in the area, which has expanded from only 19 motels to 219 structures of that type, is the masses of small spenders who come in from San Francisco, Fresno, Sacramento and throughout California. Many of them are

(Continued on page 54)

Paar-Venue

London, March 28.

Jack Paar got himself in a rare old mixup while recording one of his programs in London. Interviewing Lord Boothby, he called him a knight. Lord Beaverbrook he alternately called "Lord" and "Mister Beaverbrook."

Cracked Bea Lillie (Lady Peel), also on the show, "That makes me a Lady in my own wrong."

'Destry,' Saudek, Willson on ABC's Westinghouse Bill

The 18 programs to be done in behalf of Westinghouse Electric next season by the three tv networks are taking shape, and principal among them will be a video adaptation on ABC-TV of "Destry Rides Again." It will mark the first time a Broadway musical has been repeated for the tv audience since Hallmarks's "Kiss Me Kate" a couple of years ago.

Bankroller is seeking Jim Garner to play the original Andy Griffith role in "Destry." If Garner does it, occasion will mark his return—temporarily—to ABC-TV, where he did "Maverick" until he walked off on producer Warner Bros. in a contract dispute.

CBS will get six dramas, which have yet to be chosen and one of the two 90-minute entries Westinghouse wants to do beginning next October. The 90-minuter will be a tv version of Walter Lord's book,

(Continued on page 42)

'Gypsy' Takes to Road With $365,000 Profit; 234G Pic Payoff Due

"Gypsy," which begins touring tomorrow night (Thurs.) in Rochester, concluded an 89-week Broadway run last Saturday (25) with an estimated $365,000 profit on a $420,000 investment. That's based on a Feb. 11 net of $341,029 for the Ethel Merman-starrer, plus estimated subsequent operating income.

The financial estimate takes into consideration a deduction of 20% of the profits as a running expense, with 15% going to Miss Merman's ex-husband, Robert F. Six, and 5% to stager-choreographer Jerome Robbins. The musical hasn't received any income yet from the sale of the film rights to Warner Bros. for $650,000 against 10% of the picture's gross. The production's 40% share, less 10% commission, of the $650,000 will be $234,000. Six's payoff is in accordance with terms of the original fiscal setup.

The net earned by the David

(Continued on page 57)

Nixon-Skouras Luncheon Recalls Wendell Willkie

Hollywood, March 28.

Visit yesterday (Monday) by former Vice-President Richard M. Nixon to 20th-Fox, as luncheon guest of prexy Spyros Skouras, set off speculation whether the meeting was all social or perhaps tinged with some business.

Officially there was no hint of anything beyond the social amenities, but fact that Skouras brought in late Republican leader, Wendell Willkie, as board chairman of 20th in 1942 was recalled. Chairmanship was not filled after Wilkie's death, but 20th recently expanded its board to 12 by adding two Wall Streeters.

Nixon has resettled here and is now counsel to the downtown law firm of Adams, Duque & Hazeltine.

LOST AUDIENCE: OPINION-MAKERS

By BOB CHANDLER

There's no way to verify it by the ratings, but nevertheless there's a growing concern among some top tv thinkers that the medium has lost a vital segment of its audience — the professional class of doctors, lawyers, teachers and business leaders. In short, the opinion-makers, the people who used to talk up the medium and who used to get excited about its crusades and accomplishments as well as its failings.

The evidence — and it's purely subjective — is that even in tv's brighter moments, far and few between as they are becoming, "nothing happens" anymore. There's no excited public reaction, no afterglow of the kind that accompanied a public affairs coup or a standout dramatic show of the past. People don't talk about tv anymore — with the exception of a Paar-Sullivan feud (which the webs would rather they forget about)—the way they used to. Even tv's best efforts

(Continued on page 34)

Opera Buffs Boo Met's Philly Fade

Philadelphia, March 28.

Rudolf Bing, general manager of the Metropolitan Opera, was booed by a capacity audience last Tuesday night (21) at the final curtain of "Turandot," the company's season closer at the Academy of Music here. The opera goers gave an eight-minute ovation to the stars, Birgit Nilsson, Franco Corelli, Leontyne Price and conductor Leopold Stokowski.

Bing said later he was encouraged by the boos. "They mean Philadelphia will miss the Met." He had announced a month ago that after 76 seasons, "Turandot" would mean the end of the company's regular Tuesday night performances in this city. There are six dates pencilled in for next season, however, according to Harold

(Continued on page 62)

'Playboy': Own Hero

Hollywood, March 28.

Heavily ballyhooed operations of Playboy, magazine for stags and the chain of cafes operated therewith, becomes the subject of a feature film wherein Playboy's owner-publisher, Hugh Hefner, will be the protagonist, with Tony Curtis set to impersonate him.

Film is first for Curtleigh Productions. Stan Margulies will function as producer, with Hefner as partner.

Curtis will be free late April following Metro's "Lady L" when the Playboy feature is to roll.

Future Participations If Toll Clicks Part of Present Come-On to Actors

Speculation about home tollvision has become further extended —and in a very real way. It's now focusing on the possibility that important name players and other talent might find in this new show business outlet a source of an annuity—specifically, a dollar payoff every time a show they now do, most likely on tape, is re-run.

International Telemeter's offering of Gian-Carlo Menotti's "The Consul" in Etobicoke, a suburb of Toronto, is an example. The whole thing was put together for about $100,000. This means not too much initial expense on Telemeter's part. And not too much of a payoff for Menotti and the star performer Patricia Neway.

But both Menotti and Miss Neway were lured by the prospect of repeats on the heels of last week's showings in Canada. If homescreen catches on, and "Consul" comes to be a reliable commodity, each showing will mean so much more income for the key parties who are on a participation basis. This revenue will be spread out over the years.

This same obtains with comedian Bob Newhart, who did a live program for Telemeter recently, all recorded on tape for future use, and future remuneration to Newhart.

The very real nature of the Telemeter exposures lies in the fact that the show business people are investing in it, donating time and talent in the hope that there will be "reissues" of their work. These will be in the form of pay-as-you-see telecasts throughout the world via Telemeter franchise holders and or via program ex-

(Continued on page 62

Hot Hulas

Honolulu, March 28.

Caution to entertainers who wear raffia hula skirts: get 'em fireproofed! Honolulu Better Business Bureau has asked local stores to apply a protective spray before offering them for sale to tourists, citing the fact that three mainland hula skirt fire fatalities have occurred in the past six months.

Source says it costs only about 4c per skirt to fireproof each skirt.

Civil War Echoes Loudly on Disks; Centennial Kick

The Civil War is being fought all over again on the turntables this year. The disk companies are commemorating the centennial of the War Between the States with a push on new and catalog material.

"Abraham Lincoln was wrong," says a current Decca promotion piece, "when he said 'The world will little note, nor long remember what we say here.'" Decca's point is based on the large number of books about the Civil War that continually flood the market and the growing number of disks that document the same period in sound.

Decca's drive is centered on five albums with an additional one in its subsid Coral catalog. Recently released is "The Blue and the Grey" featuring songs of the war

(Continued on page 54)

Times' Bistro Coverage Clicks With Saloon Set

The N. Y. Times is taking the bistro belt seriously. It could be because of the predominance of egghead comics but, whatever the reason, the paper is now giving the night club circuit regular review coverage. This emphasis on cabaret activity is being extended further with the introduction this week of a daily boxed listing of nitery openings.

The preem announcements will be similar to those run by the paper in connection with Broadway legit openings. The paper's revived coverage of the clubs after a lapse of several years began last October on a temporary basis. It's now an accepted entertainment department beat and, as such, is considered a boon to both the clubs and

(Continued on page 62)

Bellydancers Begin To Give Flamenco Sinuous Competition in Madrid

Madrid, March 28

Spaniards don't like to admit it, but the influx of bellydancers in Madrid late-spots is giving traditional flamenco sinuous competition. For the last three years the only diaphragm doll on the nitery circuit was lithe, agile Nain a Cherky. She held forth like an Oriental queen of the midriff, year after year, at the midtown boite Morocco. This season, however, there is a serious Casbah trend in late-hour entertainment

Recent imports from Egypt brightening the cellars around town are Kubrah, who heads the show at the Micheleta, and Boubouka, at the Alcazar.

In all instances, unfortunately, the exotic grinders seem to be limited to a single routine and are almost always the last turn on the program. Consequently, patrons

(Continued on page 62)

WBAL-TV Stirs a Nat'l Rhubarb With Reenactment of Murder Verdict

By LOU CEDRONE JR.

Baltimore, March 28.

With its "unprecedented public revelation of jury room activity" in which it reenacted on tape with nine of the 12 jurors the deliberations of the jury that found Melvin Davis Rees Jr., guilty of kidnaping and killing a Virginia mother and her five-year-old daughter, WBAL-TV here stirred up a nest of hornets.

Immediate reaction to the program was a postponement for a few days of the sentencing of Rees. A defense motion for a new trial had been denied last Wednesday (22), day of the telecast, by Federal Judge Roszel Thomsen, and sentencing was to follow on Thursday.

On Thursday, however, after court convened, Rees' court-appointed lawyers asked Judge Thomsen to defer sentencing, saying the defense wanted time to obtain script of the program and added that the jurors on the program "discussed facts which hadn't been brought out in the trial."

The attorney said he didn't know if program had violated Rees'

(Continued on page 40)

Advice Bob Moses Never Wants, But Here's Some—

New York.

Editor, VARIETY:

Here we go again, with talk of a New York World's Fair sans "show biz hoopla" (VARIETY, front page, March 15).

Long before my present association with The Katz Agency, when I was managing Town Hall, Olin Downes, then the great music critic of the New York Times, asked me to help him promote a classical music program at the 1939 Fair. Downes had put together a glamorous schedule of the world's finest: Boston Symphony, Elman, Rubinstein, Marian Anderson, etc., etc. I was enthusiastic, and managed a leave of absence from Town Hall to pitch in. The Fair cooperated by building us a beautiful concert hall.

But—we couldn't even whisper an announcement at the Fair of what was going on. Too undignified!

You may remember what happened: they finally had to bring in the showmen to save the Fair. Our glorious music festival was cut: the concert hall was turned over to Mike Todd and "The Hot Mikado"; and "culture alley" became a normal, exciting, Fair midway, with loud speakers making sure people at the Fair knew what was going on.

It broke our hearts a bit at the time, but we learned a lesson—When running a World's Fair, remember that you're in show biz.

Ken Klein
Public Relations Director
KATZ AGENCY

Deadpan Prez

Washington, March 28.

At the Radio-TV Correspondents' preliminaries attendant to their show for the President a week ago Saturday, he scanned the bill and nodded.

"Yes, I know about Dinah Shore and Shelley Berman, but the Harvard Glee Club, what's that?"

He's All for Dames, Too; Bauer Hopes Berlin Fest Will Be More Sexy, 1961

Berlin, March 28.

Last year, Dr. Alfred Bauer, head of Berlin Film Festival, heard some unpleasant remarks that his 1960 festival was a bit "on the dull side." In particular, those remarks were made by those journalists who missed a big international female star. "This is a men's festival!" they said and referred to the fact that mainly male stars had come for the junket.

"Well," Bauer said now. "Nobody shall say that I dislike women. I understand that the boulevard press needs a bosomy star. All right, it'll have one this year." Already months ago, he started corresponding with Jayne Mansfield and latter let Bauer know that she'd come to Berlin for the 1961 film festival. She'll bring husband Mickey Hargitay. Tony Curtis and Janet Leigh are promised to come.

Marilyn Miller Estate Negotiates a Biopic

Hollywood, March 28.

Indie production team of Al Zimbalist and Byron Roberts talking with estate of musical comedy great, Marilyn Miller. If rights are cleared will put a biopic before cameras in September. Dorothy Provine, Shirley MacLaine and Kim Novak are mentioned for title role.

Another property of pair is "The Willie Sutton Story," with pitch to be made to Tony Randall to enact the famed bankrobber who's now doing time in New York's Auburn Prison.

ANOTHER OPERATIC NEGRO

Ella Lee, another U.S. Negro operatic talent, will make her first major American solo dates next season under Columbia Artists Andre Mertens) with the Detroit Symphony. She's also set separately with the Montreal Symph.

Following the pattern forced by circumstances on so many American operatic singers, Miss Lee has been getting her seasoning in Europe. She'll debut in April at the Komissche Opera in Berlin.

PAUL ANKA

says thank you to: **CHARLES DENTON,** Nationally Syndicated Television Columnist and Television Editor, Los Angeles Examiner, who writes:

"PAUL ANKA is a bundle of talent. At 19, he has all the polish and stage savy of a seasoned showbusiness pro."

Tax Caution On 'Entertainment'

Tulsa, March 28.

Well-to-do wheels who pop into New York once or twice a year are being warned by their certified public accountant, one man they respect, to proceed with caution in buying theatre tickets in either New York or Chicago. "Be sure you can prove the business expense necessity" advice is likely to be taken somewhat more seriously in 1961. Legit theatres in particular may feel it.

This kind of talk accompanies every "recession," which now seem to arrive in shortwave oscillation every few years. The word in these parts is that "little millionaires" are curtailing their personal spending and only "big millionaires" (not necessarily oil alone) continue to do what they want to do.

That income tax inspectors may go after "conspicuous entertainment expenditures" this year as never before is the message. It is not good news to metropolitan hotels, cafes, playhouses or other pleasure spots.

The Deep South has enjoyed much prosperity in recent years and so far as the chaps who control the important commercial franchises go, there is no longer anything "backward" about Dixie. But the new note of caution sweeps in from Western (sic) Florida, Alabama, Louisiana and Texas.

Hope Wins Tax Refund In Foundation Case

Washington, March 28.

Federal Judge Peirson M. Hall yesterday (Mon.) ruled in favor of the Hope Foundation against U.S. Internal Revenue Bureau for a refund of $53,000 for fiscal year ended March 19, 1954. Government, in tapping Foundation for this amount, claimed Bob Hope, who contributed $100,000 to the Foundation from coin received from his "Have Tux, Will Travel" Book, and his "This Is on Me" Satevepost article, prospered by publicity and writing.

Bench held Foundation was operated exclusively for charitable purposes and was non-taxable. Appeal is up to the D.C. headquarters of IRB.

JFK Names USO V.I.P.'s

Washington, March 28.

President John F. Kennedy has named three to the board of governors of the United Service Organizations Inc. (USO), actor Ralph Bellamy, former Navy Secretary Dan A. Kimball (husband of political columnist Doris Fleeson) and Mrs. Henry Mannix of Neponsit, N.Y.

The President also appointed three to be members of the USO corporation, hotelman Barron Hilton of Los Angeles; Mrs. Fredric R. Mann of Philadelphia and Luther Skaggs Jr. of Washington.

Show Biz Income Tax Deductions

By J. S. SEIDMAN, C.P.A.
(of Seidman & Seidman)

Show people are entitled to many income tax deductions. To claim them is easy. To make them stick is something else again. The Government is entitled to proof of two things: (1) that the amount was actually spent; and (2) that the items are professional, not personal expenses. Mere say-so or "guesstimate" is not enough. If these two requirements are met, all of the following items are deductible:

Preparation expenses—research, cost of material, dialog, gags, music; special coaching lessons; costumes, wigs, shoes, makeup; repair, pressing, cleaning, dyeing, and rental of professional wardrobe; wardrobe valet; beautifying, physical culture; studio rentals, tips to studio employees; recordings of voice or program; screen tests, auditions, accompanist.

Booking expenses—scouting for engagements; agent and personal management commissions; legal expenses on contracts; income taxes paid abroad on foreign bookings.

Traveling expenses—transportation, board, and lodging away from home; automobile upkeep and depreciation; cabs from one engagement to another; expenses on trips taken to get material, background, or ideas for professional work.

Public relations expenses—development of public following; handling of fan mail; photographs; complimentary tickets; entertaining press, playwrights, critics, backers, agents, directors; club membership dues; advertising and publicity; press agent's fees.

Miscellaneous expenses—VARIETY and other trade papers; Equity and other union dues; telephone exchange; accountants' fees; bodyguards; rent, secretary, and office expense; household expenses, like rent, maid service, utilities, telephone, insurance (but only to the extent household is used actively for conferences with authors, writers, agents, or on other professional matters).

Jessel Dishes Out 'Spoon River' Style In Free Verse Salute to Manhattan

George Jessel has authored a sprightly tome of free verse, "Elegy In Manhattan" (Holt, Rinehart & Winston; $3.95), frankly patterned after Edgar Lee Masters' "Spoon River Anthology" which, in turn, he suspects was inspired by Thomas Gray's "Elegy Written In A Country Churchyard." Utilizing the canvas of the borough in which he was born, Jessel reprises the careers of show biz, politico and sports greats, "nearly all (of whom) are resting on the banks of Manhattan."

The personalities whom he eulogizes, in hard-fact approach leavened only with a little sentiment and rarely any sugarcoating, range from Maude Adams, Jacob P. Adler and Fred Allen to Jimmy Walker, Stanford White and Florenz Ziegfeld; from Max Baer and P. T. Barnum to Helen Morgan, Louis B. Mayer and William Morris Sr., from Al Jolson and Jack Johnson to Norma Talmadge (a onetime Mrs. Jessel), Eva Tanguay, Harry K. Thaw and Mike Todd. All told there are 61 such elegies, and not all are immortals or "greats" in the accepted sense because Jessel also saw fit to include such obtuse figures as Louis "Eppie" Epstein (a longtime Jolson aide whom the great star seemingly forgot in his will; obviously Jessel's not too

(Continued on page 62)

'But Not Me': Marks Levine

"No desire, no intent and no plan to return to concert management" is Marks Levine's categorical response to the rumor of his buying back in National Concerts from which he retired seven years

Levine is content to be a music consultant, a raris avis in America. He handles the Little Orchestra for one.

Paris Students Try To Halt 'Cardinal,' Legit Show; Nab 47 Rioters

Paris, March 28.

About 100 college students tried to break up a presentation of Henry De Montherlant's play, "The Spanish Cardinal" (Le Cardinal D'Espagne), at the staid Comedie-Francaise Sunday night (19). Stinkbombs were thrown and shrill yells held up the play while police arrested 47 of the rioters. However, the play was finally finished and warmly applauded by most of audience.

The 47 were held for one night and released. They said they were

(Continued on page 62)

3-29

VARIETY

Subscription Order Form

Enclosed find check for $.....

Please send VARIETY for ☐ One Year ☐ Two Years ☐ Three Years

To .....
(Please Print Name)

Street .....

City ..... Zone.... State.....

Regular Subscription Rates
One Year—$15.00 Two Years—$28.00
Three Years—$39.00
Canada and Foreign—$1 Additional Per Year

VARIETY Inc.
154 West 46th Street New York 36, N. Y.

VARIETY
Trade Mark Registered
FOUNDED 1905 by SIME SILVERMAN; Published Weekly by VARIETY, INC.
Syd Silverman, President
154 West 46th St., New York 36, N. Y. JUdson 2-2700
Hollywood 28
6404 Sunset Boulevard, Hollywood 9-1141
Washington 4
1202 National Press Building, STerling 3-5445
Chicago 11
400 No. Michigan Ave., DElaware 7-4984
London, S.W.1
49 St. James's Street, Piccadilly, HYde Park 4561-2-3

SUBSCRIPTION Annual, $15; Foreign, $16; Single Copies, 35 Cents

ABEL GREEN, Editor

Volume 222 120 Number 5

INDEX

Bills	54	New Acts	54
Casting News	58	Night Club Reviews	53
Chatter	62	Obituaries	63
Film Reviews	6	Pictures	3
House Reviews	54	Radio	17
Inside Legit	59	Record Reviews	44
Inside Radio-TV	40	Television	17
International	11	TV Film	22
Legitimate	55	Television Reviews	27
Literati	60	Vaudeville	50
Music	44	Wall Street	7

DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$15 a year. $20 Foreign.

CHEAP PAY ALONE NO SCABBING

Moonlight and Roses

Following is full text of a press handout from the Council of Motion Picture Organizations:

"The tact of Russell V. Downing, chairman of the committee making arrangement for the dinner April 10 in honor of Eric Johnston, has prevented a row between a prospective guest and the guest's wife.

"Downing received a letter marked 'Confidential' from the wife of a motion picture man who is noted for his night club activities while on his frequent trips to New York. The letter stated that the writer's husband was planning to attend the Johnston dinner but that when she had asked him if he was taking her, too, the husband had told her that the party was stag. The wife wished to know if this was true.

"The dinner, of course, is not stag, and nearly all the guests will be accompanied by their ladies. Downing, however, knows the woman's husband and his fondness for the bright lights.

"Accordingly he replied to the wife that ladies were certainly invited but that through an inadvertence this was not made plain in the invitation sent to her husband. He then wired the husband at the latter's office, telling him what he had done and advising him as a friend to bring his wife.

"The husband wired back immediately thanking Downing, ordering another ticket for his wife."

London Investors Pay $6,300,000 For One-Third WB's British Shares

London, March 28.

Warner Bros. has sold 1,000,000 of its Associated British Picture Corp. shares. Stock—part of Warners' 3,000,000 shareholding—has been sold to London investors for about $6,300,000.

Associated British owns 339 cinemas and runs 19 producers in the Midlands and the North.

In the United Kingdom both Associated British and Warner pix are handled by a joint distrib outlet Warner-Pathe.

On the 1,000,000 share deal, Sir Philip Warter, chairman of Associated, said: "I think this is a good thing for the company. For one thing it reduces the holding of the American concern and will mean the ABP will become more British.

"There have been no disagreements of any kind with Warner Brothers, with whom we have always been on the friendliest of terms. They probably thought it was a good time to sell, taking advantage of the price." He added there would be no board changes.

In 1941 Warners bought 2,000,000 Associated shares at $1.26 each and later another 1,000,000 at $2.80 each. Today Associated shares are worth around $6.44 on the London Stock Exchange.

Associated is one of the two biggest groups in U.K. film industry. Other is topped by Lord Rank who, in January, bought back 20th-Fox's half-interest in the Rank offshoot Metropolitan and Bradford Trust for $11,200,000—little more than 20th paid for it back in 1929.

Less Than Expected

Earlier anticipation in Wall Street had it that WB would unload its entire holdings in ABPC at upwards of $18,000,000. However, the board decided on peddling one-third of the stock in a deal set through Allen & Co., N. Y., and Hambros Bank Ltd., London.

Merge Disneyland If Owners OK

Hollywood, March 28.

Directorate of Walt Disney Productions Inc., at a special session held Friday (24), called a special stockholders meeting May 16 at the studio to take action on a proposed merger into parent company of its wholly-owned subsid, Disneyland Inc. Shareholders of record at close of biz April 10 will be entitled to notice of and to vote at special conclave.

Purpose of meet also is the ratification of certain agreements between the company and Walt Disney, and between Disneyland Inc., and Wed Enterprises Inc.

Fewer than 200 musicians on

WB's Quarterly 30c

Warners' board, at a meeting in New York City last Friday (24), declared the regular quarterly dividend of 30c on the common stock.

It's payable May 5 to holders of record on April 15.

Flicks Still Sell 10 Million Ducats Weekly to Britons

London, March 28.

Going to the pictures is still the top away-from-home leisure activity of the British. Despite rival claims of television, home-decorating, bowling and bingo, 10,000,000 cinema tickets are still sold in these islands every week. And, over a year, some 25,000,000 people make 520,000,000 trips to see a pic, spending $179,200,000 at the boxoffice.

These facts emerge from a new survey carried out by Group Marketing and Research for the Screen Advertising Association. Breakdown of age-groups reveals that the young adult 5,500,000 'single' and 6,750,000 'married' in the age range 16 to 34 makes up two thirds of the average cinema audience. From 16 to 24, young people go to the cinema, on average, three times in every four weeks and the number of visits is only slightly below this in the next age group 21 to 24. From 25 to 34, two-thirds remain cinemagoers, going to the cinema, on average, once a fortnight.

In the 35 to 44 age group 16 per cent of the population provide 13 per cent of admissions. Not until 45 is there a noticeable falling off in the cinema habit, for two-thirds of those who are cinemagoers in their teens remain so 10-15 years later. And, on average, they go to the pictures once a fortnight.

The survey shows that the spending power of cinemagoers in booming Britain is high—72% of the average cinema audience are full-time wage earners. Of the 11,565 people interviewed for the survey 8,507 had television. But this did not stop 34% of the tv-owners going to the cinema once a week and 28% twice a week or more.

Paul Graetz in N. Y.

Film producer Paul Graetz arrived in New York on Mon. (27) for talks with director Sidney Lumet on the beginning of shooting of "View From The Bridge," starting on April 3 in Brooklyn.

This is the first of a two-picture deal that Lumet has signed with Graetz.

ELVIN OF BRITAIN AS TO 'RUNAWAY'

By VINCENT CANBY

"If we're scabbing, let us know."

That was succinct advice given U. S. film labor toppers in New York last week by George H. Elvin, British union exec and secretary of the Association of Cinematograph, Television and Allied Technicians. Elvin, in the States on his first "look-see" trip, was in New York for a week before proceeding to Hollywood, from which he'll go to Toronto to inspect the Telemeter operation in Etobicoke.

In the course of his trip, for which Richard Walsh, prexy of the International Alliance of Theatrical Stage Employees, has been acting as unofficial host, Elvin said he had been constantly queried as to British cooperation re U. S. "runaway" production. Though he agreed that some films had been made abroad which could have been made in Hollywood, Elvin said he would not agree that British film labor was "scabbing" when they accepted wages less than those paid their Hollywood counterparts. The cost of living is less in Britain than in the States, he said, thus indicating that proportionately, British labor was not accepting a lower scale.

Purpose of his trip is for just such person-to-person discussions, leading, he hopes, to greater cooperation between the union people on both sides of the Atlantic.

Elvin said his men would be just as upset as their U. S. counterparts should they discern any movement for production "running away" from Britain. In this connection, he promised that British unions would be watching closely the pattern of British production following an accord among Britain, France and Italy leading to coproduced "national" pictures. That is, coproductions between British and continental countries which would qualify for quota benefits in both Britain and the continental market.

As To New Co-Prod.

He expects such an accord to be reached shortly, to be tested in a one year's trial period that will be automatically extended for a second year if there are no objections. Elvin notes, however, that British labor will take a dim view of the arrangement unless it results in an actual increase in number of pictures produced, since (and this depends on the number of coproductions entered into) if the number of films remains constant at, say, 100, 30 of which are coproductions, that would mean 15 less pictures actually made in British studios. Such coproductions would be made on a one-for-you, one-for-me basis.

Elvin also suggests that there may be a problem in getting the British public, which he described as a "conservative" like the American public, to accept the necessarily dubbed pictures which such coproductions with the continent would require. This has not been a barrier to the successful coproductions among French, Italian, Spanish and German producers, he thought, since those audiences are already keyed to dubbing. British audiences may not be so docile, he thinks.

Elvin bristles and then smiles when asked about the perennial complaint of some U. S. producers, who have worked in British studios, about the "tea breaks" on the set. He thinks that perhaps what those producers resent most is a strong union organization. And he says that such top U. S. filmmakers as John Ford and Joseph Mankiewicz have had nothing but praise for British studio operation.

How does he feel about prominent part being played in the British production scene by such U. S. companies as Metro, 20th and Columbia? It's quite fine, though he points out that the bulk of production still comes from such domestic companies as Rank, Associated British, British Lion, etc. He is

(Continued on page 63)

Mamoulian Mute Re 'Cleopatra'; But Explains Hollywood Woes As Its 'Live for Today' Phobia

It's sad, but true, that Hollywood's supremacy as the film capital of the world is "not what it was," and not entirely for reasons beyond the control of the U. S. film makers themselves.

This is the opinion of yet film and stage director Rouben Mamoulian given in an interview in New York Saturday (25). The director was en route back to Hollywood from London where he had rounds he worked on and then rescued from "John Lee" related "Cleopatra" project.

Acknowledging that a number of outside factors, not the least of which is television, have contributed to Hollywood's woes, Mamoulian suggested that the major film companies' preoccupation with real estate, oil and other investment activities has resulted in less serious attention being paid to the function which is the core of Hollywood—that is, filmmaking.

At the same time, he noted, there is and always has been in Hollywood a strong disposition to think "long-range." When he first went to the coast in the early 12-16s, he suggested that Paramount and the other companies maybe back an "experimental studio" to train new players and technicians. The cost would have been nominal, Mamoulian said, especially in terms of future benefits. Johnny-come-lately got anywhere, "perhaps because nobody ever felt the need to stay around long enough to enjoy the rewards." It's the old "live for today" attitude.

Mamoulian finds the situation particularly sad because "motion pictures are probably this country's greatest single contribution to the world," and Hollywood continues to be the largest center of filmmaking talent. In addition to which, Hollywood's technical facilities still outstrip those anywhere else.

Motion pictures today are more than ever an international entertainment.

(Continued on page 63)

UA Issues 33,333

New York Stock Exchange reports that United Artists has issued 33,333 additional shares of its common stock.

Listing now totals 1,277,621 shares.

AB-PT's 472 In '60, Drop 28, Add 2; Net 31% Over '59

Upbeat in its tele operation soared American Broadcasting-Paramount Theatres to record gross in 1960, with net reported up 31% from 1959. Net rose to $10,475,000 or $2.50 per share, up from $7,967,000 or $1.87 a share from previous annum.

Last year's gross, up 16%, hit $334,437,000, contrasted to $287,957,000 for '59. Though tele was the big fiscal gun, theatre holdings did well too, with allowance for offish takes blamed on product shortage resulting from last year's walkout of writers. Theatre income for the year reached $86,281,000, compared with $81,139,000 the year before.

At the close of '60, AB-PT had interests in 472 theatres after divesting 28 and acquiring two during the year.

Republic of Colombia Treated Yankee Party Dandy, Per Vietheer

U. S. delegation to the recently concluded Cartagena, Colombia, film festival received a "tremendous amount" of local publicity which must inevitably have nothing but a good effect at the boxoffices in that Latin American country, according to George Vietheer, exec officer of the Motion Picture Export Assn. Vietheer stepped in as MPEA rep with the delegation at the last minute when Robert Corkery, director of the MPEA's Latin American division, was unable to go.

In New York Friday (24), Vietheer paid particular tribute to U.S. delegates John Gavin, Barbara Baxley, Rosemary Murphy, Deborah Walley and Nancy Kovak. Group worked hard and received a "great press," he said. The fest, a non-competitive affair, is sponsored by the Colombian Tourist Board as well as the city of Cartagena. Affair ran March 10 through 20.

Travel and hotel expenses for the delegation were picked up by the host-sponsors of the fest.

U.S. pix shown included United Artists' "Never on Sunday" and "Elmer Gantry," Columbia's "Let No Man Write My Epitaph," 20th-Fox's "On The Terrace" and Paramount's "The Rat Race."

B.A. Conclave May 8 On 'Kings' Among Latins

Seymour Mayer, v.p. of Metro International, will leave New York April 3 for a month's tour of Latin American capitals, winding up in Buenos Aires where he'll set arrangements for continental conference on release of Samuel Bronston's "King of Kings."

The "Kings" conclave begins May 8 and will have M-G reps from throughout the area participating.

Boston Essaying Film Festival

Boston, March 28.

Boston is going to have a film festival. Its first annual International Film Festival will be held at the new Loeb Drama Center, Cambridge, May 22-27. San Francisco has America's only other international film fest (October).

George Papadopoulo, festival director, said only films not previously shown in the U. S. will be screened. A jury composed of art and drama critics, playwrights and cinematologists from the Greater Boston area will make the final awards on overall excellence.

The Boston International Film Festival is a non-profit organization. Any profits made will be used to establish scholarships at Greater Boston universities. The organization lists a Cambridge address, Boston International Film Festival, P. O. Box 79, Cambridge.

BUY ONLY AT PEAK

Why Producers Are Helpless Before Stars' Agents

Jerry Bresler, producer of "Gidget Goes Hawaiian" for Columbia, was in New York for, among other things, a conversation with reporters about the high cost of talent.

He opines it's a crying shame that film-makers, instead of building their own talent, go to other media for established names. This is in contrast with the record industry which develops its own stars, such as Elvis Presley, who then are hired by pic producers at fancy prices.

In springtime, all Europe sparkles with fun. It's less crowded...accommodations are plentiful. Prices are lower...your dollar buys more. And you get there on the finest Jetliner flying the Atlantic. When you arrive, you can call on TWA's friendly people at any time for helpful advice on language, shopping, currency, sightseeing. Reserve now, First Class or Economy, on the superb **TWA SuperJet.**

LONDON · PARIS · ROME · FRANKFURT
LISBON · MADRID · ATHENS · BOMBAY

Fly to Europe from New York or Polar Route† from Los Angeles

Call your travel agent or your nearest TWA office

†Effective April 15

U.S.A. · EUROPE · AFRICA · ASIA
TWA
THE SUPERJET AIRLINE

*TWA THE SUPERJET AIRLINE is a service mark owned exclusively by Trans World Airlines, Inc.

Edgar Bergen, Importer

Hollywood, March 28.

American distribution rights to Swedish-made film, "Two Crazy Guys," starring Ingrid Thulin, have been acquired by Edgar Bergen.

Bergen will negotiate with a major for national release of comedy.

RANK DISTRIBS 'SODOM' IN ALL BUT 7 COUNTRIES

As forecast, J. Arthur Rank has taken a beaucoup slice of the distribution of "Sodom and Gomorrah," biblical spectacle which Embassy Pictures is coproducing with Italy's Titanus Films.

Deal calls for Rank to handle pic in all countries except the U.S., Canada, France, Belgium, Japan, Spain and Italy. Consortium-Pathe previously pacted for rights in France and Belgium, while Titanus will handle in Italy. Embassy, of course, retains U.S. and Canadian release.

Agreement with Rank is a participation arrangement against an undisclosed advance and guarantee.

Official confirmation of the Rank-Embassy deal was made last week in London by Joe Levine, Embassy topper; Colan W. P. MacArthur, managing director for Rank Overseas Films Ltd.; and Fred Thomas, ditto for Rank Film Distributors Ltd., which releases in the United Kingdom. Eddie Solomon, Embassy exec veepee, also made the London hop.

"Sodom" still has about two more months of location lensing in Morocco. Film co-stars Stewart Granger and Pier Angeli.

L. A. to N. Y.

Peter Arnell
Geraldine Brooks
Joe E. Brown
Sidney Carroll
Montgomery Clift
Herman Cohen
Morton DaCosta
Sol Baer Fielding
Frank M. Folsom
Judy Garland
L. Wolfe Gilbert
Virginia Grey
John Guedel
Herb Hellman
Kenyon Hopkins
Leonard Kantor
Robert Kronenberg
Jerry Lewis
Laurie Main
Irving Mansfield
Tom McDermott
Jimmy McHugh
Budd Rogers
Fred Ruegg
Frank Senn.es
Martin Shapiro
Plato Skouras
Jocelyn Somers
Joseph C. Youngerman

Europe to U. S.

Harvey Chertok
Hywell Davies
Jack Forrester
Heinz-Kurt Fraunstein
Jean Goldwurm
Tyrone Guthrie
Suzanne Reta Hall
Sheila Rosemay Hibbs
Sol Hurok
Harold E. Huxstep
Wolfe Kaufman
Alan Ladd
Rouben Mamoulian
Tanya Moiseiwitsch
Louis A. Novins
Donald O'Connor
G. R. A. Rice
George Rosen
Wilhelm Schmidt
Frank E. Taylor
Arthur Treffeisen
Sigrid Ziegler

U. S. to Europe

Gideon Bachmann
Tom Curtiss
Meyer Davis
Olivia de Havilland
Fred Gronich
Stanley Joseloff
Juliana Larsen
Lawrence Shubert Lawrence
Paul Steiner
Maxwell Shaw
Rose Tobias Shaw

N. Y. to L. A.

George L. Elvin
Eddie Fisher
S. Stanley Gordon
Arthur Hornblow Jr.
George Jessel
David Kapralik
Susan Oliver
Don Parker
Emmett Rogers
Charles Schlaifer
Ray Stark
Elizabeth Taylor
Max E. Youngstein

New York Sound Track

How to grab space without actually lying: one of the more tired industry publicity gambits is the "star-studded" premiere, accompanied by pounds of press releases announcing the names of celebs who (1) "have been invited" or (2) "are expected to attend," but more often don't—though actual attendance, of course, is beside the publicity point. In interest of historical accuracy, VARIETY herewith lists some of the public personages. Government dignitaries and film personalities who DID NOT attend the opening of "The King and I" at the Rivoli Thursday (23) evening: **Mrs. Jacqueline Kennedy**, U. S. Ambassador to the U. N. **Adlai Stevenson**, stars **Yul Brynner** and **Deborah Kerr**, plus a whole raft of top 20th-Fox execs who were out of town. Those who did attend include **Richard Rodgers, Faye Emerson, Sheilah Graham** and **Meg Myles.**

Producer **Harold Hecht** has returned from a quick trip to Buenos Aires to confer with his production manager **Gilbert Kurland** on advance plans for filming UA's "Taras Bulba" there this summer . . . Attorneys **Ephraim London** ("The Miracle" and "Lady Chatterley's Lover" cases) and **Felix Bilgrey**, Times Film counsel who fought the "Don Juan" case, were featured panelists on WKCR-FM's forum on film censorship Saturday (25) night.

Frank E. Taylor, producer of UA's "The Misfits," back in New York after two weeks in Europe on behalf of the pic . . . April 19 premiere of "La Dolce Vita" here at Henry Miller's Theatre will benefit the Donald Wolin Leukemia Research Fund. Incidentally, it's expected about $50,000 will be spent to convert the legit house for its first film presentation . . . Two Motion Picture Export Assn. execs in town from their overseas posts: **Frederick S. Gronich**, Paris rep, and **Robert J. Corkery**, director of the Latin American division . . . **Jean Goldwurm**, Times Film prexy, back from Europe.

Motion Picture Assn. of America prexy **Eric Johnston** hosted a lunch at the Harvard Club last Wednesday (22) for reps of the National Council of Churches. Affair was another one of those "getting to know you" sessions . . . Continental Distributing screened its new British import, "Saturday Night and Sunday Morning" at the Baronet for theatre folk last Saturday night and Sunday morning. It was a midnight screening. The original **Alan Sillitoe** novel is being reissued as a Signet paperback here to coincide with film's release . . . **Murray M. Kaplan**, Medallion Pictures sales manager, to Charlotte, N. C., last week on biz.

Richard Donner, a 30-year-old N. Y. tv director, named to direct "X-15" for **Frank Sinatra's** Essex Productions UA release. Pic starts rolling April 10 . . . Producer-director **Robert Rossen** lining up a colorful group of performers to play bit parts in his now-shooting "Sin of Angels" here: **Jake LaMotta**, former middleweight champ; **Coley Wallace**, who played title role in "Joe Louis Story"; "ut" or **Alexander Rose; Charles Mosconi**, brother of billiard champ **Willie Mosconi**, who is technical adviser on the film; and **Cye Martin**, a local haberdasher.

Preston Lewis (a fictitious name) reports that he went into a 42nd Street theatre the other day to see how his first directorial effort, a $38,000 exploitation pic, played before a so-called "live" audience. He eschewed identifying himself and bought a ticket. To try to overhear patrons' comments, the director moved around the theatre, changing his seat as often as every 10 or 15 minutes. Suddenly he became aware that the ushers were eyeing him with suspicion and that the manager had been called. His comment: "I got outta there fast. They thought I was a masher but, if I had told them who I was they probably would have put me in Bellevue."

Warwickshire County Council, England, banned the British "Saturday Night and Sunday Morning" because its producers refused to remove two scenes—but later the same week the BBC televised the offending scenes. So reports **Gerald Pratley** from London in Toronto Star. Same release was reported banned in Ontario, but its chief censor **O. J. Silverthorne** is quoted by Gordon Sinclair that he has no such thought—"but certain treatments have been suggested." Asked what if they didn't go for the changes, he replied: "Oh these things have a habit of working themselves out. Don't worry. The man who owns this picture is flying out from England to see me about it. It's another 'Room at the Top' and you didn't hear any complaint of the way we handled that."

Monte Blue, part-Cherokee actor who's been in 500 films, was a guest at Toronto showing of Moral Rearmament's "Growing Experience." How old is he? He's one year older than **Jack Benny.**

Loretta Young's "Things I Had to Learn" tome is the as-told-to **(Helen Ferguson)** condensation in Ladies' Home Journal for April.

Peter Mann, who debuts in **Frank Capra's** "Pocketful of Miracles," in for pre-production publicity rounds . . . Mirisch Brothers signed **Jason Robards Jr.** to a five-pic deal. That's in addition to his co-star role for Mirisch in "By Love Possessed."

Alan Ladd will produce "Drummer Boy" based on **Marvin Schoreder** Civil War novel, under his Jaguar banner, starring son David . . . **Mickey Rooney** will direct "Gun For Billy" for Columbia Pictures release following windup of his starrer, "Everything's Ducky" for **Red Doff** . . . Phoenix Film Studios (Ariz.) will produce two films in late spring, both in negotiation-buy stage, to follow just-completed "Rider on a Dead Horse" . . . **Gloria Elmore** set to script **Albert Payson Terhune's** classic, "Lad: A Dog," upcoming **Max J. Rosenberg** production for Warner Bros. . . . **E. Charles Straus** will produce "Hitler" under his Three Crown banner for Allied Artists release . . . **Bud Yorkin** and **Norman Lear** launch their Paramount production, "Come Blow Your Horn," in August . . . **John Houseman** set to produce **William Shirer's** "The Rise and Fall of the Third Reich" for Metro.

Although the Patterson-Johansson title bout was shown on advertising television in Honolulu the day following the fight, Consolidated has booked the theatrical release from United Artists into its downtown Liberty Theatre, where it's augmenting a double feature bill.

Gideon Bachmann, president of the American Federation of Film Societies, off to Europe for magazine pieces and to tape interviews for his radio syndicate. He'll be present at Cannes Festival . . . Henry Miller Theatre's manager **George Banyai** discloses that "The Caretaker" stage play is on an "open" contingency booking and will go to another legit house is the Italian hard-ducat film "La Dolce Vita" runs beyond the tentative October date.

Mayo Simon inked a two-pic scripting deal with producers **Stuart Millar** and **Lawrence Turman.** First stint is "Unarmed in Paradise," which Allied Artists will release.

Dina Merrill in to help bally "Young Savages" . . . Not definite who **Otto Preminger** will take with him to Cannes, but looks like **Sal Mineo** and **Jill Haworth**, at least, will make the scene with him . . . Philly exhib **David Milgram** enrolled in TOA . . . **Joe Levine** and **Eddie Solomon** back from London production talks on "Sodom and Gomorrah."

Columbia pulled a midnight screening of "Raisin in the Sun" at the Forum last Thursday (23) to accomodate players in the legit shows . . . **Olivia de Havilland** back to her home in Paris after taking in Manhattan, L. A. and Atlanta. Last named was for a new wrinkle in industry terminology—an "anniversary premiere." Another way of saying "Gone With the Wind" is out again . . . Art work on "All in a Night's Work" misleading. The lady draped only in a towel, **Shirley MacLaine**, asking if perhaps she should take this off, too, actually is quite virtuous in the picture . . . The line **Karl Malden** throws out, "Drunk Again, Sekulovich," in "One-Eyed Jacks" has some significance. Actor's genuine moniker is Mladen Sekulovich.

Jacquelyn Hyde gets the "and introducing—" billing line in "The Shoes," indie feature shooting in N. Y. by Pintoff Productions and starring **Buddy Hackett.**

EXHIBS SLOW TO PRODUCE COIN

Stars' Tax Breaks Draw Raps

Washington, March 28.

Secretary of Treasury C. Douglas Dillon told a House Appropriations Subcommittee that his Department has "under study" the "possibility of plugging up (tax) loopholes on Americans who go overseas, such as movie stars, and stay there a year or two tax free."

Dillon went no further in his testimony than to say the matter was "under study."

Said Dillon: "The way that works is that if you live a certain amount of time abroad, which I think is 18 months, or if you are a resident of a foreign country, then you do not have to pay any American income tax on whatever income you earned abroad.

"That was meant," he continued, "to sort of help American companies wanting to take their people abroad to work in plants or work in offices or something like that. But it was rather perverted, if you want to use the word, by these movie stars who lifted their whole business up, since their business is themselves, and a great many of them have incorporated themselves into companies and then they move aboad and live there out of the U.S. and make movies over there. Even though the movies are made in English and shown back in the U.S., they pay no tax."

(Dillon's comment caused considerable head-shaking among theatrical personages as another, and prime, example of bureaucratic lack of sympathy for the peculiar hazards of the short-lived star and the high-risk production. For years creative people have deplored the favoritism granted oil in the ground as against talent in the human being.

Tax regulations passed to favor corporations are knocked out or modified when talent attempts to share in the same advantages. Dramatists and novelists are also badly exploited when they bring in a hit after years or no-income work on it, only to be taken for the maximum tax.

Until now none of the organizations representing talent have displayed much effective power, unlike the oil, gas and other depletion allowance industries, to get any sympathy from the likes of Dillon.—Ed.)

Orr Will Meet Reporters In N. Y., And Thats Precedental for WB

William T. Orr, v.p. in charge of both theatrical and television production for Warner Bros., will hold a press conference of about 25 in New York today (Wed.). Tradesters say it's the first time that a WB exec has offered an "exposure" of his views in memory.

Orr, who had been head of tv production at Burbank, and whose role has now been expanded to include supervision over theatrical filmmaking, very likely will want to talk about an expanded theatrical production program. New studio deals, new picture acquisitions, etc.

But of most significance of all is the fact that he's willing to address the press in the first place—for this is a break with the WB latter-day tradition of staying away. For a long time Jack L. Warner, and also Albert Warner and the late Harry M. Warner usually sized from the fourth-estaters.

Warners just didn't like to gab with press as did Nicholas M. Schenck at the mighty Loew's, for example.

Now comes the new order, like Orr, who's willing to give a workout to the getting-to-know-you routine with reporters. Nothing may come of it, of course. But a WB topnotcher is about to do a person-to-person with the press for the first time in a long time.

Johnston the Joiner

Washington, March 28.

Eric Johnston, prexy of the Motion Picture Assn. of America, has been named by House Speaker Sam Rayburn to the U.S. Citizens Commission on NATO. The U.S. group of 20, authorized by the last Congress, is to be a part of a 100-member Atlantic community commission of citizens representing the 11 NATO countries.

Johnston also is chairman of the Committee for International Economic Growth.

'Mine Own Native Setting, If I Prod.' Sez Youngstein

Max E. Youngstein sets at rest recurrent reports about possibly joining 20th-Fox or any other film company.

The United Artists veepee who, as prolific packager and negotiator of sundry UA independent pictures, has done everything but produce same, admits that "perhaps one day I will actually want to produce myself.

"But if, as and when I do it—and it wouldn't be before 1962—I certainly would do it for my own company, in preference to any other. Why not? I've been tied up too long with UA as a partner."

The kind of picture he would like to do would be "The Wall" and "The Cardinal" and, he accents, "any or all of them would have to be at a price—no fancy budgets for me."

Also, obviously, as and when Youngstein should undertake indie production he would resign from UA management.

Hyman Absorbs Stark On Stock: Terms Carry 'Suzie Wong,' Services

In a multi-million-dollar stock transaction, Ray Stark's World Enterprises has been absorbed by Seven Arts Productions, headed by Eliot Hyman. Stark's independent production of "World of Suzie Wong," Paramount release, is covered in the deal.

Agreement also sees Stark becoming exec in charge of all theatrical film operations for Seven Arts. Stark originally wanted to sell out only his interests in "Suzie" at a price of several millions. His teamup with Hyman is a new wrinkle.

AIP 'Enchanted Monkey'

Hollywood, March 28.

American International Pictures has acquired global distribution rights to Japanese feature-length color cartoon, "The Enchanted Monkey," under deal closed with Toei Pictures Corp., Tokyo.

Arrangement excludes Japan, where pic will be released by Toei.

'Two Women' to Sutton

Italian-made feature, "Two Women," Joe Levine's first art film venture, has a mid-April preem at the Sutton, N. Y., following the current "League of Gentlemen."

Pic is to be Italian entry at the Cannes fest.

WHEN DO NEW PIX ROLL, PER TALK?

By GENE ARNEEL

The top exhibitors of the United States have in mind a plan to raise $30,000,000 for film production but they've been sitting on the idea for many months and nothing has come of it yet. They are the giants of exhibition—including Loew's, United Paramount, National Theatres, RKO Theatres, and Stanley Warner, among others.

These major enterprises in the atricals raised among themselves about $3,500,000 as a basic jackpot which went into escrow. Latter expired and now has been extended to April 30. Terms of the deposit call for much more capitalization.

Aim is to (1) establish initial foundation of about $4,000,000; (2) go public for $11,000,000 more, and then, with this kind of dollar backlog, borrow another $15,000,000 from banks in first financing position.

All of this would sound like a pipedream except for the admitted fiscal stability of the original sponsoring parties and their understandable wish to enhance the production output from Hollywood, and hence their own supply source. Years of corporate background pack weight sufficient to attract public investor interests.

But why the stall, after many, many statements about the industry's need for more pictures and the top theatremen's desire to do something about it? It's noted that a public stock issue could easily be come upon (or, relatively easy) because of the Loew's etc. identification. The banks would go along, subsequently, on the strength of the negative guarantees.

Conjecture on the distribution end is that exhibs, for long talking about going into production, never really do so, in earnest. Point is made that AB-PT tried it out, made four small films, then gave up.

This new talked-about project, under the aegis of the American Congress of Exhibitors, is more elaborate. Idea is not to invade current sources of product, but would expand upon same. Specifically, if a top star makes an average of one and a half pictures a year, C. of E., with its financial inducements, would undertake to have him to make one more a year.

Distribution details are unset. One plan calls for states rights deals in the foreign terrain, with most of the domestic market to be handled by a skeltonized force to capture the major money areas. After that, states rights. One thing is made clear: No participating exhib would have preempting rights to the film output; it's all got to be sold on a competitive basis.

But, meanwhile, not too much seems to be happening. Key reason is they need a top exec to run the show, traveling between the production end and the exhibs' board. Auditions now going on.

Edison Foundation Gives Award to Wayne's 'Alamo'

John Wayne's "The Alamo" was presented with the 1960 Thomas Alva Edison Foundation award as the "best film serving the national interest" at a dinner in New York Monday (20) night.

Arthur B. Krim, prexy of United Artists, accepted on behalf of producer-director-star Wayne.

N.Y. Electrical Inspectors Trapped Shaking Down 20th's Pool Epic

That New York is something less than a wonderful town for filmmakers was dramatically spotlighted last week with the arrest Wednesday (22) of two municipal electrical inspectors on charges they tried to get $100 a day from 20th-Fox to overlook electrical violations in the "Sin of Angels" (formerly "The Hustler") set.

Arrest was made at the Ames Billiard Academy where a large number of scenes for the film are being shot. Policemen and investigators, posing as members of the film crew, reportedly paid off the inspectors with $80 in marked bills after the electrical men had agreed to reduce the fee. The inspectors are members of the City Dept. of Water Supply, Gas and Electricity.

It was further reported that the extortion attempt was made after producer-director Robert Rossen and the film company had considered abandoning work in New York when two electrical contractors, which they had engaged, failed to obtain the inspectors' approval of some equipment and installations at Ames.

Arrests called attention to a general situation which has been said to plague many other filmmakers in the city, though specific information is extremely hard if not impossible to come by. Problem is that in the eyes of the law, the guy who pays a bribe is just as guilty as the guy who extorts it.

This victims, who might have as much as $40,000 a day riding on the success of each day's shooting, have been shy about complaining, not only for fear of reprisals of one sort of another, but because the total amounts of money involved have been, comparatively speaking, small. And, once the victim plays the game, he is as hooked—legally—as the extortioner.

JACQUES FOTI

Has just arrived in Hollywood.

"An innately talented artist"—Colonia Wright; "Suave young French-Hungarian with Charles Boyer accent and Jean Frank Sinatra appeal."—New Orleans States; "Handsome fellow has top assets to clinch headliner status and Jesse Galle charm that wows the femmes."—VARIETY.

Contact BOX V-2131, VARIETY, 6404 Sunset Blvd., Hollywood 28, Cal.

Halpern's Circuit Tie With Dutch Norelco Color

Nate Halpern's Theatre Network Television appears to have a groundfloor position on large-screen closed-circuit colorcasting by virtue of a deal with Norelco-Philips of Holland for special projection equipment said to provide sharp, film-like quality on 12 by 16-foot screens.

If the acquisitions perform as promised, medium of theatre tele has scored a big breakthrough as both entertainer and pitchman. Technical hindrance to compatible color on large screens has made showmen and merchandisers wary of the theatre plunge so far. In black and white, goes the cogent reasoning, why squander the vivid colors of, say, a "Fair Lady"? Ditto viewpoint applies to innumerable commercial products which showcase to vastly better advantage in tint.

Closed circuit color per se isn't new, of course, but heretofore limited to homescreen magnitude. Banks of conventional receivers have, for example, been used for multi-city hookups by various and sundry corporations, professional bodies, etc. Halpern and associates now envision something like a national theatre network outfitted for a massive commercial entry of the closed circuit market. And projected alongside, albeit on hazy timetable, are "specials" from the Broadway stage, opera, and like divertissements of blockbuster dimensions.

Road Safety Laws Hit After-Dark Teenagers But, Indirectly, Ozoners

Anti-drive-in proposed legislation is taking on the look of a pattern. First in Connecticut, now in Ohio, state solons have moved that would probably keep teenagers under 18 from night driving. Corollary, of course, is that they must be accompanied by an adult.

Sponsors of the measures see it as a primary matter of safety. Drive-in operators, naturally, see it possibly devastating their box office.

Ohio pastures are fearful of some additional measures as well. One bill would require them to close at midnight, another would make them liable for licensing by townships. Independent Theatre Owners of Ohio is rallying opposition to these and other bills touching on exhibition.

How to Enrage 'The Natives'

[Or the Condescending White Man]

Students of current African affairs may find Warner Bros.' upcoming "Sins of Rachel Cade" of significant interest, at least according to a synopsis of the film contained in the latest report on "orderly distribution" prepared by Edward L. Hyman, veepee of American Broadcasting-Paramount Theatres. It reads in part:

"The scene of this story is laid in Africa and Angie Dickinson . . . gives a wonderfully sensitive performance of the beautiful missionary whose mission in life is to convert the natives . . . The picture has many things to recommend it. It shows very graphically the ways of life of the primitive natives, including their very amusing internal politics."

COLUMBIA, 27 WEEKS, 71c, AGAINST 78c

Columbia had earnings of $1,035,000, or 71c per share of common stock, for the 27 weeks ended last Dec. 31, compared with a net of $1,913,000, or 78c per share, for the last half (26 weeks) of 1959.

Bookkeeping procedures and non-operating income made for an important factor, rather than straight profit from operations.

Net for the 27 weeks in 1960 includes $1,617,000, which was profit on the sale of Coast real estate. The 26 weeks in 1959 includes $2,702,000, of which $2,500,000 represents foreign prints and advertising which were capitalized and written off on an amortization basis, instead of being charged as a current operating expense as was the case in past. The balance of $202,000 derived in this period from the real estate sale.

No federal tax provision was required for either period because of tax loss carryforwards from previous years.

A Raisin In The Sun

Fine, stirring film and stout b.o. contender. A few elements have been lost in translation.

Hollywood, March 28.

Columbia Pictures release of David Susskind-Philip Rose production. Stars Sidney Poitier. Directed by Daniel Petrie. Screenplay, Lorraine Hansberry, from her play; camera, Charles Lawton Jr.; editors, William A. Lyon, Paul Weatherwax; art director, Carl Anderson; music, Laurence Rosenthal; sound, George Cooper; assistant director, Sam Nelson. Reviewed at Screen Directors Guild Theatre, March 9, '61. Running time, **127 MINS.**

Walter Lee Younger	Sidney Poitier
Lena Younger	Claudia McNeil
Ruth	Ruby Dee
Beneatha	Diana Sands
Asagai	Ivan Dixon
Mary Lindner	John Fiedler
George Murchison	Louis Gossett
Travis	Stephen Perry
Bobo	Joel Fluellen
Willie Harris	Roy Glenn
Bartender	Ray Stubbs
Taxi Driver	Rudolph Monroe
Employer	George DeNormand

A blaze of truth and perception lights up Lorraine Hansberry's marvelous tale of a frustrated but indestructible Negro family in Chicago. A great play, it has now become a fine motion picture. Yet something has gone out of "A Raisin in the Sun" in its translation from the stage to the cinema, and that something is the rapport, the direct and stirring communication that binds together colored actors in person on the stage with the ordinarily predominantly white audiences on the other side of the footlights. It is an interracial bond of understanding that, to some extent, vanishes when the drama is enacted via the more impersonal medium of celluloid. There simply isn't the same reassuring togetherness about the experience, and that is the crux of its legit potency.

But it is a tribute to Miss Hansberry's creation that, although it shows to better advantage on the boards, it is still a powerful and moving drama on the screen. The David Susskind-Philip Rose production, released by Columbia, will be successful at the boxoffice because it is an important, worthwhile, timely social document and because, most of all, it is simply a good film, one that deals with genuine, everyday people who will be universally understoood. Since it arrives on the screen at such a critical juncture in U. S. white-colored relations, and is certain to penetrate areas denied the legit production, it is bound to influence people who can use some influencing in the business of living together.

Miss Hansberry has adapted her own play to fit the specifications of the screen. The changes are few. It is the touching tale of a Negro family stirred into emotional flux when the proud matriarch of the household (Claudia McNeil) receives a $10,000 life insurance payment. They plan to move into a small home in a white suburban neighborhood but when the restless, impatient son (Sidney Poitier) squanders two-thirds of the sum in a get-rich-quick scheme, the dream is apparently destroyed. Further complications ensue when the residents of the white neighborhood dispatch a "welcoming" representative whose "welcome" is a plea for them to abandon their intentions, but it is at this critical point that the son emerges from the depths of despair, attains maturity, and rallies the family back into unity and action. Undaunted, unbowed, they move.

Seven members of the original Broadway cast repeat their roles in the film. Poitier gives a striking, commanding performance. There is a poetry in the very expression of his body movements—wild, desperate gestures and thrusts of arm and restless almost choreographic floor-pacing gyrations that convey physically but clearly the inner turmoil, the years of denial that the character has had to seal within himself. Miss McNeil repeats her towering stage portrayal of the devout, loyal, courageous matriarch. It is an enactment [illegible] and [illegible] to be [illegible] next Oscar time.

Ruby Dee as Poitier's [illegible] [illegible] wife [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. A sharp [illegible] character is created by Diana Sands as Poitier's [illegible] sister. She is a standout. Others who fashion memorable moments are Ivan Dixon, John Fiedler, Louis Gossett, Stephen Perry, Joel Fluellen and Roy Glenn.

Director Daniel Petrie, [illegible] with a [illegible] far more [illegible] suited to the dimensions and characteristics of the stage than to the motion picture, has nevertheless succeeded in instilling a sense of movement and variety into some unusually cramped quarters. Miss Hansberry has transferred several scenes to a neighborhood bar but, by and large, all of the action takes place in the family's small apartment. Petrie has kept his camera, manned astutely by Charles Lawton Jr., moving, and has positioned it at a number of interesting vantage points. However, the film seem to have lost some of the spirit of the play's humorous passages, and this may very well have something to do with the fact that much of the merriment (notably an African drum ritual) has the quality of a spectacle, and needs to be regarded from a distance to be properly appreciated. Petrie, a bit unwisely, has chosen to play these scenes in tight, thus missing some of the fun contained in details of the movement and interplay.

Carl Anderson's sets carry the appropriate flavor of lower middle class respectability but economic reality. Editing by William A. Lyon and Paul Weatherwax is true. There isn't a great deal of background music, but what there is—principally Laurence Rosenthal's theme strain—is heart-tugging and listenably melodic. *Tube.*

La Notte
(The Night)

Rome, March 21.

Dino DeLaurentiis release of Nepi (Rome)-Sofitedip-Silver Film (Paris) coproduction. Stars Marcello Mastroianni, Monica Vitti, Jeanne Moreau; features Bernard Wicki, Maria Pia Luzi, Rosi Mazzacurati, Guido Aimone Marson, Vincenzo Corbella, Gitt Magrini Corbella, Ugo Fortunati. Directed by Michelangelo Antonioni. Story and screenplay, Antonioni, Ennio Flajano, Tonino Guerra; camera, Gianni di Venanzio; music, Giorgio Gaslini; editor, Eraldo da Roma. At Fiamma, Rome. Running time, **125 MINS.**

Giovanni	Marcello Mastroianni
Lidia	Jeanne Moreau
Valentina	Monica Vitti
Tommaso	Bernard Wicki
Resy	Rosy Mazzacurati

Only a few years ago, this engrossing film might have been shrugged off as boxoffice poison by most exhibitors. Now, pix of this kind ("Hiroshima, Mon Amour" and this same author's previous "Avventura"), which require full spectator participation, seem to have found their niche. And the niche is constantly widening. This one needs careful handling in both sales approach and foreign lingual versions, but can pay off handsomely in almost all areas where quality pix are sought.

Story is a superficially simple one. After 10 years of marriage, a popular writer and his wife begin to realize their affair is nearing the breaking point. She's bored, has had an extra-marital fling with a family friend who has just died suddenly, leaving her even more despondent. Outwardly successful, he knows he's a failure, is looking around desperately for another woman to inspire him again. More than misunderstanding, here it's a question of lack of communication between two beings—a theme which the director has developed before. Pic covers one day and a night. And when dawn breaks up the party which the couple is attending, habit, fear, loneliness and sorrow bring them together again in one last desperate act of love.

Jeanne Moreau walks off with acting honors in a carefully modulated, masterful performance as the wife. Monica Vitti is fine as a would-be distraction for the husband. Latter is played well by Marcello Mastroianni, though the range of the role is more limited, the script giving the wife the choicest acting morsels. A brief but effective cameo is contributed by Bernard Wicki as the dying friend whose death triggers the couple's thoughts and actions. Others are ably selected for a colorful backdrop which always rings true to life.

Slow pace adopted by Antonioni may irk some customers, but it fits the mood admirably. And here he has his most accessible but also his most personal film in which [illegible] [illegible] and [illegible] [illegible] come to grips with significant material. The technical credits, from the moody [illegible] lensing by Gianni di Venanzo to the apt music by Giorgio Gaslini, are outstanding in this difficult but stimulating picture. *Hawk.*

Jack Webb's Mark VII registered pair of titles with MPAA, "The Fifty Cent Soldiers" and "The Four Bit Soldiers."

Portrait Of A Mobster

Two-dimensional account of prohibition era activities of the unsavory "Dutch" Schultz. Should attract gangster pic buffs in sufficient numbers to get by at the b.o.

Hollywood, March 21.

Warner Bros. production and release. Stars Vic Morrow, Leslie Parrish, Peter Breck. Directed by Joseph Pevney. Screenplay, Howard Browne, from book by Harry Grey; camera, Eugene Polito; editor, Leo H. Shreve; art director, Jack Poplin; music, Max Steiner; sound, M. A. Merrick; assistant director, Charles Hansen. Reviewed at the studio, March 21, '61. Running time, **108 MINS.**

"Dutch Schultz"	Vic Morrow
Iris Murphy	Leslie Parrish
Frank Brennan	Peter Breck
Bo Wetzel	Norman Alden
Michael Ferris	Robert McQueeney
Lt. D. Corbin	Ken Lynch
Anthony Parazzo	Frank de Kova
Guthrie	Stephen Roberts
Vincent Coll	Evan McCord
Steve Matryck	Arthur Tenen
Louise Murphy	Frances Morris
John Murphy	Larry Blake
Joe Noe	Joseph Turkel
Matty Krause	Eddie Hanley
Lou Rhodes	John Kowal
"Legs" Diamond	Ray Danton

The enduring popularity of gangster fare, especially the quasi-documentary recollection of underworldliness in the flamboyant era of prohibition, seems to insure "Portrait Of A Mobster" of a respectable, if short-lived, boxoffice showing. For the aficionado of crime, for whom the rat-a-tat symphony of the tommy gun, the black sedan and the concealed booze distillery are the symbols of exciting entertainment, the film should be a magnet. But the Warner Bros. release appears to be nearing the point of diminishing returns—the point at which the tried and true formula suddenly begins to lapse into the overworked and shopworn parody.

The absence of novelty, depth or surprise about "Portrait Of A Mobster" indicates that a change of approach may be due if prospects for such pictures in future are to remain at the safe-and-sound commercial level.

The foundation and/or suggestion of fact that characterizes this film allows less latitude for character creation. It hems in the creator, restricts him to events and personalities explored before. In dealing with known people and incidents, in working without the freedom of pure fiction, he must manage to retain authenticity yet establish audience concern for and involvement with his despicable, but after all human, "heroes." In "Mobster," scenarist Howard Browne, tackling the book by Harry Grey, fails to accomplish this.

"Dutch" Schultz, the central character in the film, although essayed with dynamic intensity by Vic Morrow, emerges a hollow figure, and this is the crux of the picture's shortcoming. In tracing Schultz's career in crime, Browne has shed no true light on the inner nature of the man—the factors that warped his personality, shaped his destiny, formed the foul killer. The audience therefore must accept the man the way he is, and since "the way he is" is utterly distasteful, no sense of understanding is established, no insight into the base thought processes that govern his behavior. The "Portrait" thus becomes more of a snapshot.

Lovely Leslie Parrish plays Morrow's mistress, who temporarily is lured away from marriage to a weak, but decent, policeman (Peter Breck) when the latter is framed and enrolled into the Schultz organization. Miss Parrish starts off very nicely but has some difficulty conveying the latter (disillusioned and alcoholic) aspects of the character. Again, however, the character itself is superficial. Although Morrow has murdered her father, and virtually everyone on the premises is at least vaguely cognizant of the fact, the truth never occurs nor is it suggested to the astonishingly naive young women played by Miss Parrish. It strains credulity.

Breck gives a capable performance, as do most of those in support. Ray Danton is an interesting figure in his re-creation of the "Legs" Diamond role. Norman Alden does an excellent job as Morrow's faithful aide who, betrayed but unaware of it, unintentionally kills his boyhood buddy in the end.

The production, a "house" effort for which no individual producer receives credit, is ably reined by Joseph Pevney, within the Scope [illegible] Newsreel footage has been incorporated smoothly to heighten authenticity. Eugene Polito's camera work is straightforward. Max Steiner's music unobtrusively mood-building, Jack Poplin's art direction an authentic reflection of period fads and styles.

In a film of this nature, editing must often account for the precise movements of several persons converging on an appointed spot for conflicting reasons. It requires some swift and tricky transitions, which Leo H. Shreve has managed without destroying mood or continuity. *Tube.*

The Fiercest Heart
(C'SCOPE-COLOR)

Routine action-adventure meller fabricated from mid-19th century flight of Boer people in South Africa. Promising material, but stock approach.

Hollywood, March 22.

Twentieth-Fox release of George Sherman production. Stars Stuart Whitman, Juliet Prowse, Ken Scott, Raymond Massey, Geraldine Fitzgerald, Rafer Johnson. Directed by Sherman. Screenplay, Edmund H. North, based on novel by Stuart Cloete; camera (De Luxe), Ellis W. Carter; editor, Richard Billings; art directors, Duncan Cramer, George Van Marter; music, Irving Gertz; sound, Alfred Bruzlin, Warren B. Delaplain; assistant director, Jack R. Berne. Reviewed at the studio, March 22, '61. Running time, **91 MINS.**

Bates	Stuart Whitman
Francina	Juliet Prowse
Harry Carter	Ken Scott
Willem	Raymond Massey
Tante Maria	Geraldine Fitzgerald
Nzobe	Rafer Johnson
Barent	Michael David
Hugo Bauman	Eduard Franz
Sarah	Rachel Stephens
Peter	Dennis Holmes
Madrigo	Edward Platt
Major Adrian	Alan Caillou
Hendrik	Hari Rhodes
Mrs. Adrian	Katherine Henryk
Klaas	Oscar Beregi

Programmed into situations where African adventure is more likely to be appreciated on a purely escape basis, "The Fiercest Heart" will have entertainment value for the more easygoing customer. But overall boxoffice prospects aren't very bright for this tame, rather antiquated-in-style description of the northward trek of the Boer people through the Dark Continent along about 1837.

The 20th-Fox release has some good names and capable actors in its cast, and these will aid its fortunes, but George Sherman's production unwisely flounders in contrived, predictable melodrama at the expense of the story's loftier, more worthwhile historical values, an interesting facet which it tends to dismiss. There is a smattering of action (a pair of Zulu raids), but director Sherman has not quite managed to instill the desirable tension or realism into these passages.

The screenplay by Edmund H. North is diluted from the novel by Stuart Cloete. Stuart Whitman plays a footloose escapee from a British South African stockade who joins a band of Boer farmers journeying to their "promised land." It is the stock, but compelling theme of the self-centered adventurer who through involvement with the cause of underdog people, slowly develops ideals, undertakes a new identity, heroically leads the folks to attainment of their goal when the chips are down, and takes up with the prettiest and most desirable girl in the party (Juliet Prowse), who helps tame him into a respectable pulp.

Whitman and Miss Prowse do all that is required of them, which, histrionically speaking, isn't a great deal. They are handsome people. Veterans Raymond Massey and Geraldine Fitzgerald give presentable accounts of themselves. Ken Scott is all that a heavy should be and more. Rafer Johnson, the Olympic decathlon champ, does fine, albeit with little to say or do until the climactic moment when he utilizes his athletic prowess to good advantage by tossing a spear with javelinesque ease and precision into the heart of the Zulu gangleader, thus routing the inept enemy force with one fell swoop. There is key support of a skilled nature from Eduard Franz and Michael David, although both are anchored in stereotyped roles, Franz the "wise man," David the "other man" in the romantic triangle.

Stock African animal footage (the usual zoo-ology-for-born: zebra, contented giraffe, et al.) is incorporated for no really pertinent reason. The Duncan Cramer-George Van Marter art direction conveys an aura of space and expanse where there isn't any.

Efficiency is exhibited by Ellis W. Carter's CinemaScope-De Luxe Color lenswork and Richard Billing's editing. The Irving Gertz score is sometimes more dramatic than the drama it is accompanying. *Tube.*

La Ragazza con la Valigia
(Girl with a Suitcase)
(ITALIAN)

Rome, March 21.

Titanus release of a Titanus (Maurizio Lodi-Fe) production. Stars Claudia Cardinale; features Jacques Perrin, Corrado Pani, Renato Baldini, Luciana Angelillo, Riccardo Carrone, Romolo Valli. Directed by Valerio Zurlini. Screenplay, Zurlini, Piero de Bernardi, Leo Benvenuti, from a story by Valerio Zurlini. Camera, Tino Santoni; music, Mario Nascimbene; editor, Mario Serandrei. At Metropolitan, Rome. Running time, **135 MINS.**

Aida	Claudia Cardinale
Lorenzo	Jacques Perrin
Marcello	Corrado Pani
Priest	Romolo Valli
Mother	Luciana Angelillo

A mature film cut several notches above the norm, with sensitive handling of adolescent love plus fine performances. Good value for home market and rates export attention as well. Word-of-mouth will help it build, though it needs special care and proper slotting. Some trimming in the latter part would help this over some rough spots.

Story has a familiar ring, but has been given adroit twists both in plotting and lensing to make it just that different. Sans the trimmings, it's about a young girl, Claudia Cardinale, who's had all the bad breaks in life. Left with a child by a man who abandons her, she's picked up while singing with a cheap dance band by a rich young aristocrat, who in turn after a fling soon drops her by the wayside. She traces him to his home, where he sends his younger brother, Jacques Perrin, to steer her off his track. A sensitive sixteener, he falls for her — and she for him—without even realizing it until the film's windup. When they both catch on, knowing it can't be, they leave one another, saddened but enriched by the experience.

For about two thirds of the way, director Valerio Zurlini has guided story and participants unerringly, slowly unfolding his sensitive and pure love story. Then, there's a sharp break in rhythm and style when the girl goes back to her old life, which jars the spectator, until the boy reappears and the story takes up where it left off. Zurlini takes his time in developing his affair, almost resists letting tenderness set in as though in fear of the banal and the expected.

Miss Cardinale has never been better in her instinctive portrayal of Aida, an animal-like creature with a strange morality all her own, while Perrin is excellent as the boy whom her appearance awakes to first love, jealousy, responsibilities, and eventual disappointment. Remainder of the cast is well chosen. Technical credits are all top quality, with apt music arrangements by Mario Nascimbene rating special mention. *Hawk.*

La Menace
(FRENCH)

Paris, March 21.

Gaumont release of Franco London-Paris Union-Gaumont-Continental production. Stars Robert Hossein; features Marie-Jose Nat, Paolo Stoppa, Elsa Martinelli, Philippe Caster, Henri Tissot. Directed by Gerard Oury. Screenplay, Frederick Dard, Oury from novel by Dard; camera, Andre Villard; editor, Genevieve Vaury. At Ambassade-Gaumont, Paris. Running time, **80 MINS.**

Savary	Robert Hossein
Josepha	Marie-Jose Nat
Cousin	Paolo Stoppa
Stephane	Philippe Caster
Girl	Elsa Martinelli
Jerome	Henri Tissot

This mixes up a sex murderer, a lonely, pretty 18-year-old orphan girl and a group of budding delinquents for an inconclusive affair. This is completely without characterization or acceptable motivation. Hence this, at best, is only a possible exploitation item abroad.

The girl wants desperately to be a part of the cabalistic young crowd. To prove herself, she accuses a druggist, who has made a pass at her, of being a sex murderer. Slaying of a young girl is unsolved at the time of her charge. But the crowd hops to the police and then she retraces this and gives up this silly crowd of adolescents only to have the druggist turn out to be the murderer. He almost kills her.

Director Gerard Oury has given this a flat tone, without allowing it to build and develop through character. While making it melodramatic, this lacks in the suspense. Marie-Jose Nat is properly straight-laced and bewildered as the girl while Robert Hossein just looks sickly as the sex murderer. Technical qualities are okay. However, this has an old-fashioned, shallow look about it. *Mosk.*

Amusement Stock Quotations

Week Ended Tues. (28)

N. Y. Stock Exchange

1960-61 High	Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
52	23¾	ABC Vending	903	52	46¾	51½	+6¼
52½	25¾	Am Br-Par Th	166	49⅞	48⅜	48⅜	—¼
42¼	19½	Ampex	1638	23⅞	22¼	22⅜	—½
45¼	34	CBS	358	39	38	38¼	..
34⅞	14⅞	Col Pix	412	34⅜	30¾	31¼	—3
39¾	17⅝	Decca	448	37¾	34¼	36¼	+1¾
49¼	20	Disney	138	42	38½	40½	—1
136¼	94	Eastman Kdk	437	116¾	112	112⅞	—2¼
8½	5¾	EMI	1880	7⅛	6½	6⅞	+¼
23⅞	11⅜	Glen Alden	532	15⅝	14½	15½	+½
27⅞	14	Loew's Thea.	444	27⅞	25	27⅝	+3¼
62½	22¼	MCA Inc.	100	61¼	57¼	61	+2
60	24⅞	Metro GM	610	60	57	59¾	+1⅜
66⅞	12⅞	NAFI Corp.	370	38¾	35⅝	36½	—⅞
13	4¾	Nat. Thea.	295	7¼	6⅝	6¾	—¼
82½	39½	Paramount	162	79½	75¾	76¼	—3
39¼	15⅞	Philco	962	24¼	21¾	22¾	+¾
261¾	163¼	Polaroid	372	184¾	180¼	181	..
78⅜	46½	RCA	542	58⅜	56	56	—2⅛
15⅞	7½	Republic	180	15½	14⅝	15½	+¾
18½	12⅝	Rep., pfd.	38	18	17⅝	18	+⅛
42⅝	19½	Stanley War.	160	33¾	31⅝	33½	+2
30⅞	26¼	Storer	76	30⅞	30¼	30⅝	+¼
53⅞	30	20th-Fox	243	51⅝	49⅛	50½	—1⅛
38⅜	23⅞	United Artists	168	38⅛	35	36⅜	—1⅝
51⅛	23¼	Univ. Pix	6	46	46	46	..
67¾	37⅞	Warner Bros.	38	67	64	64	—3¾
129⅞	89⅛	Zenith	310	126	120¾	125⅞	+3⅞

American Stock Exchange

7½	4½	Allied Artists	912	7½	5⅞	6¾	+⅞
15	10	All'd Art., pfd.	32	15⅝	13	14¼	+1½
7¼	2⅞	Buckeye Corp.	210	3¾	3⅜	3⅜	—¼
16⅞	8	Cap. City Bdc.	496	16⅞	14¾	16	+1½
12⅛	3¾	Cinerama Inc.	2020	12⅛	10¾	12¾	+1⅜
15	9¼	Desilu Prods.	85	14	13⅝	13¾	—¼
7½	4½	Filmways	72	6¼	5⅞	5⅞	—⅜
25¾	7½	MPO Vid.	†88	25¼	23¼	24⅞	..
8⅞	2¼	Nat'l Telefilm	301	4⅜	4	4½	+½
25	6⅞	Technicolor	1113	25	23¼	23¼	—1⅝
16¾	8⅛	Teleprompter	857	19⅜	15¾	19⅜	+2¾
4¾	2	Tele Indus.	88	4⅛	3⅞	3⅞	—⅛
21¼	8½	Trans-Lux	12	21¼	19¼	19½	—1
18½	5½	‡Ctlv B (GAC)	20	16⅛	16⅛	16⅛	+⅝

* Week Ended Mon. (27).
† Ex-dividend.
‡ Listed on Midwest Exchange.
(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
America Corp.	2⅞	3¼	..
Four Star Television	22½	24½	+2
Gen Aniline & FA	320	350	+5
General Drive-In	17½	19	..
Gold Medal Studios	⅛	¾	..
Magna Pictures	3¼	3¾	+½
Metropolitan Broadcasting	20½	22	—1¾
Movielab	17½	19½	+1½
Official Films	2¾	3	..
Screen Gems	20½	22	+2
Sterling Television	1⅝	2⅛	..
U. A. Theatres	6⅛	7	+¼
Wometco Enterprises	16¾	18⅜	+2½

(Source: National Assn. of Securities Dealers Inc.)

Cuban Cinema Circuit's Tardy Payoff Crimps Salary Outlook in Exchanges

Though the major companies have made no agreement not to send features into Cuba, a Motion Picture Export Assn. exec estimates that if any have been exported in the last six or eight weeks, it's been on a strictly "occasional" basis.

Problem is payments, or, more specifically, lack or payments from Castroland.

The majors, however, have no desire to shut down their Havana exchanges, preferring, if possible, to keep them open so that employees will be taken care of as long as is economically feasible.

It's estimated that all the MPEA company exchanges have a good deal of old product in their vaults, the reissue of which should keep the exchanges operating "for at least a year." Ordinarily, the market for this product might not be too large, but dearth of new product (from the States) gives it a renewed value.

There is also a new problem in Havana. The Castro-controlled circuits reportedly have been extremely slow in paying the Havana exchanges for product used, which money, of course, would be used to pay salaries and operating costs of the exchanges. If this situation persists—and it seems short-sighted since the money only goes to pay the livelihood of Cuban nationals—the majors may be forced to take steps they would prefer to avoid. In other words, close the exchanges.

ROGER LEWIS ANOTHER WHO MAY INDIE PRODUCE

While Max E. Youngstein's independent production plans—if any—are a year off, according to the United Artists Corp. veepee (see separate story), the UA national director of advertising and publicity, Roger H. Lewis, may step out into indie filmmaking much sooner. It has reached the stage, says Lewis, where he must make a decision on "more than one very flattering offer."

While Youngstein stresses his own unit, preferably, would remain under the UA distribution umbrella, Lewis concedes that one indie producer has a UA outlet and the others have not. Beyond that it is all in the discussion stage still but, admittedly, "I will have to decide pretty quick." He adds it's not an easy decision to make in light of his happy association with the company nor has this been the first such proposal.

INTO CONSULTANCY PASTURE

A. Charles Jacobsen, treasurer and vet of more than 30 years with the Walter Reade Organization, retires from active service April 1, Walter Reade Jr., prexy, reveals. Jacobsen will continue to serve the company as a consultant.

Jacobsen started with the company in 1922.

Zanuck's Logistics For 'Longest Day' Tops Ike's Because Germans Included

With S (Shooting) Day still approximately five months off, producer Darryl F. Zanuck now has about 75% of the naval and military equipment needed for his upcoming film adaptation of Cornelius Ryan's "The Longest Day," a spokesman for Zanuck reported in New York last week.

The minute-by-minute reenactment of the June 6, 1944 Allied invasion of Normandy seems to be presenting some unique problems of logistics to the vet film producer. The multi-million dollar film also may play an important part in the fiscal future of 20th-Fox.

Company, which has been having a rough time—production-wise—in last two years, will be counting heavily on pay-dirt playoffs for such pix as "Longest Day," George Stevens' "Greatest Story Ever Told," and Walter Wanger's "Cleopatra," all of which represent sizable production investments.

If Zanuck succeeds, he may well be able to put in for five-star rank (he was a colonel in the Signal Corps), not only from 20th, but also from NATO; when General Eisenhower and friends set up the original landings, all they had to organize was the Allied participation. Zanuck here has to organize the German forces too.

8 First Cameramen

Producer is planning to use eight first cameramen and four directors, an American, an Englishman, a Frenchman and a German, with the producer having overall supervision. Actual shooting will be done in Normandy, Germany, southern England and, oddly, at a French amphibious naval station in Algeria. Latter will be necessary because there's still a good deal of landing craft (circa 1944) available at the Algerian base and, because it would be impossible to transport it to Normandy, shooting will have to be done at the North African locale.

Another problem facing the producer is availability of the huge armada of ships which covered the invasion force on June 6. Most of today's navies are shy of 1944-type battlewagons. As a result, modern battle cruisers and destroyers will probably be utilized, with their silhouettes altered to cover up such anachronisms as rocket-launching stations.

War Monuments Hinder

While some of the war monuments constructed on the Normandy beaches may make shooting at specific locations difficult, producer plans to use German fortifications along the coast which still exist. Curiously enough, no masses of men will be required for the film, since actual photographs show no more than 500 men at any one time on the beaches or elsewhere. Zanuck also swears he won't use any stock footage, not only because of the CinemaScope and color angle, but because the stuff that was shot is already so familiar.

One obvious problem turns out not to be one: acquiring a mass of vintage airplanes. It seems that because it was overcast on D-Day, the vast numbers of Allied bombers which were used were never seen from the ground, only heard. And there was only one German air attack on the invasion beaches the first day. This was carried out by two German FW 190 fighters, two specimen of which Zanuck has turned up in Spain. Still a major problem are the gliders which the Allies used. None are still around, and building them new will reportedly cost a couple of hundred thousand dollars.

Close To Book

The Ryan screenplay, first draft of which has just been completed, reportedly closely parallels the book, putting the emphasis on the individual human stories of people who were actually there. Script calls for 22 speaking roles, including 12 big roles to be filled by stars and featured players. With NATO cooperation, however, only trained soldiers will be used in actual shooting of the invasion.

Already named to posts on the Zanuck countdown are Elmo Williams, coordinator of battle and action sequences; Ted Haworth, art director; Lee Katz, general production manager; Julian Derode, associate production manager, and Fred Hift, director of publicity.

Another Levine Feed To Tub-Thump Three Upcoming Features

Joe Levine and Metro locked arms Monday (27) to tee off their touring pep rally (yclept the Metro-Levine "Showmanship Caravan" for putting into exhibition orbit "Wonders of Aladdin," "Morgan the Pirate" and "Thief of Bagdad." M-G will release all three Embassy pictures this year.

Pour-and-feed in the Waldorf Astoria Starlight Room, N. Y., was gee-whiz in spades, meaning characteristic for the mahatma-cum-Barnum. The Levine didoes no longer startle, but they never cease to amaze for his unabashed showmanship. If he's Mr. Cornball—and he's the realist to sport the tag—he should laugh all the way to the bank.

In this instance the luncheon was properly Levantine in keeping with the filmic fables that were pitched. It was Arabesque down to the harem guys 'n' gals, a gong to punctuate the diners' entry, assorted table furbelows also in keeping, and the usual zoftig promotion kit. George Jessel, long since typecast as keeper of the anecdotes, summoned the final thematic touch, "Aladdin" star Donald O'Connor, who was carted in on a "pubah" borne by the haremites. He, however, was in Brooks Bros. mufti.

The showmanship extended to the dais personalities—indicative of the Levine personal boxoffice in the industry. Of the Metro top tier, on hand were bossman Joe Vogel, plus Robert O'Brien, Robert Mochrie, Mort Spring, Benjamin Melniker, Burtus Bishop Jr., and Saal Gottlieb. Also the circuit panjandrums—Si Fabian, Harry Mandel, Preston Tisch, Ed Hyman and Harry Brandt. And rounding out were Geoffredo Lombardo, prez of Italy's Titanus; songwriter Jimmy McHugh, and Ned Depinet. And so on.

For the "hard news" of it, Levine assured the 300-plus theatremen that close to $4,000,000 was ticketed to exploit the three films. First two set for circulation are "Morgan" and "Thief," and even though both are some months away from release, Levine said exhibitor material is already available. As for advertising and publicity, it'll saturate. If they can read or hear, said Levine, they'll know about the pix. No one seemed to doubt that.

Maybe on the theory brevity is the soul of good hostmanship, Levine kept his remarks minimal—under five minutes. But even at that it's almost redundant for all the razzle dazzle. Even more modest timewise were the followup expressions from the dais. Vogel allowed how his heart really belongs to exhibition, which may have prompted him to interject that Metro's terms would be liberal. Fabian simply extolled Levineism. Mochrie, Metro's sales chief, told the assemblage that Levine "has played a major part in the resurgence of showmanship in our industry"—which was tactful understatement and in the nature of gilding the lily.

Tisch, who's chairman of Loew's executive committee, noting the luncheon was his first exposure to Levine-style showmanship, opined "I can only say it's great." No one seemed to doubt that, either. And from RKO Theatres' Mandel: "To me, Joe Levine is one of the greatest enthusiasts I've ever met."

Folding its tent, the Caravan made for Chicago, Atlanta, Dallas, Los Angeles and San Francisco.

Favorite Films Acquires British 'His and Hers'

Favorite Films, feature film reissue distrib in the 1940s, has been reactivated to handle new pix by Arthur Kerman, son of Moe Kerman, who organized the original company. First acquisition of the new company is "His and Hers," British comedy produced by Hal E. Chester and starring Terry-Thomas.

Arthur Kerman also heads Governor Television Films, which distributes features to tv.

'SIN OF ANGELS' TAG DISPUTED BY PREM

Twentieth-Fox's registration of "Sin of Angels" title for Robert Rossen's now-shooting pic, formerly called "The Hustler," is being contested by United Artists, which previously registered "The Side of The Angels" with the Title Registration Bureau of the Motion Picture Assn. of America. The UA title is for a projected Otto Preminger pic based on a novel by Alexander Fedoroff of the same name.

It's understood that no formal appeal has yet been taken and UA and 20th are negotiating. If they fail to reach an agreement, the matter could go before arbitration committee of the Title Bureau.

The Rossen film, after starting filming in New York as "The Hustler," was briefly known as "Stroke of Luck" before moving on to "Sin of Angels."

Actually it's by no means certain that "Sin of Angels" (dervied from poetry) will be retained, others still being under consideration. It's believed that Spyros Skouras personally nixed "The Hustler" because of its prostitution connotation although the story concerns pool hall hustling for bets.

Alberta's Tiger Ends One, Plans 2 More Features

An almost all-Canadian feature-length film has been completed on location at Jasper, Alta.

The producing company is Tiger Productions Ltd., with 15 Calgary businessmen putting up 75% of the necessary cash. Balance of the money is from Edmonton, Alta.

Titled "Wings of Chance," the film is based on a book, "Kirby's Gander," by John Patrick Gillese, an Alberta author. The story deals with the adventures of bush pilots in the north.

Jim Brown, the Rip Masters of the "Rin Tin Tin" series, and Frances Rafferty have the principal roles. Royal Canadian Air Force search and rescue division provided planes and technical help.

Two further features are planned this summer, with Calgary as a locale.

President of Tiger Productions is Lorne H. Reed, Calgary. D. B. Bullock, of Calgary, is a director, and Dennis Knapik, of Calgary, is secretary-treasurer. Producer of "Wings of Chance" was Larry Matanski, Edmonton.

LIGHTSTONE NEW PREZ OF CANADIAN DISTRIBS

Toronto, March 28.

Gordon Lightstone, managing director of Affiliated Pictures Corp., Canadian distributors of Paramount and Columbia films, elected prexy of Canadian Motion Picture Distributors Assn. at its annual meeting here at the King Edward Sheraton Hotel.

Robert E. Myers, general sales manager for Warner Brothers in Canada, is veepee. Clare J. Appel continues as executive director of CMPDA.

Lutherans Muster Own To View German-Made Film

Milwaukee, March 28.

In a special showing of the Lutheran-financed feature film, "Question 7," at the Wisconsin 2,770 members of confirmation classes from Lutheran and several other Protestant denomination churches attended. Beyond Milwaukee metropolitan area, Ravine, Watertown and Beloit were represented.

Players in the film, Miss Almut Eggert and Erik Schumann, attended the regular premiere, coming here from West Germany.

L.A. Lively; 'Wind' Amazing $35,000, '101 D's' Sharp 23G; 'Work' Rousing 20G, 'Professor' Wham 25G, Both 2d

Los Angeles, March 28.

Local first-runs, sparked by Easter school holidays and several blockbuster pix, are showing an overall bright picture this week although biz is rather spotty. "Gone With Wind" is the smash standout, heading for a spectacular $35,000 at Hollywood Paramount although out on reissue.

"101 Dalmatians" looks boffo $23,000 in first round, three theatres. "Millionairess" is dull $10,000 or less in two houses. "Trapp Family" is heading for happy $5,500 at Four Star.

"Absent-Minded Professor" leads the regular holdovers with wow $25,000 in second frame at Chinese. "Sanctuary" looks like it might do a busy $21,000 in second round, four spots.

"All in Night's Work" looks stout $20,000 or over in second, also in four locations. "Ben-Hur" again heads the hardticket parade. "Spartacus" shapes tall $14,000 in 23d session at Pantages.

Estimates for This Week

Orpheum, Pix (Metropolitan-Prin) (2,213; 756; 90-$1.50)— "Millionairess" (20th) and "Ferry to Hong Kong" (20th). Dull $10,000 or near. Last week, Orpheum, 'Patterson-Johansson fight pix' and "High Powered Rifle" (20th) (5 days), $21,000. Pix with Hillstreet, "Cry for Happy" (Col), "I'm All Right, Jack" (Col) (2d wk), $8,100.

Hillstreet, Iris, El Rey (Metropolitan-FWC) (2,752; 825; 861; 90-$1.50) — "101 Dalmatians" (BV). Boffo $23,000. Last week, Iris, "Entertainer" (Cont), "Stella" (In-

(Continued on page 16)

'Deck' Handy $12,000 In D.C.; 'Million'ress' 11G, 'Spartacus' Strong 12G

Washington, March 28.

Mainstem is still pinching from lack of new product this session. Biggest newcomer is "Millionairess" which heads for a good opener at Capitol. "All Hands on Deck" shapes nice at Palace.

"Pepe" is taking on new legs at the Trans-Lux in its sixth lap with a big take. "World of Suzie Wong" counts on an okay 14th session at the Town. "Exodus" is smash in fifth Uptown round. "Spartacus" shapes stout in 10th Warner week.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,490; 1,000; 90-$1.49)—"Giant" (WB) (reissue). Good $12,500. Last week, "Gold of Seven Saints" (WB) and "Auntie Mame" (WB) (reissue), $7,900.

Apex (K-B) (940; 75-$1.10)—"Happened in Broad Daylight" (Cont) (3d wk). So-so $3,500. Last week, $4,200.

Capitol (Loew) (3,426; 90-$1.49)—"Millionairess" (20th). Good $11,000 or over. Last week, "Crowning Experience" (Indie), $9,500.

Keith's (RKO) (1,850; $1-$1.49)—"Operation Eichmann" (AA) and fight films (2d wk). Mild $7,000 after $12,000 opener.

MacArthur (K-B) (900; $1.25)—"Entertainer" (Cont) (4th wk). Fair $3,500. Last week, $3,700.

Ontario (K-B) (1,240; $1-$1.49)—"Tunes of Glory" (Lope) (6th wk). Good $4,000. Last week, $4,900.

Palace (Loew) (2,390; $1-$1.49)—"All Hands on Deck" (20th). Nice $12,000 or near. Last week, "Alamo" (UA) (4th wk), $13,000 in 10 days.

Playhouse (T-L) (459; $1-$1.49)—"Question 7" (Indie) (4th wk). Slow $2,000 in 5 days. Last week, $3,400.

Plaza (T-L) (278; $1-$1.90)—"No Morals" (Indie) (3d wk). Tall $5,000. Last week, $5,700.

Town (King) (800; $1.25-$1.49)—"Suzie Wong" (Par) (14th wk). Fine $4,000 for last 6 days. Last week, $5,000.

Trans-Lux (T-L) (600; $1.49-$2)—"Pepe" (Col) (6th wk). Great $9,000. Last week, $9,200.

Uptown (SW) (1,300; $1.25-$2.25)—"Exodus" (UA) (5th wk). Smash $12,000. Last week, $12,200.

Warner (SW) (1,440; $1.49-$2.25)—"Spartacus" (U) (10th wk). Stout $12,000. Last week, $11,500.

Key City Grosses

Estimated Total Gross

This Week $2,549,800
(Based on 22 cities and 253 theatres, chiefly first runs, including N. Y.)

Last Year $2,465,700
(Based on 22 cities and 247 theatres.)

'101 D's' Boff 18G, St. Loo; 'Pepe' 10G

St. Louis, March 28.

City is loaded down with holdovers this session and this is hurting the overall total take. "101 Dalmatians," big newcomer, looms wow in initial week at Loew's Mid-City. "Pepe" looks good in third at Ambassador while "Gorgo" is also good in second at State. "Great Impostor" is rated fine in first holdover round at the Fox.

Estimates for This Week

Ambassador (Arthur) (2,970; 75-$1.50)—"Pepe" (Col) (3d wk). Good $10,000. Last week, $15,000.

Apollo Art (Grace) (700; 90-$1.25)—"Never On Sunday" (Lope) (8th wk). Fine $1,200. Last week, $1,500.

Esquire (Schuchart-Levin) (1,800; $1.25-$2.50)—"Spartacus" (U) (14th wk). Firm $8,000. Last week, $8,200.

Fox (Arthur) (5,000; 90-$1.25)—"Great Impostor" (U) and "Sniper's Ridge" (20th) (2d wk). Fine $15,000. Last week, $22,000.

Loew's Mid-City (Loew) (1,160; 60-90) — "101 Dalmatians" (BV). Wow $18,000. Last week, "Hoodlum Priest" (UA), $8,000.

State (Loew) (3,600; 60-90) — "Gorgo" (M-G) and "Key Witness" (M-G) (2d wk). Good $7,000. Last week, $10,000.

Pageant (Arthur) (1,000; 90-$1.50)—"Ben-Hur" (M-G) (14th wk). Oke $1,500. Last week, $1,600.

St. Louis (Arthur) (3,800; 35-90)—"To Hell and Back" (U) and "Lawless Breed" (U) (reissues). Fair $9,000. Last week, "September Storm" (20th) and "Long Rope" (20th), $8,000.

Shady Oak (Arthur) (760; 60-90)—"Please Turn Over" (Col) (9th wk). Good $1,400. Last week, $1,500.

'Wong's' Asiatic Mate

Honolulu, March 28.

Moveover showing of "The World of Suzie Wong" (Par) at the Royal circuit's Queen theatre is attracting additional biz by being coupled with another film that was made in the Far East.

It's "Escapade in Japan" (RKO).

'101 D's' Fancy $8,500, Port.; 'Alamo' Hot 8G

Portland, Ore. March 28.

Town is bogged down with long-playing holdovers but they continue to do nicely for the most part. "Alamo" roars into a third big week at Orpheum. "Exodus" is rated bright in 10th session at Music Box. "Spartacus" moves into eighth round at Broadway. "Suzie Wong" stays at Paramount for third inning. "101 Dalmations" is fast at the Fox for third stanza.

Estimates for This Week

Broadway (Parker) (983; $1.50-$3) — "Spartacus" (U) (8th wk). Sturdy $6,500. Last week, $6,600.

Fox (Evergreen) (1,600; $1-$1.49)—"101 Dalmatians" (BV) (3d wk). Fast $8,500 or close. Last week, $12,700 after $16,000 opener.

Hollywood (Evergreen) (900; $1.25-$1.49)—"Ben-Hur" (M-G) (3d wk) on pop scale. Tall $6,500. Last week, $8,800.

Music Box (Hamrick) (640; $1.50-$3) — "Exodus" (UA) (10th wk). Bright $8,500. Last week, $12,400.

Oriental (McFadden) (2,100; $1)—"Journey To Lost City" (AI) and "Last Woman On Earth" (AI). Dull $2,500. Last week, "White Warrior" (WB) and "Gold Seven Saints" (WB) plus fight pix, $3,600.

Orpheum (Evergreen) (1,536; $1-$1.49)—"Alamo" (UA) and "Wonderful Hong Kong" (Col) (3d wk). Lofty $8,000. Last week, $11,700.

Paramount (Port-Par) (3,400; $1-$1.50) — "Suzie Wong" (Par) (3d wk). Solid $8,000. Last week, $10,100.

'Exodus' Capacity 12G, Toronto; 'Work' Lofty $16,000, 'Sons' Big 13G

Toronto, March 28.

Newcomers are off to a hefty start, with "Exodus" capacity in first at Tivoli. "All in Night's Work" looms lusty at Imperial. "Sons and Lovers" shapes hefty at Hyland. "Operation Eichmann" looks big playing nine houses. Of the holdovers, "Dentist in Chair," in second stanza, is excellent. Same is true of "World of Suzie Wong," in eighth frame, and "Never On Sunday" in ninth.

Estimates for This Week

Carlton, Danforth, Humber (Rank) (2,318; 1,330; 1,203; $1-$1.50)—"Dentist in Chair" (20th) (2d wk). Nice $15,000. Last week, $22,000.

Century, Downtown, Glendale, Midtown, Oakwood, Odeon, Prince of Wales, Scarboro, State (FP-Taylor) (1,338; 1,059; 995; 1,089; 1,138; 752; 1,200; 684; 694; 50-90)—"Operation Eichmann" (AA). Big $40,000 or near. Last week, "Gorgo" (M-G), $33,000.

Eglinton (FP) (918; $1.50-$2.50)—"Windjammer" (NT) (14th wk). Neat $7,000. Last week, $6,000.

Hollywood (FP) (1,080; $1-$1.25)—"Suzie Wong" (Par) (8th wk). Sock $8,000. Last week, same.

Hyland (Rank) (1,357; $1-$1.50)—"Sons and Lovers" (20th). Hefty

(Continued on page 16)

'101 D's' Wow $14,000 Paces Cincy; 'Exodus' Big 13G, 'Impostor' 9G, 2d

Cincinnati, March 28.

Three robust arrivals are helping Cincy film biz currently. Sharp stepup is heartening to exhibs in face of usual Holy Week slowdown, Easter shopping and telecasts of Cincinnati U.-Ohio State weekend clashes for NCCA basketball crown at Kansas City. Openers have "Exodus" shaping big at suburban Valley, "101 Dalmatians," wham at Keith's and "Sanctuary" looking good at Grand.

"Great Impostor" rates firm in second week at the Albee "Pepe" is fine in fourth week as downtown standout.

Estimates for This Week

Albee (RKO) (3,100; $1-$1.50)—"Great Impostor" (U) (2d wk). Okay $9,000. Last week, $11,000.

Capitol (SW-Cinerama) (1,400; $1.25-$1.80) — "Pepe" (Col) (4th wk). Fine $13,000. Last week, $13,500.

Esquire Art (Shor) (500; $1.25)—"Entertainer" (Cont). Hotsy $2,000. Last week, "Never On Sunday" (Lope) (9th wk), $1,400.

Grand (RKO) (1,300; $1-$1.25)—"Sanctuary" (20th). Good $9,000. Last week, "Spartacus" (U) (13th wk), $6,500 at $2.75 top.

Guild (Vance) (300; $1.25)—"Virgin Spring" (Indie). Oke $2,000. Last week, "Man In Cocked Hat" (Indie) (3d wk), $1,100.

Hyde Park Art (Shor) (500; $1.25)—"Carry On Sergeant" (Indie) (2d wk). Okay $1,200. Last week, $1,700.

Keith's (Shor) (1,500; 90-$1.25)—"101 Dalmatians" (BV). Wow $14,000. Last week, "Wackiest Ship" (Col) (2d wk), $5,000.

Palace (RKO) (2,600; $1-$1.25)—"Gold of Seven Saints" (WB) and "No Time For Sergeants" (WB) (repeat). Modest $7,500. Last week, "Blueprint For Robbery" (Par) and "Valley of Redwoods" (20th) plus fight clips, $7,600.

Twin Drive-In (Shor) (600 cars, west side, 90c)—"Operation Eichmann" (AA) and "Goddess of Love" (AA). Fair $3,000. Last week, "Swiss Family Robinson" (BV) and "Valley of Redwoods" (20th) (subsequents), $3,100.

Valley (Wiethe) (1,200; $1.50-$2.50)—"Exodus" (UA). Big $13,000. Last week, "Alamo" (UA) (13th wk-3 days), $3,800.

'Dalmatians' Philly Topper, Wow 23G; 'Cimarron' Oke 10G, 'Impostor' 12G, 3

Philadelphia, March 28.

First-run trade shapes remarkably solid here currently, with some new pix helping to firm up the overall total. Some of longruns are holding almost even with last week. Easily outstanding is "101 Dalmatians," mighty at the Stanton. "Cimarron," while no world-beater in first round, looms okay at the Viking.

"Looks in Any Window" looks only lean on initialer at the Fox. "Sanctuary" is heading for a fairly good session at the Arcadia. "Exodus" shapes big in eighth stanza at Boyd, only a step behind last week's total.

"Great Impostor" looms lively in third at Midtown. "Pepe" is fine in sixth at Stanley. "Spartacus" shapes solid in 20th session at Goldman.

Estimates for This Week

Arcadia (S&S) (536; 99-$1.80)—"Sanctuary" (20th). Good $14,000. Last week, "Suzie Wong" (Par) (13th wk), $5,000.

Boyd (SW) (1,563; $2-$2.75) — "Exodus" (UA) (8th wk). Big $20,000. Last week, $20,200.

Fox (Milgram) (2,200; 99-$1.80)—"Look in Any Window" (AA). Lean $7,000. Last week, "Naked in World" (M-G) (3d wk), $6,000.

Goldman (Goldman) (1,200; $2-

(Continued on page 16)

Broadway Grosses

Estimated Total Gross

This Week $534,000
(Based on 28 theatres)

Last Year $461,800
(Based on 26 theatres)

'Wind' Whopping $16,000, Seattle

Seattle, March 28.

Some unusually strong new fare is making the boxoffice pic look good here this session. Perhaps standout is "Gone With Wind," out again on reissue, which is heading for a mighty take opening round at Music Hall. "Pepe" is rated big at Fifth Avenue while "101 Dalmatians" shapes smash at Coliseum, both on initial stanzas. "Great Impostor" looks good at Orpheum if not up to hopes. "Exodus" is great in fourth round at the Blue Mouse.

Estimates for This Week

Blue Mouse (Hamrick) (739; $1.50-$3)—"Exodus" (UA) (4th wk). Great $12,500. Last week, $11,800.

Coliseum (Fox-Evergreen) (1,870; $1-$1.50)—"Dalmatians" (BV) and "Freckles" (20th). Smash $20,000 or near. Last week, "Underworld USA" (Col) and "Carthage in Flames" (Col) plus fight pix, $6,400.

Fifth Avenue (Fox-Evergreen) (2,500; $1-$1.50)—"Pepe" (Col). Big $13,000. Last week, "Cry for Happy" (Col) (3d wk), $5,800.

Music Box (Hamrick) (739; $1.50-$3) — "Spartacus" (U) (14th wk). Okay $7,000 or near. Last week, $6,300.

Music Hall (Hamrick) (2,200; $1-$1.50)—"Gone With Wind" (M-G) (reissue). Wow $16,000. Last week, "Secret Partner" (M-G), $3,000.

Orpheum (Hamrick) (2,600; $1-$1.50)—"Great Impostor" (U) and "Shakedown" (U). Good $7,000 or close. Last week, "Question 7" (Indie),

Paramount (Fox-Evergreen) (2,300; $1.50-$1.75)—"Alamo" (UA) (5th wk). Good $5,000. Last week $6,300.

'101 D's' Smash $25,000, Frisco; 'Pepe' 16G, 4th

San Francisco, March 28.

Frisco first-run trade shapes strong this session. "101 Dalmatians" looms smash on opener at the Fox. "White Warrior" shapes fairish in initial Paramount week. "Pepe" still is great in fourth round at St. Francis. "Great Impostor" looms fine in third at Golden Gate. "Exodus" looks excellent in seventh at the Alexandria and "Spartacus" shapes good in 14th at the United Artists.

Estimates for This Week

Golden Gate (RKO) (2,859; $1.25-$1.50)—"Great Impostor" (U) and "Wings Of Chance" (U) (3d wk). Fine $10,000. Last week, $13,500.

Fox (FWC) (4,651; $1.25-$1.50)—"101 Dalmatians" (BV). Wham $25,000. Last week, "Chivato" (Indie) and "Riff Raff" (Indie), $7,500.

Warfield (Loew) (2,656; $1.25-$1.50)—"Gorgo" (M-G) and "Frontier Uprising" (UA) (2d wk). Okay $7,500. Last week, $14,000.

Paramount (Par) (2,646; $1.25-$1.50)—"White Warrior" (WB) and "My Pal Wolf" (Indie). Fair $12,000 or near. Last week, "Terror Of Tongs" (Col) and "Sword Sherwood Forest" (Col), $11,000.

St. Francis (Par) (1,400; $1-$1.50)—"Pepe" (Col) (4th wk). Wow $16,000. Last week, $18,000.

Orpheum (Cinerama, Inc.) (1,456; $1.75-$2.65)—"Seven Wonders of World" (Cinerama) (reissue) (13th wk). Okay $10,000. Last week, $11,000.

United Artists (No. Coast) (1,151; $1.75-$3.50)—"Spartacus" (U) (14th wk). Good $9,000. Last week, $11,500.

Stagedoor (A-R) (440; $1.25-$1.50)—"League Of Gentlemen" (Kaye) (3d wk). Dandy $5,500. Last week, $6,000.

Vogue (S. F. Theatres) (364; $1.50)—"Virgin Spring" (Janus) (14th wk) and "Seventh Seal"

(Continued on page 16)

Hub Down; 'Work' Smooth $21,000, 'Cimmaron' Good 12G, 'Konga' Torrid 13G

Boston, March 28.

Holy Week doldrums are taking a heavy toll at most first-runs here this week. "All In Night's Work" is lofty at the Met, "Cimarron" looks good at the Orpheum.

"Konga" shapes fat at Paramount. "Cry For Happy" is bright in second round at Memorial. "Village of Damned" still is good at Pilgrim in second. "Shangri La" is smash, at State.

"Pepe" is holding well at Gary in sixth week. "Ben-Hur" is still getting coin at Capri in 14th m.o. week.

Estimates for This Week

Astor (B&Q) (1,170; $1.90-$3)—"Spartacus" (U) (22d wk-final). Oke $5,500. Last week, $6,500. "One Eyed Jacks" (Par) opens Thursday (30).

Beacon Hill (Sack) (678; $1-$1.50)—"Tunes of Glory" (Lope) (14th wk). Fine $4,000. Last week, same.

Boston (Cinerama, Inc.) (1,354; $1.75-$2.65) — "Seven Wonders of World" (Cinerama) (reissue) (5th wk). Neat $10,000. Last week, $12,000.

Capri (Sack) (900; $1.80-$2.20)—"Ben-Hur" (M-G) (m.o.) (14th wk). Perky $4,000. Last week, $5,000.

Exeter (Indie) (1,376; 90-$1.50)—"Two-Way Stretch" (Indie) (5th wk). Hep $6,000. Last week, $7,000.

Fenway (Indie) (1,350; $1.25)—"Quiet Flows Don" (Indie) (3d wk). Nice $2,700. Last week, $3,000.

Gary (Sack) (1,277; $1.25-$1.80)—"Pepe" (Col) (6th wk). Good $7,500. Last week, $9,000.

Kenmore (Indie) (700; $1.50)—"Ballad of Soldier" (Kings) (9th wk). Stout $7,000. Last week, same.

Memorial (RKO) (3,000; 90-$1.49)—"Cry For Happy" (Col) and "Sword of Sherwood Forest" (Col) (2d wk). Nice $11,000. Last week, $23,000.

Metropolitan (NET) (4,357; 90-$1.25) — "All In Night's Work" (Par). Big $21,000. Last week, "Bramble Bush" (WB) and "Summer Place" (WB) (reissues), $8,000.

Orpheum (Loew) (2,900; 90-$1.49)—"Cimarron" (M-G). Good $12,000. Last week, "Where Boys Are" (M-G) (3d wk), $11,000.

Paramount (NET) (2,357; 70-$1.25) — "Konga" (AI) and "The Hand" (AI). Fine $13,000. Last week, "Operation Eichmann" (AA) and "Serengeti" (AA), $11,000.

Pilgrim (ATC) (1,900; 75-$1.25)—"Village of Damned" (M-G) and "Five Bold Women" (Indie) (2d wk). Good $6,000. Last week, $10,000.

Saxon (Sack) (1,100; $1.50-$3)—"Exodus" (UA) (14th wk). Good $15,000. Last week, $16,000.

State (Trans-Lux) (730; 75-$1.25)—"Shangri La" (Indie) and "Woman Bait" (Indie). Huge $9,000. Last week, "Naked in Night" (Indie) and "Age of Infidelity" (Indie) (2d wk), $3,800.

MPLS. BIZ NEAR RECORD HIGH

Chi Biz Picks Up; 'Professor' Mighty $45,000; 'Tunes' 14G, 'Eichmann' Great 22G; 'Work' Smart 21G, 'Pepe' 18G

Chicago, March 28.

Several strong newcomers are combining with sturdy holdovers to perk up first-run biz here this stanza. "Absent-Minded Professor" is a mighty $45,000 initialer at State-Lake. "Tunes of Glory" rates a smash $14,000 Esquire first session.

"Operation Eichmann" shapes a socko $22,000 in its first Woods week. "Subterraneans" is a smart $5,300 first at the Carnegie. "Rue de Paris" initials a nice $5,000 at World.

"All In Night's Work" continues big in second week at United Artists. "Cry For Happy" looks firm in its Oriental third round while same week for "Great Impostor" is nice at Roosevelt. Loop pair, "Female and Flesh" and "Wicked Go To Hell," is racking up neat third stanza.

"Make Mine Mink" is holding fine in fifth Cinema week. "Pepe" looks for a potent sixth at the Chicago. "Never On Sunday" is heading for a torrid eighth canto at the Surf.

Estimates for This Week

Carnegie (Telem't) (495; $1.50)—"Subterraneans" (M-G). Snappy $5,000 or near. Last week, "Next To No Time" (SCA), $2,000.

Chicago (B&K) (3,900; 90-$1.80)—"Pepe" (Col) (6th wk). Hep $18,000. Last week, $23,000.

Cinema (Stern) (500; $1.50) — "Make Mine Mink" (Cont) (5th wk). Nice $3,500. Last week, $3,700.

Cinestage (Todd) (1,038; $1.75-$3.50)—"Exodus" (UA) (15th wk). Solid $21,500. Last week, $23,000.

Esquire (H&E Balaban) ($1.25-$1.80)—"Tunes of Glory" (Lope). Potent $14,000 or close. Last week, "Millionairess" (20th (2d wk), $7,500.

Loop (Telem't) (606; 90-$1.80)—"Female and Flesh" (Fal) and "Wicked Go To Hell" (Fal) (3d wk). Okay $6,800. Last week, $7,400.

Monroe (Jovan) (1,000; 65-90)—"Enemy Below" (20th) and "Between Heaven and Hell" (20th). Fair $4,000. Last week, "Natchez Trace" (S&J) and "Code of Silence" (S&J), $4,500.

Oriental (Indie) (3,400; 90-$1.80)—"Cry For Happy" (Col) (3d wk). Good $14,000. Last week, $17,000.

Roosevelt (B&K) (1,400; 90-$1.50)—"Great Impostor" (U) (3d wk). Nice $13,000. Last week, $18,000.

State-Lake (B&K) (2,400; 90-$1.80)—"Absent-Minded Professor"

(Continued on page 16)

'ALAMO' NICE $7,000, BALTO; 'PEPE' OK 8G

Baltimore, March 28.

Favorable weekend weather was a help for exhibs here this frame. Only new entry is "101 Dalmatians" which is making strong showing at Stanton in first four days. "Alamo" is nice in fourth frame at the New. "Pepe" is okay in third at the Hipp. "Love Game" is rated okay in second at Cinema. "Spartacus" looms okay in 10th week at the Town. "Exodus" shapes slow in 15th round at Mayfair.

Estimates for This Week

Aurora (Rappaport) (367; 90-$1.50)—"Carry On Nurse" (Gov) (2d wk) (rerun). Okay $2,000 after $1,500 in first.

Charles (Fruchtman) (500; 90-$1.80)—"Suzie Wong" (Par) (14th wk). Pleasing $4,500 after $4,000 in previous week.

Cinema (Schwaber) (460; 90-$1.50) — "Love Game" (Films Around World) (2d wk). Oke $1,800 after $2,500 opener.

Five West (Schwaber) (460; 90-

(Continued on page 16)

'Work' Boffo 20G, Det.; 'Warrior' 15G

Detroit, March 28.

Four newcomers, three of them strong, plus solid long runs add up to a bright week for the first-runs here currently. "All in Night's Work" looms great at the Michigan. "Cimarron" head for a wham first week at the Grand Circus. "White Warrior" shapes solid at the Palms. "Circle of Deception" looks drab at the Fox.

Among the holdovers, "Exodus" is wow in seventh session at Mercury. "Spartacus" is lively in 21st round at Madison. "Ben-Hur," stays sturdy in 58th week at the United Artists.

"Operation Eichmann" is only okay in second frame at Adams.

Estimates for This Week

Fox (Woodmont Corp.) (5,041; 75-$1.49) — "Circle of Deception" (20th) and "Goddess of Love" (20th). Drab $14,000. Last week, "Little Shepherd Kingdom Come" (20th) and "Strange Affections" (Indie), $7,500.

Michigan (United Detroit) (4,036; $1.25-$1.49)—"All In Night's Work" (Par) and "Blueprint for Robbery" (Par). Great $20,000. Last week, "Portrait of Sinner" (AA) and "Three Blondes in Life" (AA), $12,500.

Palms (UD) (2,955; $1.25-$1.49)—"White Warrior" (WB) and "Gold of the Seven Saints" (WB). Fine $15,000. Last week, "Underworld, USA" (Col) and "Carthage Flames" (Col), $13,000.

Madison (UD) (1,408; $1.50-$3)—"Spartacus" (U) (21st wk). Splendid $8,500. Last week, same.

Grand Circus (UD) (1,400; $1.25-$1.65)—"Cimarron" (M-G). Wham $20,000. Last week, "Suzie Wong" (Par), $11,000 in 13th week.

Adams (Balaban) (1,700; $1.25-$1.50 — "Operation Eichmann" (AA) (2d wk). Only okay $7,000. Last week, $9,000.

United Artists (UA) (1,667; $1.25-$3)—"Ben-Hur" (M-G) (58th wk). Swell $8,000. Last week $8,500.

Music Hall (Cinerama, Inc.) (1,208; $1.20-$2.65)—"Seven Wonders of World" (Cinerama) (reissue) (13th wk). Solid $11,500. Last week, $12,000.

Trans-Lux Krim (Trans-Lux) (1,000; $1.49-$1.65)—"Ballad of Soldier" (Kings) and "Bowl of Cherries" (Indie) (3d wk). Good $6,500. Last week, $7,000.

Mercury (UM) (1,465; $1.50-$3)—"Exodus" (UA) (7th wk). Smasheroo $18,000. Last week, same.

'SPARTACUS' 15G, 'ALAMO' BIG 13G

Minneapolis, March 28.

Last week set an alltime high here for mainstem grosses, and this chapter may be almost as good. Exhibitors are in the chips with two mighty holdovers and two blockbusting newcomers. The state high school basketball tournament which brings thousands of outstaters to city is figured a big help.

"Alamo" at Orpheum and hard-ticket "Spartacus" at Mann opened to huge takes last round and appear holding nearly as high this session, with heavy patronage from tourney fans. Two new entrants are "Pepe," socko at State and "101 Dalmatians," boffo at Lyric. Another newcomer, "All in Night's Work," is also doing lively biz at World.

Other Loop holdovers are doing brisk biz, too. "Exodus" at Academy is staunch and "Cinerama Holiday" at Century on reissue, looks solid. "Where Boys Are" bows out after pleasing four-week stand at the Gopher. Suburban trade, likewise, is thriving. First-run newie, "All Hands on Deck," looms loud at St. Louis Park while "Make Mine Mink" in third inning at Suburban World is good.

Estimates for This Week

Academy (Mann) (947; $1.75-$2.65)—"Exodus" (UA) (9th wk). Starting third month and stout at $12,000. Last week, $12,200.

Century (Cinerama, Inc.) (1,150; $1.75-$2.65) — "Cinerama Holiday" (Cinerama) (reissue) (14th wk). Nice $7,500. Last week, $7,000.

Gopher (Berger) (1,000; $1-$1.25)—"Where Boys Are" (M-G) (4th wk). Winding up nifty month's run with tall $7,000. Last week, $6,500. "Cimarron" (M-G) opens tomorrow (Wed.).

Lyric (Par) (1,000; $1-$1.25)—

(Continued on page 16)

'Work' Solid 10G In K.C.; 'Alamo' Great $19,000, 3d

Kansas City, March 28.

One big newcomer here currently is "All in Night's Work" at Paramount, with a possibility of holding. Sock pace holds for "The Alamo" at Plaza, with third week doing more than double average biz for spot. "101 Dalmatians" shapes fancy at Uptown in fifth stanza.

"Spartacus" still is smash in fifth at the Capri. "World of Suzie Wong" is sturdy in eighth Roxy week. Weather turned pleasant for weekend, first in some time here.

Estimates for This Week

Brookside (FMW-NT) (800; $1-$1.50)—"Ben-Hur" (M-G) (6th wk). Tapering to $3,500. Last week, $4,000.

Capri (Durwood) (1,260; $1.25-$3—"Spartacus" (U) (5th wk). Socko $17,000; holds, natch! Last week, $18,000.

Empire (Durwood) (1,280; $1.25-$3 —"Exodus" (UA) (14th wk). Moderate $9,000; holds. Last week, same.

Isis, Granada, Vista (FMW-NT) (1,360, 1,217, 700; 90)—Currently on sub-runs. Last week, "Little Shepherd of Kingdom Come"

(Continued on page 16)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

New Films Hypo B'way; 'Work' Socko $40,000, 'Shadows' Bright 19G, 'King' Fair 15G, 'Prof.'-Easter Show 170G

Four new pictures in the last seven days plus milder weather most of time is giving Broadway film business a better tone. All-day rain last Thursday (23) was rated an unfavorable factor because it started early in day and continued until after the first show at night. The fact that this is Holy Week, always reckoned as a slow frame, is expected to curb trade until Saturday despite a long string of films being launched starting today (Wed.).

One of big new entrants, "All in Night's Work," is landing a socko $40,000 opening week, day-dating the Victoria and arty Normandie. "Shadows" is doing amazingly well with $19,000 on initial stanza at the small Embassy.

"King and I," playing in a dressed up version and on hard-ticket, looks to get a fair $15,000 opening session at the Rivoli for 12 performances. "Days of Thrills and Laughter" hit a big $9,200 for initial round at the arty 68th Street Playhouse.

Of course, the champ coin-getter still is "Absent-Minded Professor" with the annual Easter stageshow at the Music Hall. Second week is heading for a smash $170,000. Saturday's take was one of the biggest ever for a second week Saturday on an Easter show for the Hall, with better than $38,000.

"101 Dalmatians" looks okay $12,000 for the five-day seventh round at the Palace, to wind a splendid extended-run. "Great Impostor" opens today, day-dating with arty Trans-Lux 85th Street. "Facts of Life" still is in the chips with around $24,500 in seventh week, playing the Astor and arty Beekman. It stays.

"Cry For Happy" is offish in five-day fourth round at Forum and arty Trans-Lux 52d Street, "Raisin in Sun" opening at these two houses today (Wed.).

"Go Naked in World" is limping in current (third-final) session at Capitol, with "One-Eyed Jacks" replacing tomorrow (Thurs.). "Sanctuary," too, is slow in 10-day fifth week at Paramount and Trans-Lux 85th Street. "All Hands on Deck" moves into Par next Friday.

"Pepe," which is barely okay with $14,000 for 14th session at the Criterion, goes on continuous-run, popscale next Friday. "Exodus" is heading for a wow $45,000 in current (15th) week at the Warner.

Estimates for This Week

Astor (City Inv.) (1,094; 75-$2)—"Facts of Life" (UA) (7th wk). This stanza ending tomorrow (Thurs.) is heading for fine $17,000 or close after $20,000 for sixth week. Holds until sometime in April, according to present plans.

Capitol (Loew) (4,820; $1-$2.50)—"Go Naked in World" (M-G) (3rd-final wk). Current week looks like dull $12,500 for six days ending today (Wed.). Last week, $18,500. "One-Eyed Jacks" (Par) opens tomorrow (Thurs.).

Criterion (Moss) (1,520; $1.50-$3.50)—"Pepe" (Col) (15th wk). The 14th session ended last night (Tues.) was okay $14,000 or close after $17,000 on 10 performances. Goes on popscale, continuous-run next Friday (31).

DeMille (Reade) (1,463; $1.50-$3.50)—"Spartacus" (U) (25th wk). This stanza ending today (Wed.) is heading for nice $17,800 after $19,500 for 24th week. Stays indefinitely. Additional kid matinees are helping here.

Palace (RKO) (1,642; 90-$2 — "Great Impostor" (U). Opens today (Wed.). Last week, "101 Dalmatians" (BV) (7th wk-5days). Hit okay $12,000 or close after $17,000 in sixth week, for a very successful extend-run date.

Embassy (Guild Enterprises) (500; $1.50-$2)—"Shadows" (BL) (2d wk). Initial round ended Monday (27) was smash $19,000.

Forum (Moss) (813; 90-$1.80)—

(Continued on page 16)

'101 D'S' MIGHTY 10G, OMAHA; 'WORK' $9,500

Omaha, March 28.

Thanks to a pair of hefty new pix, the b.o. pace somewhat at at downtown first-runs here this week. "101 Dalmations" is mighty, approaching the house record at the State. "All In Night's Work" is proving good at the Orpheum. "Savage Innocents" is thin at the Omaha. Sixth week of hard-ticket "Cinerama" continues to disappoint at the Cooper.

Estimates for This Week

Cooper (Cooper) (687; $1.55-$2.20)—"This Is Cinerama" (Cinerama) (6th wk). Rated slow $5,000. Last week, same.

Omaha (Tristates) (2,066; 75-$1)—"Savage Innocents" (Par). Thin $4,500 or close. Last week, "To Hell and Back" (U) and "Lawless Breed" (U) (reissues), $6,000.

Orpheum (Tristates) (2,877; 75-$1)—"All In Night's Work" (Par). Good $9,500 or near. Last week, "Millionairess" (20th), $5,000.

State (Cooper) (743; $1)—"101 Dalmatians" (BV). Socko $10,000. Last week, "Naked in World" (M-G) (4th wk), $2,500.

'Spartacus' Socko $12,000 in L'ville

Louisville, March 28.

City is 100% on holdovers this week, but lineup is fairly strong. Real sockeroo is "Spartacus" in second session at the Brown. Opening week had to contend with bad weather but customers are really perking up biz currently, Saturday (25), having a turnaway line.

The Kentucky, with "World of Suzie Wong" in eighth round is nice. Third week of "Alamo" shapes great.

Estimates for This Week

Brown (Fourth Avenue) (1,100; $1.25-$1.75)—"Spartacus" (U) (2d

(Continued on page 16)

'101 D's' Smooth 20G, Pitt; 'Pepe' Giant 14G; 'Priest' Lofty 10G, 2d

Pittsburgh, March 28.

The traditional Holy Week brake on wicket take no longer holds water here because Pitt exhibs are rolling to heavy grosses this round. Stanley looms boff with "101 Dalmatians" in first round. Other new entries are "Pepe," wow at Gateway and "League of Gentlemen," big at the Squirrel Hill.

Hefty holdover biz shapes for "Hoodlum Priest" in second at Penn. "Great Impostor" in sixth at Fulton and "Exodus" on hard-ticket in thrid at Warner.

Estimates for This Week

Fulton (Shea) (1,635; $1-$1.50)—"Great Impostor" (U) (6th wk-5 days). Fine windup round at $4,500. Last week, $6,000.

Gateway (Associated) (2,100; $1.25-$1.75)—"Pepe" (Col). Wow $14,000 with advanced-ticket prices. Last week, "Sword and Dragon" (Val), $8,700.

Penn (UATC) (3,300; $1-$1.50)—"Hoodlum Priest" (UA) (2d wk). Tall $10,000. Last week, $12,500.

Squirrel Hill (SW) (834; $1.25)—"League of Gentlemen" (Union). Big $4,200. Last week, "Upstairs and Downstairs" (20th) (3d wk), $2,700.

Stanley (SW) (3,700; $1-$1.50)—"101 Dalmatians" (BV). Whopping $20,000. Last week, "Suzie Wong" (Par) (5th wk), $7,800.

Warner (SW) (1,513; $1.50-$2.75)—"Exodus" (UA) (3d wk). Loud $20,500. Last week, $18,500.

YOU CAN GO AROUND THE WORLD IN 75 INCHES,* OR LESS

Now that Spring is here again, the glint of golden prospects shimmer on the Croisette, imagination wanders Unter den Linden and floats home in a gondola. It is the time of the festivals and the world's picture makers will be in tune with the crescendo of buying and selling that rises from the Mediterranean, the marketplace of the international film industry.

The throb of profit possibilities will be there, Variety's International Film Number will be there, so take advantage of this extra impact edition to put your sales message before this important buy-sell gathering.

INTERNATIONAL EDITION OF

TO BE PUBLISHED IN APRIL

Make Your SPACE RESERVATIONS *Now*

LONDON, S.W.1 *49 St. James's Street Piccadilly*	**ROME** *Stampa Estera (Foreign Press Club), Via Mercede 55*	**PARIS 7** *66 Ave. de Breteuil*	**MADRID** *General Sanjurjo 24*
NEW YORK 36 *154 W. 46th St.*	**HOLLYWOOD 28** *6404 Sunset Blvd.*	**CHICAGO 11** *400 N. Michigan Ave.*	**BERLIN** *Lichterfelde West Tulpen Strasse 9a*

* (The Dimensions of This Page)

Envision More Dubbed Pix as Future Common Mart Prods. Are Completed

Paris, March 21.

Dubbing has been an accepted part of releasing foreign films here for the last 30 years, but this week two dubbed versions of important Italian pix brought the subject into play again. This also pointed up that more dubbed versions will be made of coproductions.

The pix are Michaelangelo Antonioni's "The Night" and Luchino Visconti's "Rocco and His Brothers." Critics found that the former was excellently done while the latter job was viewed as not good enough and that it possibly hurt the real worth of the pic.

Both vehicles have important French stars which led to the decision to release them only in dubbed form. Usually, in Paris, pix get simultaneous dubbed and titled [illegible] versions. And in some cases only a subtitled pic is shown. However, outside of Paris, titled films get only a few bookings.

Antonioni supervised the dubbing [illegible] himself and made sure voices were well matched. [illegible] Jeanne Moreau [illegible] herself. He also [illegible] mixing. Visconti [illegible] do his dubbing [illegible] synch [illegible] Critics felt [illegible] hampered by the F[illegible]

[illegible] that the more [illegible] of "Rocco [illegible] than the [illegible] "Night." [illegible] Most coproductions [illegible] French stars [illegible] probably mean [illegible] present [illegible] to more care [illegible] ing jobs.

'Sodom' Tops New Pathe Program

Paris, March 28.

[illegible] of the Pathe [illegible] outlined a group [illegible] has picked [illegible] in France for the [illegible] Pathe has ad[illegible] and [illegible] its [illegible] to [illegible] Both [illegible] pix are on the [illegible]

[illegible] on and invested [illegible] of Sodom and Gomorrah [illegible] made in English [illegible] by Yank [illegible] with Stewart [illegible] Anouk Aimee [illegible] Rossana Podesta [illegible] and Stanley Baker [illegible] produces. The next [illegible] pic, "Private [illegible] Louis Malle [illegible] Christine Gouze-Renal, is also on the slate though Metro-Goldwyn-Mayer has it worldwide [illegible] of France.

Robert Bresson's new pic, "The Trial of Joan of Arc" is also on the slate as are the costumers, "[illegible] Wolves," "The [illegible] and the Caporal Epingle." A religious pic "The Excommunicated," a first by the son of the late director Jacques Becker, is forthcoming as well as the critical prizewinner, "Skin and Bones," and a thriller, "The Black Monocle."

BINGO RATED THREAT TO BRITISH CINEMA

London, March 21.

British cinemas already fighting a losing battle against television, may be facing a new threat from bingo. Since the new Betting Act came into force, bingo has been making thousands of pounds for British showmen taking it into any hall that happens to be empty.

Top bingo promoters are the Mecca dance halls. Nearly 2,000 people a session sit down to play the game at their Royal ballroom in North London. Mecca expects a similar success from bingo sessions at the Lyceum Ballroom in the Strand, housed in what was once Sir Henry Irving's theatre.

Hundreds of smaller promoters are expected to follow Mecca's lead. Under the Betting Act, bingo promoters can make a profit only from the 29c entrance fee, but that's enough to make it a paying game. Prizes go up to $224.

120 Yugoslav Films Exported Last Year

Belgrade, March 21.

Yugoslavia, film distribution and import-export enterprise, last year exported 120 films, feature pix and shorts, to 42 countries.

Africa and Latin America were the best buyers, totalling 43 feature films and 25 shorts, paying $104,000. Countries of northern Europe followed with 13 feature pix and 15 shorts and documentaries for $124,031. U.S. and Canada bought one Yugoslav-produced feature pic for $12,047.

Berlin Cinemas Vote Vs. Strike

Berlin, March 21.

West Berlin's cinema owners won't go on strike April 10 as originally intended. Their protest meeting will be held early in the day on April 10. Gerald Camman, chairman of Assn. of Berlin Cinema Owners, said it was simply too difficult to bring all problems under one hat.

First, the local distribs said that they couldn't support the idea of a strike [illegible] financial loss would be, even [illegible] for a day, too heavy. [illegible] the owners of first-run [illegible] in best financial shape [illegible] along with new arguments. [illegible] of all the discussions [illegible] no cinemas will be closed [illegible] April 10.

Incidentally, Cammann said that he didn't like the word "strike" because [illegible] owners are employers and [illegible] cannot go on strike. [illegible] was a demonstration against the high amusement [illegible]

Of course [illegible] at first the overly high [illegible] amusement tax will be continued. But Cammann is realistic to know that it will be tough to find understanding on the part of authorities. After all, the problems of cinema owners are only secondary in the city like Berlin.

PARIS OPERA STRIKE HALTED AFTER 2 MOS.

Paris, March 28.

The strike of the choral groups at the nationalized Paris Opera ended this week. Accords will be signed Friday (31).

The walkout started Feb. 2 and reduced the Opera presentations to extract scenes from operas and ballets plus straight concerts. It also interrupted the rehearsals of a full-scale reprise of Hector Berlioz' "The Trojans" (Les Troyens).

It looks like full scale operas may be back to fill in the season through July, but it is doubtful whether "Trojans" will preem this season.

Money Prize for Best Reporting on Film Biz

Rome, March 21.

Four million Lire (some $6,400) in prize money has been set aside by Globe Films International to be awarded each year for the best reporting efforts about the film industry in dailies, weeklies, radio and tele.

Globe prexy Henry Lombroso emphasized here that contest was open to all comers in the four media (who must submit clippings and or tapes of material to Globe HQ here) without restriction to subject matter, as long as this is within the film industry field. Prize in this way differentiates from most other similar kudos which usually ask contestants to speak of company putting up the coin.

Jurists slated to judge the vast amount of "copy" expected will be chosen from all fields of the arts. Among those invited to serve are Italo industry topper Eitel Monaco, exhib head Italo Gemini, publisher Arnoldo Mondadori, Venice Film Festival director Domenico Meccoli, writers, critics, authors, directors and actors.

London Polish Film Week

London, March 21.

London is to have a Polish Film Week later this year and a British Film Week will be held in Warsaw. The British Film Producers Assn. is submitting 10 pix from which the Poles will select six.

The BFPA has suggested that Warsaw's British Week should be held in June, just before the Berlin Film Fest. The Poles favor an autumn date for Polish Week here.

Italians Mull Entries to '61 Pix Festivals

Rome, March 21.

A joint industry committee currently is choosing Italian feature pix to rep this country at the various upcoming film festivals, with the first selections expected shortly. Conjecture currently centers around possible choices for the Cannes Film Fest event (May 3-17). Several candidates are still said to be in the running in a particularly "good" year for quality pix in this country.

Films most often named as candidates for Cannes are "La Viaccia" (Arco Films), "Girl With a Suitcase" (Titanus), and "Two Women" (Carlo Ponti). There are two more pix "possibles": "Naked Odyssey" (Cineriz) and "Tutti a Casa" (DeLaurentiis). Only one may be officially "chosen" but others may be "invited" by the fest.

Fest regulations virtually have eliminated two other candidates: Michaelangelo Antonioni's "Lo Notte" ([illegible] due to its Paris release) and Rene Clement's "Joy of Living" (Cineriz), because an official selection must be directed by an Italian. The Clement pic may be entered as French coproduction or be "invited" by fest under relatively elastic clause.

Another [illegible] festival candidate, Cineriz's "The Bandit," will not be ready in time, and is viewed as a probable entry at Venice.

New Dubbed Pix Visas, Effective Soon in France, Boost for U.S. Films

Paris, March 21.

Inside sources maintain that a change in the duration of dubbed film visas will soon go into effect. Previously a visa was good for only seven years, and after that any re-release, except in subtitled form, called for a new and precious visa. Now this will be wiped out and a visa always will be valid.

This may give Yanks some solid extra income and film time via judicious use of reissues. And there also probably will no longer be a two-year limit on the age of films that can be dubbed. Latter also would allow U.S. majors to bring in pix that they feel are now of probable interest here.

A movement for a return to double features always has come to naught here.

But since this never caught on, it is considered of little importance under the new visa tenures. It is not a law yet, but it is imminent. Yanks are now looking over their backlogs to use certain films when and if it goes through. It appears extremely likely at this time.

New French Govt. Film Censorship Set to Roll, Faces Many Problems

Paris, March 28.

Although the new governmental film censorship setup is about ready to go into operation, it has many problems still facing it, including industry and pic critic boycott and internecine ministerial disagreements. The blue pencil body, the Commission De Control, still needs seven members before it can begin to function. It might go into action this week but still will have plenty of wrinkles to iron out.

Most dissenting film people are against the lack of parity in the new CDC setup. It is now composed of seven ministerial delegates, seven professional reps, and eight from sociological, teaching magistrative and medical branches. The industry feels that pressure groups and national members could easily gang up on them. However decisions are not completely binding since the last word come from the Minister of Culture Louis Terrenoire who can override CDC decisions. [illegible] have to be handed [illegible] before [illegible] into a [illegible] CDC can [illegible] trouble [illegible] the actual making of a [illegible]

[illegible] directors and [illegible] producers, exhibs and dist[illegible] Two [illegible] [illegible] to [illegible] Terrenoire. One [illegible] a [illegible] [illegible] filmmakers [illegible] Another [illegible] the CDC and the Ministry decisions and [illegible] recourse to [illegible] cases.

[illegible] Andre Malraux, Minister of Culture, has [illegible] the CDC. Also Terrenoire could have trouble with the Ministries of Justice, Education and Health who are the main ones in demanding cuts and restrictions [illegible] to be attenuated by appeals.

Hence, film censorship here is still a hot potato but the CDC may go into operation soon, then the objectors could make their [illegible] felt if it does not work.

Mex Sending No Films To Cannes This Year

Mexico City, March 28.

Mexico will not be represented at Cannes this year because the two or three suitable films cannot be processed by the laboratories in time, according to Oscar J. Brooks, head of the Mexican Assn. of Film Producers.

The Republic had wanted to send a picture to the French festival, but under the new official policy Mexico wants to enter only the most outstanding product.

Fear Mex Prods. May Move O'seas

Mexico City, March 21.

Is a big exodus of Mexican producers about to be launched? This is top question currently worrying federal officials, union leaders and industry workers. Oscar Brooks, head of the Mexican Assn. of Film Producers, and one of key producers reported to be eyeing Spain, indignantly denied he had any intention of "abandoning" Mexico.

Speaking for himself and other producers such as Pedro Galindo, Jesus Grovas, and [illegible], Brooks said that just because we are making plans for coproduction to make a Spanish picture or coproduction or two, does not mean that we are planning to disassociate ourselves from the national film industry."

As a matter of fact a number of producers have been considering production of films in Spain, especially because the government there is offering considerable inducement.

Mexican producers, who more and more are thinking in international terms, are interested in diversifying their activities, with on-location pix making in various parts of the world, including Japan. The matter of financing is the main problem, and that is why better financed elements here seek coproduction.

On the local front, Jesus Grovas expressed producer sentiment when he said that this is a period of watchful waiting. And producers especially want to see a clearer situation in the exhibition field, now largely under federal management.

Unions, for their part, are girding to take proper measures. In the opinion of union leaders producers have amassed considerable fortunes during last 30 years at expense of underpaid worker elements. Now, with a stricter credit policy adopted by the Film Bank, producers are crying the blues, union execs maintain, because they can no longer put the bulk of their money into "churros" or quickie production. Unions are 100% behind the government drive to boost picture quality so that Mexico can win back markets it has lost and build up regular foreign channels for exploitation of its product. The 5,000 members of the Union of Film Production Workers will not agree to passing of wage hikes in forthcoming labor - management talks.

Postpone Italo Theatre Strike

Rome, March 21.

The planned five-day shutdown of all Italian film houses and theatres, originally set for March 15, has been postponed by industry toppers. Action was taken after several meetings between exhibitor and production officials and Italo Minister for Entertainment Folchi in which industry worries were exposed.

Folchi reportedly assured the industry toppers that he would personally consider all pending picture problems (a new pic aid law and new censorship legislation are also up for discussion), with special attention to the proposed new admission surtax, the direct cause of the threatened theatre shuttering.

Film officials emphasize that the strike has not been called off but merely postponed to give the government time to reconsider its decision. If this decision is confirmed, it's suggested, then strike would be called immediately. Shutdown would also affect Italy's 3,000-odd parish cinemas run by Catholic groups.

Also as a result of the strained industry - government relationship, the "Premio Miliardo" industry awards to the top 19 pix grossing over a billion lire since 1945, slated to be held in San Remo March 25, has also been postponed to a later date.

Change Producers on 'La Fayette'

UFA-Comacico Takes Over Filming of $2,000,000 Opus From Estela Films

Paris, March 28.

UFA-Comacico has taken over the production of the big scale historical opus pic, "La Fayette," from Suzy Prim's Estela Films. It's expected that $2,000,000 will be spent on the tale about the French aristocrat who took part in the French Revolution and helped the American Colonies in their revolt.

It is the first French pic in Technicolor-Technirama 70m and is being prepped as a roadshow item. It is shooting in Nice.

Film will have an English version, although a French pic by using closeups and medium shots, done with English lip synch. Yank actor Howard St. John plays Washington and Orson Welles is Benjamin Franklin, Edmund Purdom is also featured as well as British star Jack Hawkins.

Italians are repped by Vittorio De Sica, Folco Lulli and Rossana Schiaffino. Michel Le Royer plays La Fayette and Pascale Audret is his wife. Swiss-German actress Liselotte Pulver portrays Marie Antoinette. Jean Dreville is directing while Claude Renoir lenses this international pic.

Air-Conditioned House for India

Bombay, March 21.

New air-conditioned theatre, seating 1,100, likely will open its doors this month at Hyderabad, new capital city of Andhra State.

New theatre, the Basant, will play Telugu and Hindi language pictures.

IT BEGINS WHERE "PEYTON PLACE" LEFT OFF...

It looks into the face of the town... down its streets where shame became famous...

It lets you discover what happened the day Allison returned—to defend herself against the truth "Peyton Place" called indecent...

20th

JERRY WALD'S

RETURN TO PEYTON PLACE

CINEMASCOPE
COLOR by DE LUXE

STARRING
CAROL LYNLEY · JEFF CHANDLER · ELEANOR PARKER
MARY ASTOR · ROBERT STERLING · LUCIANA PALUZZI · BRETT HALSEY · GUNNAR HELLSTROM AND TUESDAY WELD

Directed by JOSÉ FERRER · Screenplay by RONALD ALEXANDER

Watch It Top Those "Peyton Place" Records This Spring!

Hal Roach Studio Liquidation Issue; Criticize 'Do Nothing' Trustees

By SID BENJAMIN

Scranton, March 28.

Liquidation of Hal Roach Studios in Culver City, Cal. is sought in proceedings instituted here before Federal Judge John W. Murphy by a $1,000,000 creditor, Reldan Trading Corp., of 120 West 31st St., New York.

Attorney George Natanson, representing Reldan, maintained at a hearing before Judge Murphy (23) that Hal Roach Studios is insolvent and "there's no use throwing good money after bad."

He also demanded that $4,000 per week in rental fees now being paid Hal Roach Studios by MGM be used to maintain the 14-acre property, which has seven sound stages, and to pay back real estate taxes.

However, Assistant U. S. Attorney James S. Palermo raised the question if federal liens would not take precedence. He said Hal Roach Studios owes $500,000 for a Reconstruction Finance Corp. loan and more than $100,000 in federal taxes.

Another major creditor, William Morris Agency, represented at the hearing by attorney Henry Greenwald, claims $1,600,000.

Hal Roach Studios is a wholly-owned subsidiary of Scranton Corp., which is in reorganization under the Bankruptcy Act.

"We are trying to preserve Hal Roach in order not to bring Scranton Corp. into bankruptcy," said attorney Norman Harris, counsel for the trustees, attorney J. Julius Levy and John F. Murphy. However, attorney Harris said a report to creditors of Hal Roach Studios may recommend liquidation. He promised the report will be filed within 60 days.

Attorney Natanson, who had expressed displeasure over failure of the trustees to come up with a plan of reorganization in the two years since the proceedings started, countered, "If we come back in March, 1962, there will still be no plan."

"That won't happen," said Judge Murphy, "because this report must be forthcoming no later than May 23."

Testimony during the 75-minute hearing disclosed payment by RKO to Hal Roach Studios of residual fees for actors and writers on Roach films have been halted because the payments were not advanced by the trustees.

Attorney Bernard Rothman, also representing the trustees, gave a detailed account of how the rental income from MGM is being used to keep skeleton forces at work on the studio property and in its New York office. He expressed the hope MGM will pick up an option to continue renting the studio after expiration of the 12-week arrangement which went into effect Jan. 27.

Buyers Unidentified

Attorney Rothman said negotiations to sell studios are continuing but refused to identify prospective purchasers in open court. He said he would give Judge Murphy a confidential report if the jurist wants it.

At the same time, Rothman admitted previous negotiations for a sale "have fallen through." They were reportedly with William Morris Agency.

Reldan moved to increase the bonds of the trustees from $75,000 apiece to an unprecedented $500,000 apiece.

This was opposed by attorney Harris, who said such boosts are in order only when trustees are guilty of defalcations or embezzlement. Attorney Natanson said Reldan did not wish to make any such intimation. But he noted that trustees who failed to take certain steps have at times been held personally responsible for losses in the value of property in their charge.

Judge Murphy reserved decision on the motion for the boost in fees. Veteran federal court attaches here cannot recall that big a sum being set for any trustee in a Bankruptcy Act proceeding.

Pat Boone through his Cooga Mooga Productions registered a protest with MPAA on Esla Productions' title, "A Child Is Waiting," contending too similar to his own proposed indie, "A Child Is Crying."

Value of Public Money

An independent company such as King Bros. Productions can be truly independent in the trade sense of the term, Herman King, a partner, indicated in New York this week. Reason is the company does its own financing via a public stock issue, thus was able to underwrite the entire $1,500,000 cost of "Gorgo," which was made in England for Metro release.

King issue now numbers 930,000 shares, traded on an over-the-counter basis. The "Gorgo" sci-fi entry ought to gross $6,000,000 in worldwide rentals, said the production exec, on the basis of returns to date.

Other titles on the Kings' forthcoming lineup: "Captain Sinbad," "Mr. Adam," "Four Came at Dawn" and "White Line to Eternity."

Prem Runs Gamut Of Censor Ideas For Church P.A.'s

Philadelphia, March 28.

A voluntary rating system, somewhat like the set-up now employed in England, was urged by Otto Preminger, at a meeting of the National Religious Publicity Council in the Sheraton Hotel here.

"It is the only feasible plan by which parents may be informed in advance just what films are acceptable for teenage children," he declared. He conceded his beliefs ran counter to the opinion of the majority in the film industry. "The trouble with them is they want to eat their cake and have it too. They want to make adult pictures, but they don't want to label them as such."

Preminger told the religious press agents he was flatly opposed to censorship. "I returned recently from Europe where I have seen censorship at work, both of the left and the right. Any group that employs it always manages to make it work for their own best purposes."

But parents can not be expected to read every review on films before their arrival, he continued, and the English rating plan gives them a good idea of what to let the children see. "I couldn't estimate how many people in the industry would agree with me," he told a questioner. "My guess is that most of the old-timers would be against it. They would be against anything that might possibly mean a cut in revenue.

"That sort of conservatism," he added, "is by no means limited to the film industry. I personally happen to prefer the English way, not because I was urged or forced to, but because that's the way I feel about it. I think the policing of children's morals should be in the hands of their parents. But I also think the parents are entitled to some protection, too."

The producer told the churchmen they were in "an ideal spot" to fight objectionable moves and sensational film advertising. "Word of mouth is still the biggest single factor in selling a movie. People go to see the films they are talking about. The best way to fight a movie you honestly do not like is by not supporting it and through your influence getting your friends not to support it." He added, "Don't give a lot of free publicity to a cheap picture by attacking it. Many that never deserved it became hits through church opposition."

Preminger also told them not to get excited about the outright salacious smoker films. "I've been in the business a long time and I never knew anybody who got rich making stag pictures or by selling French postcards. A lot of the people in that business don't even do it because of the money; but because they have to. They're sick."

Russ Downing's Op

Russell V. Downing, president of Radio City Music Hall, is recuperating at the N.Y. Hospital following an operation for an infected bladder. He had gone into the hospital for a routine checkup early last week, and it was decided to operate last Friday (24).

Downing likely will be in the hospital for two weeks, and then spend another two or three weeks at home recuperating.

Lutheran-Backed 'Question 7' Goes To 4-Wall Deals

Louis de Rochemont Associates, which feels it helped set the pattern for the kind of religious group tie-ups which permitted its "Martin Luther" to rack up long runs in small seaters in 1953-54, now is having difficulty finding available small seaters for its latest Lutheran release, the anti-Communist "Question 7."

Situation, as outlined by de Rochemont prexy, Borden Mace, is somewhat ironic since so many of the small seaters now are tied up with long runs being realized by Metro's "Ben-Hur." In New York Friday (24), Mace said he had been told by one exhib that he could not possibly have obtained the run he is now getting on "Ben-Hur" had he not had the experience of promoting "Luther."

Because of the shortage of arties due to their use by major distribs, indie distrib de Rochemont has been forced to book "Question 7" into the large-seat palaces which used to be the major companies' happy hunting grounds.

Results, in a couple of instances, have been unique. In Seattle, de Rochemont made a four-wall deal on the 2,900-seat Orpheum, and racked up $12,100 in the first seven days, plus another $12,600 in the first four days of the second week. Distrib was forced into the four-wall deal when no exhib wanted the pic.

"Question 7" was forced to conclude its Orpheum run because of the theatre's prior commitments for a symphony orchestra series and a locked booking on Universal's "The Great Impostor." However, the film will return to the Orpheum, but this time on "extremely favorable" percentage terms. Picture also was forced into a four-wall deal with the big Lyceum in Minneapolis, and according to Mace, did equally well.

Film has not done as sensational business in every one of its first seven dates (one date was said to be off), but well enough to convince Mace that perhaps the big conventional house may actually be serving a useful purpose for such a film. If you put it in an art house, says the prexy, people are liable to assume it's a foreign film and shy away. Though the film features German players and was made in Germany, it is a shot-in-English production by Americans.

The Lutheran Associates pic, which dramatizes the conflict between individual freedom and the state in East Germany, is, of course, getting solid backing from Lutheran church groups.

Charles Schneer registered "Round Trip to the Moon" with MPAA for production in Europe.

Leo Lax's Consolidated Lab Deal Gives Him $300,000 Revolving Fund

Paris, March 28

Leo Lax, a local film distrib, dubber, special effects pic lab owner, and arranger of coproductions, has signed a contract with the Yank Republic Corp. and its Consolidated Film Industries lab division.

Lax reported deal here following his five weeks in Hollywood and Gotham. He signed with Republic prexy Victor Carter and exec veepee Sidney P. Solow. Lax has a U.S. pic distrib office too.

Under this setup Lax gets a revolving credit allowance of $300,000 replenished after like summed business arrangements. It is a two way deal with Republic getting percentages and Consolidated his film work in the U.S. It permits Lax to buy more European pix for dubbing here and placing in Yank theatrical marts and video via his offices there, as well as investing in Yank films for foreign distrib rights and arranging and participating in foreign coproductions between France, Britain, Italy and West Germany, plus helping U.S. investments in these pix for Anglo speaking distrib rights.

Lax found that good, exploitable low budget pix could be made cheaper in Hollywood than in Europe. He saw films there which cost $50,000 and would have cost double here to approximate the technical quality and general distrib chances.

Lax feels that all that is lacking for a series of needed low budget pix are ideas and names, but these can be overcome by the general highgrade action aspects. Some also had the quality and subject matter for more specialized chances also, says he. Lax thinks there is a definite Hollywood "New Wave" of filmmaking talents which should be heard from soon when the right material is forthcoming. He handled the Yank indie "Private Property" for good results in France. Lax will also oversee any foreign exterior work needed on these pix.

He already has options on many pix which he will now begin to dub for the U.S. since he has the financial wherewithal insured now. Lax is also prepping one big coproduction deal per year abroad as well as his programmer pix. He feels this will insure needed films for Yank circuits as well as for European outlets.

Republic and Consolidated will share in interest on their loans from Lax's transactions. Lax's office in the U.S. is headed by Edmond Goldman who was a longtime Paramount rep in the Far East.

Library Week Poster

In conjunction with National Library Week, which starts April 16 this year, the advertising-publicity directors committee of the Motion Picture Assn. of America has arranged for the preparation and distribution of a two-color poster featuring 18 books which are now being made into films or have recently been released.

The posters are going to approximately 6,000 libraries around the country. Among the films thus cited are "The Guns of Navarone," "Breakfast at Tiffany's," "Gone With the Wind," "The Longest Day," "Hawaii" and "Advise and Consent."

Illegal Rental Rap Dropped Against Conn. Distrib

Hartford, March 28.

Government is dropping all charges of illegal film rentals against a local film distributor. Charges filed last year against Clarence B. Kantrowitz, operator of Arrow films, resulted in an off-beat trial and a hung jury, with a resultant mistrial.

Trial featured a full length showing of a western in open court. According to U. S. Atty. Harry W. Hultgren Jr., the Justice Dept. recommended a dropping of the charges because of additional cost of prosecution and fact that the offense was a misdemeanor.

Kantrowitz was originally charged with copyright infringement on five features through illegal rentals. The trial climaxed an FBI investigation that started in August of 1959 when a Chicago tavern owner was arrested for showing 16 m. prints of Hollywood productions that had only been released for theatre exhibitions.

The tavern keeper testified he rented some of the movies from Arrow Films. Kantrowitz testified that he bought and paid for the films through normal business channels. He insisted—as part of his defense—that there is a widespread open traffic in 16 m. prints of Hollywood productions by film dealers across the country.

LONGO TO COPLEY ON 'BERNADETTE' RELEASE

Boston, March 28.

Joseph P. Longo, picture public relations man, has joined Copley Advertising Agency Inc., and drawn for his first assignment the launching of the American preem in Boston of "Bernadette of Lourdes," at the Fenway Monday (3).

Cy Harvey, Janus Films, and operator of the Brattle Theatre, Cambridge, has leased the Fenway for "Bernadette," which is being distributed in New England by Edward Ruff Film Associates.

CLAIMS AA RENEGED ON 'MARCO POLO' DEALS

Hollywood, March 28.

Domino Pictures and W. Lee Wilder filed a Superior Court suit against Allied Artists, AA president Steve Broidy and v.p.-treasurer George Burrows asking $1,650,000 in damages on a charge of breach of contract.

Complaint asserts that Domino and AA entered into an oral agreement in October, 1958, whereby Wilder would produce for the Domino company "Marco Polo" as a theatrical feature plus a series of 39 telefilms. Deal, it's alleged, later was amended to include a second feature, "Bluebeard's 10 Honeymoons," with AA to finance and distribute.

Claim now is that AA refuses to proceed with either the vidpix or the features.

'Bigger Terms for Bigger Product' Is American International's Intention

Hollywood, March 28.

American International Pictures will release 12 big ones this year, according to prexy James H. Nicholson. Four will be company-produced, four will be co-produced and four will be acquired. Majority are being filmed abroad.

Company, which currently is celebrating its seventh anniversary year, is allocating approximately $1,500,000 for exploitation of its program in 1961, this year to embrace between 18 and 20, two over last year. Nicholson states AIP will ask comparable terms with other companies' product of similar calibre.

In noting rapid strides being made by firm, Nicholson reported gross revenue for 1959-60 increased 102% over previous year, and this year is expected to boost its take by 54%.

Foreign biz increased 300% last year for 40% of total revenues, exec stated. Figure is expected to jump to 50% for current year, he said.

Lineup of blockbusters includes "Black Sunday," "Konga," "Jekyll's Inferno," Master of the World," "Beware of Children," "Repitilicus," "Operation Camel," "The Hand," "Lost Battalion," "Pit and the Pendulum," "Ali Baba and the Seven Miracles" and "The Professionals."

Coin Comes Winging In For 'West Side Story'

Although the world premiere of "West Side Story" at the Rivoli, New York, is more than seven months away, advance sales already total $30,675, and that accumulated within seven days after the first ad appeared, William J. Heineman, United Artists veep, disclosed in New York yesterday (Tues.).

Figure includes both group sales and individual mail order. Pic opens Oct. 18.

Kingsley Brit. Lion Chairman

London, March 28.

David Kingsley, managing director of British Lion, has been elected chairman of the company.

HOLD YOUR BEST SUMMER PLAYING TIME
FOR ANOTHER SURE-FIRE BLOCKBUSTER
FROM **UNIVERSAL!**

ROCK HUDSON · KIRK DOUGLAS

"THE LAST SUNSET"

GUARANTEED PRE-SOLD BY UNIVERSAL

co-starring **DOROTHY MALONE · JOSEPH COTTEN · CAROL LYNLEY**

NEVILLE BRAND

SCREENPLAY BY DALTON TRUMBO · DIRECTED BY ROBERT ALDRICH · PRODUCED BY EUGENE FRENKE and EDWARD LEWIS

Music by ERNEST GOLD · A Brynaprod, S.A. Production · A Universal-International Release

20 Puerto Rican Technicians Form a 'Film Cooperative' Project

By AL DINHOFER

San Juan, P.R., March 28.

An unusual cooperative composed of local film-makers and technicians was formed here this week. It is to be called Old San Juan Productions.

Cooperative head is Amilcar Tirado Santiago, 35, who has directed several documentaries on Puerto Rico for the Commonwealth government. He believes this is the first film-making cooperative in the world. He said the 20-man unit will produce full-length features.

"Our fundamental purpose is to form a national (sic) Puerto Rican cinema. We will attempt to use the medium to present Puerto Rico with dignity and respect."

The cooperative is composed exclusively of "professionals." It was formed under the auspices of the government's Cooperative Development Adm., which will supervise fiscal operations.

"However," Tirado stressed, "the cooperative will have complete creative freedom" in producing films.

Actors and writers will be contracted by the cooperative for specific films. Under consideration now are several works by Puerto Rican writers including Rene Marques, Enrique Laguerre, Abelardo Diaz Alfaro, Cesar Andreu Iglesias and Ricardo Alegria.

The first major production will be based on the Manuel Zeno Gandia novel, "La Charca," considered the best Puerto Rican novel ever written. The work deals with Puerto Rican life under Spanish rule.

Tirado emphasized that the cooperative will be non-political, which is a requirement of the Commonwealth Cooperative Law under which the group was incorporated.

Tirado said that his group has already made a half-hour color film for the Puerto Rico Institute of Culture on Spanish architecture in old San Juan. His group, he added, will soon begin another film on the University of Puerto Rico Museum.

The cooperative is composed of 20 film technicians. All but two members work in the Community Education Division of the Department of Education. Tirado has directed, for this division, several documentaries awarded prizes in Europe, among these "El Puente," "Santero," and "La Voz de la Montana."

Tirado directed the feature film "Ayer Amargo" which was shown locally and in New York, and is now on exhibition in Latin America.

Certain Films Get Push From Uncle Sam O'Seas; New Beneficiary: 'Alamo'

Washington, March 28.

The U.S. Government recognition in store for "Alamo" openings planned abroad will be extended to any "big and outstanding" Yank film when the Government is asked to give such cooperation, it was disclosed here.

Turner Shelton, head of motion pictures for the U.S. Information Agency, said USIA has been requested on behalf of "Alamo" to ask American embassies overseas to assist in "dressing up" openings (that is, cooperating in getting VIPs out for such occasions) of the John Wayne film.

This has been done in the past for "Porgy and Bess," "10 Commandments" and several other motion pictures, Shelton said. It will also be done, he added, whenever USIA is requested to do so by distributing companies for preems of "big openings" in foreign capitals of Yank films of "outstanding artistic, cultural and production merit" when it is "mutually believed the motion pictures would be beneficial to the U.S. interest."

No branch of the Government "recommends" or passes judgment publicly on any commercial film. The special treatment planned for "Alamo" consists only of a USIA request that U.S. ambassadors in countries where large openings are skedded "extend appropriate consideration" to such events.

BLANCKE, STRALEM TO SCREEN GEMS BOARD

Couple of Wall Streeters, who are members of the board of Columbia, have been added to the board of Col's 89%-owned Screen Gems Inc. Latter, which is engaged in the production and distribution of films for television, last month placed 11% of its common stock in the open market via rights to Col stockholders.

Newcomers to the SG directorate are Leo M. Blancke and Donald S. Stralem who also are partners respectively in Hemphill, Noyes & Co. and Hallgarten & Co.

It is further disclosed that Gems now has tv distribution rights to about 1,400 features, of which it owns 112, plus approximately 1,000 shorts, serials and cartoons which were released for theatrical exhibition originally.

Lopert Vs. Atlanta Over 'Sunday' Nix

Atlanta, March 28.

This burg's long awaited legal battle over censorship seems headed for a showdown following filing of a suit here Friday (24) by Lopert Pictures Corp., United Artists subsid. Suit names (a) City of Atlanta; (b) a group of individuals, including Mayor William S. Hartsfield, in their capacity as Board of Censors for censorship of motion pictures to be shown in Atlanta; and (c) Mrs. Christine Smith Gilliam, city censor.

Suit followed barring by Mrs. Gilliam of Greek-made "Never on Sunday," starring Melina Mercouri, with star and pic currently nominated for awards in upcoming Oscar sweepstakes.

Censor had barred film for use of the word "whore" and also objected to a bedroom scene between star and sailor.

Lopert, through its legal representatives, Atlanta law firm of Heyman, Abram & Young, points that Mrs. Gilliam has refused to license the showing of "Never on Sunday" and "by the reason of the unconstitutional and illegal acts of defendants, plaintiff is being deprived of its right to do so . . ."

It is pointed out in the petition Mrs. Gilliam refused to give the picture a permit unless certain cuts were made in it. This decision was appealed and the Board of Censors upheld Mrs. Gilliam's decision.

"Never on Sunday" has had widespread circulation without cuts throughout the United States, according to the petition, and the film "may not properly be characterized as obscene or licentious."

Attacking the ordinance setting up Atlanta's Censor Board, the petition says it violates Georgia's Constitution which provides that "no law shall ever be passed to curtail, or restrain the liberty of speech, or of press; any person may speak, write and publish his sentiments, on all subjects, being responsible for the abuse of that liberty." Legal eagles claim this act empowers the mayor and general council of Atlanta to "impose a previous restraint upon the exhibition of motion pictures in the City of Atlanta in direct contravention of said Constitutional provision."

It also violates the First and 14th Amendments to the Constitution of the United States in that it permits the imposition of previous restraint upon the exhibition of motion pictures in the city of Atlanta, the petition contends.

It also is contended that the ordinance attempts to create the position of "Motion Picture Censor, notwithstanding no power to create such position was granted to the mayor and general council in the charter amendment."

"Never on Sunday" is the story of a funloving prostitute, who, according to a review included in the petition, "loves her work."

Hearing on the request for a temporary restraining order has been set for April 10.

SID JUSTIN EXITS PAR AFTER 35-YEAR RUN

Hollywood, March 28.

Sidney Justin has resigned as exec assistant to v.p. Jack Karp at Paramount, ending a 35-year association with company both here and in N.Y. Bowout resulted from Justin's failure to get together with Par on a contract for himself.

Prior to being transferred to Coast in 1930, Justin spent five years in Gotham's legal department. He headed legal dept at studios before becoming Karp's aide.

Importers Study Self-Tagged Pix For 'Adults Only'

New York's importing fraternity, which heretofore has gone on the record as opposing all forms of statutory film classification but shied away from comment on self-classification, is again studying a proposal for the rating of those films deemed suitable for adults only.

It was learned in New York last week that the Independent Film Importers & Distributors of America is polling its members anent a proposal whereby an IFIDA committee would make the "adults only" decision on appropriate pictures. The proposal carefully excludes use of the word "classification" because "there has been too much confusion about this word already" and "its use now implies a statutory form."

Statement being circulated to IFIDA members notes that "we have no apologies to make for our foreign product," and adds: "We recognize, however, that a number of our pictures are intended for adults rather than children."

The system would be called an "advisory service" and, at this stage anyway, sounds somewhat like a modified form of the Motion Picture Assn. of America's Green Sheet service. Idea would be to "inform all interested parties as to our recommendations with respect to our motion pictures for children." Statement also says that IFIDA would welcome the cooperation of all "interested" groups, including industry groups, "in the establishment and procedural implementation of this service."

Implementation, of course, may be the hooker. Theatre Owners of America has proposed a system whereby it would inform exhibs about content of upcoming films, but just how, has not been decided upon as yet. Actually it would seem that the Green Sheet now does to a large extent just what the TOA proposal says it's going to do in the future.

Melson Pic Board Deadlocked, Ask Court Dissolve Corporation

Los Angeles, March 28.

Edward L. Alperson, Sr. and Jr., have filed separate suits in Superior Court against Melson Pictures Corp., each involving the feature, "The Diamond Queen," released through Warner Bros. in 1953.

Action brought by Alperson Sr. alleges breach of contract and asks payment of $3,750 plus 12½% of pic's profits, which complaint says exceeds $30,000. Alperson claims these rights were assigned to him by Motion Picture Management Corp., which, according to producer, had a contract closed May 20, 1953 with plaintiff whereby MPMC would put up a certain amount as collateral to obtain bank financing for film. At that time, Alperson states, Melson agreed to pay assignor 12½% of profit.

Second suit by Alperson Jr., asks court to dissolve Melson Pictures. Complaint declares Alperson for past six months has held 50% of outstanding shares of corporation, with balance owned by Frank Melford, prexy of Melson. Alperson charges that directors of company, of which he and his father are two, couldn't agree on management of affairs and couldn't do business any longer, internal dissension exists and two or more factions are deadlocked.

Complaint states that corporation's principal asset is the pic, "Queen," and asks court to appoint a receiver to sell defendant's interest in film and other assets and distribute proceeds.

SCHWARTZ PACT TO RUN FOR 5 YEARS

Hollywood, March 28.

Sol A. Schwartz's deal as v.p. with Columbia Pictures is for five years, it was disclosed before he hopped to N.Y. for several weeks in homeoffice.

Under terms of pact, he'll spend first year getting acquainted with production here and abroad, as a step to succeeding Samuel J. Briskin as head of Coast activities.

There's a possibility he may fly to London for confabs with Mike Frankovich, in charge of firm's European production, before returning to studio.

Oscar's 'Great But Drab' Spot

Hollywood, March 28.

Plans for "warming" the austere bareness of the Santa Monica Civic Aud., scene of this year's upcoming Academy awards ceremonies April 17, were disclosed yesterday by Preston Ames, are director for show. Assisting Ames will be Emile Kuri, both functioning in same roles they played at last year's presentation.

Ames, who said he wanted to go on record in declaring structure is a "terrific place" for the event, with many facilities never available for past Oscar affairs, reported that plans additionally called for converting interior to as theatrical an atmosphere as possible by use of drapery. Two-thirds of aud will be draped with champagne-colored material, he stated, which will be eye-appealing. Simultaneously, such drapery will enhance the accoustics for the video and radio pickup.

Some 300 feet of red carpet also will extend from street curb past the bleachers, through the lobby and down aisles of the auditorium itself. Idea back of the decorations, Ames declared, was to get a "dressed-up feel" for a dressed-up audience, and put spectators in the proper mood for ceremonies.

Flags of the 12 nations repped in the nominations also will flutter on either side of the bleachers and a 25-foot Oscar likeness will greet arrivals outside the colonnaded portico.

R. L. Grosh & Sons, as in past years, will work with Ames and Kuri on decorations, according to Ames.

Seattle Expo Will See 360-Degree Optical Demo From Cinerama

Another quarter is heard from on circular cinema projection with Cinerama's claim to the first undistorted 360-degree system. Process premieres publicly at the Seattle World Fair in April of next year, tying in the auspices of Boeing Aircraft and the U.S. Government.

According to Nicolas Reisini, Cinerama topper, the process employs a single lens for 360-degree audience perception horizontally and 180 degrees vertically. Immediate practical usage, however, will be for present Cinerama installations around the country, where it will eliminate the three-lens projections Cinerama has used from the start. Modified version of the new lens, it's said, permits photographing of 160-degree angle with a single lens.

Commercial 360-degree exhibition, however, is figured impractical by Cinerama—at least at this time.

Achievement of the single lens was a reported five-year undertaking, often with assistance from outside specialist firms. Cost of development was not learned.

Process will be housed for the Seattle expo in a "Spacearium" which Boeing will put up in the American pavilion. The aircraft maker, additionally, is bankrolling the short film to be made in the new process.

Dream of in-the-round exhibition goes back many years, much of the spadework having been done by German inventors. One such process, in fact, was being promoted in Chicago more than a year ago. Interest was reported from several major film companies, but nothing came of the project.

A similar process was shown two years ago by Walt Disney at the Brussels Fair.

Allied Warns of New Contract Clauses

Beware Lest They Pledge Popcorn Money To Universal—Or to Pay Columbia's Lawyers

Detroit, March 28.

Important changes on contract forms by Universal and Columbia are being brought to the attention of exhibs by Allied States Assn. of Motion Picture Exhibitors.

Allied's report to members points out that the new Universal contract states that the exhib agrees that "gross receipts" for the purpose of computing film rental on percentage pictures "shall include all moneys collected from patrons for services, conveniences, or commodities."

Allied said the "exact wording in the license agreement is as follows: 'It is agreed that gross receipts, for the purpose of computing Universal's rental on a percentage picture license here under, shall consist of all moneys directly or indirectly received from patrons, regardless of when or were paid, for the privilege of entry to the theatre premises on each exhibition date of such picture (exclusive only of admission taxes collected from patrons as required by law); and unless otherwise expressly authorized either in the schedule hereof or in writing by Universal for such percentage picture, shall include all moneys collected from patrons for heaters, air-conditioners, playground and parking facilities, and any other services, conveniences, or commodities, inside or outside the theatre premises, and no credits, rebates or allowances may be deducted thereof from the gross receipts."

Allied warns its members: "Every exhib should make certain that he is not agreeing to pay Universal a percentage of the concession receipts when he signs this contract. Perhaps one way to accomplish this is to type or stamp on the schedule of the contract before it is signed a specific agreement that the percentage rental arrangements apply only to boxoffice receipts."

In connection with Columbia, the Allied report states that a new contract imposes an additional obligation upon exhibs to the extent that "should Columbia start legal action against the exhib because of a breach of the agreement, the exhib must pay all expenses involved including attorney fees."

YEAR IN LOCKUP FOR NEW MEXICO OZONER

Albuquerque, March 28.

Uric A. Kane, Les Cruces, N.M., ozoner operator who recently pleaded guilty to charges of attempting to evade $33,335.72 in Federal income taxes, was sentenced to one year in prison and given a $5,000 fine.

Kane was ordered to begin serving the prison sentence on March 22 at the federal reformatory in LaTuna, Texas.

Sentence was handed down in Federal Court here by U.S. Judge Wa'do Rogers. It involved his 1954 income tax.

Picture Grosses

'101 D's' Sockeroo 30G, Denver; 'Alamo' 14G, 2d

Denver, March 28.

Big news here currently is "101 Dalmatians," which is soaring to a smash total opening week at the Denver. Only other newie is "Hand in Hand," mild at small-seater Esquire. However, many extended-runs are shaping up well. "The Alamo" still is big in fourth round at Paramount while "Cry for Happy" looks trim in third Centre stanza. "Spartacus" looms good in 10th week at the Aladdin. "World of Suzie Wong" shapes okay in seventh at Orpheum.

Estimates for This Week

Aladdin (Fox) (900; $1.25-$2.50) —"Spartacus" (U) (10th wk). Good $6,000. Last week, $7,200.

Centre (Fox) (1,270; $1-$1.45)—"Cry for Happy" (Col) (3d wk). Neat $8,000. Last week, $8,800.

Denham (Indie) (800; $1.25-$2.50)—"Ben Hur" (M-G) (50th wk). Warm $6,500. Last week, $8,000.

Denver (Fox) (2,432; $1-$1.25)—"101 Dalmatians" (BV). Smash $30,000 or over. Last week, "Savage Innocents" (Par) and "Sad Sack" (Par), $9,000.

Esquire (Fox) (600; $1)—"Hand in Hand" (Col). Mild $2,000. Last week, "World of Apu" (Indie), $1,600.

Orpheum (RKO) (2,690; $1-$1.25) —"Suzie Wong" (Par) (7th wk). Okay $6,500. Last week, $8,000.

Paramount (Indie) (2,100; 90-$1.25)—"Alamo" (UA) (4th wk) and fight pix (2d wk). Big $14,000 or near. Last week, $21,500.

Towne (Indie) (600; $1-$1.45)—"Village of Damned" (M-G) (2d wk). Hot $3,500. Last week, $5,000.

PHILADELPHIA

(Continued from page 8)

$2.75)—"Spartacus" (U) (20th wk). Solid $7,000. Last week, ditto.

Midtown (Goldman) (1,000; 99-$1.80)—"Great Impostor" (U) (3d wk). Lively $12,000 or near. Last week, $13,000.

Randolph (Goldman) (2,500; 99-$1.80)—"Cry for Happy" (Col) (3d wk). Sorry $6,000. Last week, $8,500.

Stanley (SW) (2,500; 99-$1.80)—"Pepe" (Col) (6th wk). Fine $10,500. Last week, $12,000.

Stanton (SW) (1,483; 99-$1.80)—"101 Dalmatians" (BV). Mighty $23,000. Last week, "Alamo" (UA) (5th wk), $10,000.

Trans-Lux (T-L) (500; 99-$1.80)—"Never on Sunday" (Lope) (18th wk). Oke $5,500. Last week, $6,000.

Viking (Sley) (1,039; 99-$1.80)—"Cimarron" (M-G). Okay $10,000 or over. Last week, "Where Boys Are" (M-G) (7th wk), $6,200.

World (R&B-Pathe) (440; 99-$1.80)—"Ballad of Soldier" (Kings) (6th wk). Nice $2,700. Last week, $3,600.

SAN FRANCISCO

(Continued from page 8)

(Janus) (reissue) (4th wk). Oke $1,900. Last week, $2,200.

Presidio (Hardy) (774; $1.25-$1.50)—"Hand In Hand" (Col) (2d wk). Fair $2,700. Last week, $3,000.

Coronet (United California) (1,250; $1.50-$3.50) — "Ben-Hur" (M-G) (66th wk). Smart $12,000. Last week, $10,000.

Alexandria (United California) (1,610; $1.49-$3.50)—"Exodus" (UA) (7th wk). Excellent $16,000. Last week, $15,000.

LOUISVILLE

(Continued from page 9)

wk). Getting the breaks in weather and other factors, and will top opening week with sock $12,000. Opening hurt by heavy rains, took oke $10,000.

Kentucky (Switow) (900; 75-$1) —"Suzie Wong" (Par) (8th wk), nice $4,000, 7th week about same.

Mary Anderson (People's) (900; $1-$1.50)—"Alamo" (UA) (3d wk). Great $8,000 or near. Second was $12,000.

Ohio (Settos) (900; 75-$1)—"Gorgo" (M-G) (2d wk), still pulling plenty of kids, oke $5,000 or near, after openers strong $7,500.

United Artists (UA) (3,000; 75-$1.25)—"Wackiest Ship" (Col) (2d wk). Good $7,000. First week fine $13,000, helped by fight films.

BROADWAY

(Continued from page 9)

"Raisin in Sun" (Col). Opens today (Wed.). In ahead, "Cry for Happy" (Col) (4th wk-5 days). Okay $9,000 or near after $17,000 for third full week.

Paramount (AB-PT) (3,665; $1-$2)—"Sanctuary" (20th) (5th wk-10 days). This week finishing tomorrow (Thurs) looks like slow $18,000 after $16,500 for fourth regular week. "All Hands on Deck" (20th) opens Friday (31).

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75)—"Absent-Minded Professor" (BV) with annual Easter stageshow (2d wk). This week winding today (Wed.) is pushing up to smash $170,000 after $160,000 for opener. Stays through Easter holiday week and longer.

Rivoli (UAT) (1,545; $1.50-$3.50) —"King and I" (20th). This streamlined, new process version of pic, playing on hard-ticket, is heading for fair $15,000 in first round (12 shows) ending tomorrow (Thurs.). Opened with a benefit preem on night of March 23. In ahead "Alamo" (UA) (21st wk-8 days), mild $13,000, but winding a satisfactory run except for last five or six weeks, all on hard-ticket.

State (Loew) (1,900; $1.50-$3.50) —"Ben-Hur" (M-G) (70th wk). This session ending today (Wed.) looks like fine $21,500 for 11 performances after $25,600 for 13 shows in 69th week. Continues. Natch! "Gone With Wind" (M-G) reissue) opens April 26 on continuous run.

Victoria (City Inv.) (1,003; 50-$2)—"All in Night's Work" (Par) (2d wk). First round ended yesterday (Tues.) was socko $30,000 or close.

Warner (SW) (1,523; $1.50-$3.50) —"Exodus" (UA) (15th wk). This stanza winding up today (Wed.) is heading for mighty $45,000 after $46,500 on 14th week. Stays indefinitely, of course, with applications for ducats now being received for year-end holiday week.

First-Run Arties

Baronet (Reade) (430; $1.25-$2) —"Modigliani" (Cont) (5th-final wk). Fourth week ended Monday (27) was oke $5,400. Last week, $5,900. "Saturday Night and Sunday Morning" (Cont) opens April 3.

Fine Arts (Davis) (468; 90-$1.80) — "Breathless" (Films Around World) (8th wk). Seventh round completed Monday (27) was sockeroo $13,300 after $12,600 for sixth week.

Beekman (R&B) (590; $1.20-$1.75)—"Facts of Life" (UA) (7th wk). This round winding tomorrow (Thurs.) looks to hold with big $7,500 after same in sixth. "L'Avventura" (Janus) opens April 4.

Fifth Ave. Cinema (R&B) (250; $1.25-$1.80)—"Virgin Spring" (Janus) (m.o.) (7th wk). This week ending tomorrow (Thurs.) looks like trim $5,000 after $4,500 for sixth round.

Normandie (T-L) (592; $1.25-$1.80)—"All in Night's Work" (Par) (2d wk). Initial stanza finished last night (Tues.) was fine $10,000 or close.

Little Carnegie (L. Carnegie) (520; $1.25-$2)—"Tunes of Glory" (Lope) (15th wk). The 14th session ended Monday (27) was smash $11,000 after $12,000 for 13th week. Pic is giving this house its biggest engagement ever.

Guild (Guild) (450; $1-$1.75)—"Two-Way Stretch" (BL) (10th wk). Ninth frame ended Sunday (26) was lively $9,500 after $10,500 for eighth week.

Murray Hill (R&B) (565; 95-$1.80)—"Ballad of Soldier" (Kings) (14th wk). The 13th round completed Monday (27) was great $8,500 after $8,000 for 12th week.

Paris (Pathe Cinema) (568; 90-$1.80)—"Love and Frenchwoman" (Kings) (5th wk). Fourth stanza finished Sunday (26) was solid $12,500 after $13,000 for third week.

Plaza (Lopert) (525; $1.50-$2)—"Never On Sunday" (Lope) (24th wk). The 23d session ended Monday (27) was great $15,500 after $15,000 for 22d week.

68th St. Playhouse (Leo Brecher) (370; 90-$1.65)—"Days of Thrills and Laughter" (20th) (2d wk). First week finished yesterday (Tues.) was big $9,200 or close.

Sutton (R&B) (561; 95-$1.80) — "League of Gentlemen" (Kings) (10th wk). Ninth frame completed Monday (27) was big $9,000 after same for eighth week.

Trans-Lux 52d St. (T-L) (540; $1-$1.50) — "Raisin in Sun" (Col). Opens today (Wed.), day-dating with Forum. Last week, "Cry For Happy" (Col) (4th wk-5 days). Fair $2,800 after $4,500 for third full week.

Trans-Lux 85th St. (T-L) (550; $1.25-$2) — "Great Impostor" (U). Opens today (Wed.), day-dating with Palace. In ahead, "Sanctuary" (20th) (5th wk-8 days), fair $3,500 after $3,300 in fourth.

World (Perfecto) (390; 90-$1.50) —"Male and Female" (Mishkin) (6th wk). This round ending tomorrow (Thurs.) is heading for rousing $10,500 after $10,800 for fifth week.

KANSAS CITY

(Continued from page 9)

(20th) and "Freckles" (20th), mild $9,000.

Kimo (Dickinson) (504; 90-$1.25) —"Upstairs and Downstairs" (20th). Oke $2,000; stays on. Last week, "Please Turn Over" (Col) (13th wk), nifty $1,500.

Paramount (UP-Blank) (1,900; 75-$1)—"All in Night's Work" (Par). Nice $10,000 or better; holding. Last week, "Gorgo" (M-G), $5,000.

Plaza (FMW-NT) (1,630; $1.50 — "Alamo" (UA) (3d wk). Scarcely off from giant opening pace, great $19,000; stays on. Last week, $22,000.

Rockhill (Little Art Theatres) (750; 90-$1.25) — "Millionairess" (20th). Good $2,000; holds. Last week, "Make Mine Mink" (Cont) (2d wk), $1,000.

Roxy (Durwood) (850; $1-$1.50 — "Suzie Wong" (Par) 8th wk). Sturdy $7,000, unusual holding power. Last week, $7,500.

Uptown (FMW-NT) (2,043; $1-$1.25)—"101 Dalmatians" (BV) (5th wk). Fancy $8,500. Last week, $8,000.

CHICAGO

(Continued from page 9)

(BV). Boff $45,000 or near. Last week, "101 Dalmatians" (BV) (6th wk), $15,000.

Surf (H&E Balaban) (685; $1.85) —"Never On Sunday" (Lope) (8th wk). Sprightly $6,000. Last week, $5,700.

Todd (Todd) (1,089; $1.75-$3.50) —"Ben-Hur" (M-G) (66th wk). Big $17,500. Last week, $17,000.

United Artists (B&K) (1,700; 90-$1.80)—"All In Night's Work" (Par) (2d wk). Happy $21,000. Last week, $26,000.

Woods (Essaness) (1,200; 90-$1.80) — "Operation Eichmann" (AA). Sock $22,000 or close. Last week, "Sanctuary" (20th) (2d wk), $12,000.

World (Teitel) (686; 90-$1.25)—"Rue de Paris" (Lope). Good $5,300. Last week, "Tosca" (Film Rep.), $4,100.

TORONTO

(Continued from page 8)

$13,000. Last week, "Two-Way Stretch" (20th) (12th wk), $4,500.

Imperial (FP) (3,343; $1-$1.25)—"All in Night's Work" (Par). Lusty $16,000. Last week, "Cry For Happy" (Col) (2d wk), $7,500.

Loew's (Loew) (2,748; $1-$1.50)—"Go Naked in World" (M-G) (2d wk). Okay $9,500. Last week, $11,000.

Tivoli (FP) (935; $1.50-$2.50)—"Exodus" (UA). Capacity $12,000. Last week, "Alamo" (UA) (19th wk), $5,000 in last 4 days.

Towne (Taylor) (693; 90-$1.25)—"Never On Sunday" (Lope) (9th wk). Fine $6,000. Last week, $6,200.

University (FP) (1,360; $1.50-$2.75) — "Ben-Hur" (M-G) (67th wk). Okay $5,500. Last week, $6,000.

Uptown (Loew) (1,304; $1.50-$2.75)—"Spartacus" (U) (14th wk). Steady $8,500. Last week, $8,800.

National Boxoffice Survey

Biz Okay Holy Week; 'Exodus' First, '101 D's' 2d, 'Work' 3d, 'Alamo' 4th, 'Pepe' 5th

This is Holy Week, one of slower weeks of the year at the film b.o., but many key cities covered by VARIETY this session report unusually fine biz. Stalwart product is the chief explanation for strong biz tone given by exhibs generally.

Again "Exodus" (UA) is finishing on top although closely pursued by "101 Dalmatians" (BV). It's the fifth consecutive round that "Exodus" has been champ. The Disney pic, a strong second, actually is making some better individual key city showings.

"All in a Night's Work" (Par), a newcomer, is easily copping third money, and likely will be heard from more in the future. "The Alamo" (UA) is landing in fourth spot. It will come close to $400,000 gross in Chicago playing in some 60 nabes this stanza.

"Pepe" (Col) again is winding in fifth position same as a week ago. "Spartacus" (U) is landing sixth place coin. "Great Impostor," also from Universal, is finishing seventh. It has been higher for several weeks.

"Ben-Hur" (M-G) is taking eighth while "Cry For Happy" (Col) will be ninth. "Cimarron" (M-G), with some fresh playdates, is capturing 10th place. "Operation Eichmann" (AA) will finish 11th while "Never On Sunday" (Lope) rounds out the Top 12.

"Suzie Wong" (Par), "Tunes of Glory" (Lope) and "Ballad of Soldier" (Kings) are the runner-up films.

Long line of new entries are showing up this week but not all are big. "Gone With Wind" (M-G), out on reissue for the steenth time, is the most amazing newcomer. It's mighty in L. A. and wow in Seattle with equally sensational showings in smaller keys where teeing off currently.

"Look in Any Window" (AA) shapes lean in Philly. "Konga" (AI), fair in Providence, looms fast in Boston. "Sanctuary" (20th), good in Cincy, is dull in N. Y. but busy in L. A. and good in Philly.

"Absent-Minded Professor" (BV) doing mighty biz at the N. Y. Music Hall where teamed with annual Easter stageshow, also is wow in L. A. and lusty in Chi. "White Warrior" (WB), also new, is fine in Detroit but fairish in Frisco. "All Hands on Deck" (20th), which opens at N. Y. Paramount this week is rated okay in Minneapolis and Washington.

"Make Mine Mink" (Cont), fine in Chi, looms good in Minneapolis. "It Happened in Broad Daylight," also from Continental, shapes good in Balto and Washington.

"Hoodlum Priest" (UA) is rated lofty in Pitt. "King and I" (20th), back in new dressed-up version, is not doing so well on hard-ticket in N. Y.

(Complete Boxoffice Reports on Pages 8-9)

LOS ANGELES

(Continued from page 8)

die) (1st general release), $3,200. El Rey, "Sons and Lovers" (20th), "Murder Inc." (20th) (reissues), $3,300.

Four Star (UATC) (868; 90-$1.50) — "Trapp Family" (20th). Happy $5,500. Last week, "Hand in Hand"

Hollywood Paramount (State) (1,468; $1-$2.40) — "Gone With Wind" (M-G) (reissue). Mighty $35,000. Last week, "Alamo" (UA) 3d wk), $18,000.

Chinese (FWC) (1,408; $2-$2.40) —"Absent-Minded Professor" (BV) (2d wk). Wow $25,000. Last week, $22,100.

Warren's, Hollywood, Baldwin, Wiltern (B&B-FWC-State-SW) (1,737; 756; 1,800; 2,344; 90-$1.50) — "All in Night's Work" (Par) (2d wk, Warren's, Hollywood, Baldwin; 1st wk, Wiltern) and "Breath of Scandal" (Par) (2d wk, Warren's; 1st wk, Wiltern), "Rainmaker" (Par) (reissue) (Hollywood) (1st wk), "Go Naked in World" (M-G) (Baldwin) (1st wk). Good $20,000 or close. Last week, Warren's, Hollywood, Baldwin, $23,100. Wiltern with State, Hawaii, "Gorgo" (M-G), "Caltiki" (Indie), $14,100.

State, Hawaii (UATC-G&S) (2,404; 1,106; 90-$1.50) — "Gorgo" (M-G) and "Caltiki" (Indie) (2d wk). Dim $5,400.

Los Angeles, Vogue, Loyola, Beverly (FWC-State) (2,019; 810; 1,298; 1,150; 90-$2) — "Sanctuary" (20th) and "Sniper's Ridge" (20th) (2d wk, Los Angeles, Vogue, Loyola; 1st wk, Beverly). Busy $21,000. Last week, Los Angeles, Vogue, Loyola, $17,900. Beverly, "Grass Is Greener" (U) (6th wk-5 days), $4,000.

Crest (State) (750; 90-$1.50) — "Sundowners" (WB) and "Sunrise at Campobello" (WB) (3d wk). Thin $2,000. Last week, $2,600.

Music Hall (Ros) (720; $1.85-$2.25)—"Ballad of Soldier" (Kings) (8th wk). Trim $5,200. Last week, $5,300.

Warner Beverly (SW) (1,316; $1.50-$3.50) — "Pepe" (Col) (13th wk). Slow $8,000. Last week $10,000.

Fox Wilshire (FWC) (1,990; $1.80-$3.50)—"Exodus" (UA) (14th wk). Lusty $17,000. Last week, $15,500.

Fine Arts (FWC) (631; $2-$2.40) —"Never On Sunday" (Lope) (18th wk). Fine $8,500. Last week $7,900.

Warner Hollywood (Cinerama Inc.) (1,389; $1.20-$2.65)—"This Is Cinerama" (Cinerama) (reissue). Started 22d week Sunday (26) after big $13,500 last week.

Pantages (RKO) (1,513; $1.80-$3.50)—"Spartacus" (U) (23d wk). Stout $14,000 or near. Last week, $12,400.

Egyptian (UATC) (1,392; $1.25-$3.50) — "Ben-Hur" (M-G) (70th wk). Big $18,700. Last week, $17,300.

BALTIMORE

(Continued from page 9)

$1.50)—"Happened in Broad Daylight" (Cont) (3d wk). Good $2,000 after same in second.

Hippodrome (Rappaport) (2,300; 90-$1.50)—"Pepe" (Col) (3d wk). Okay $8,000 after $10,000 in second.

Little (Rappaport) (300; 90-$1.50) —"Studs Lonigan" (UA) (2d wk). Fair $1,800 after $2,500 opener.

Mayfair (Fruchtman) (750; $2-$2.50)—"Exodus" (UA) (15th wk). Slow $3,800 after $4,000 in previous week.

New (Fruchtman) (1,600; 90-$1.50)—"Alamo" (UA) (4th wk). Nice $7,000 after $7,000 in third week.

Playhouse (Schwaber) (460; 90-$1.50)—"Never On Sunday" (Lope) (19th wk). Fine $2,500 after $2,000 in 18th.

Stanton (Fruchtman) (2,800; 90-$1.50)—"101 Dalmatians" (BV). Healthy $8,000 in first 4 days. Last week, "Flaming Star" (20th), $8,000.

Town (Rappaport) (1,125; $1.50-$2.50)—"Spartacus" (U) (10th wk). Perks to oke $5,500 after $5,000 in ninth.

MINNEAPOLIS

(Continued from page 9)

"101 Dalmatians" (BV). Socko at $14,000. Last week, "Hoodlum Priest" (UA) (3d wk), $6,000.

Mann (Mann) (1,100; $1.75-$2.65) —"Spartacus" (U) (2d wk). Looks mighty $15,000 this round after opening with $18,000.

Orpheum (Mann) (2,800; $1.25-$1.50)—"Alamo" (UA) (2d wk). Drawing heavily from state cage tourney patrons for solid $13,000. Opener was $23,000.

St. Louis Park (Field) (1,000; $1.25)—"All Hands on Deck" (20th). Loud $5,000. Last week, "Tunes of Glory" (Lope) (5th wk), $4,000 for 6 days.

State (Par) (2,200; $1-$1.50)—"Pepe" (Col). Socko $18,000. Last week, "Cry For Happy" (Col) (2d wk), $8,000 at $1-$1.25 scale.

Suburban World (Mann) (800; $1.25) "Make Mine Mink" (Cont) (3d wk). Good $3,500. Last week, $4,200.

Uptown (Field) (1,000; $1-$1.50) —"Ben-Hur" (M-G) (2d run). Day-dating with three other nabe houses. Brisk $8,500. Last week, "Circle of Deception" (20th), $4,000 at $1.25 top.

World (Mann) (400; 85-$1.50)—"All in Night's Work" (Par). Lively $9,500. Last week, "Royal Ballet" (Lope), $4,000 in 5 days.

Lightstone Operating Corp. has been authorized to conduct a motion picture and entertainment business in Long Beach, Nassau County. Capital stock is 200 shares, no par value. Zimmerman & Popper of Long Beach were filing attorneys at Albany.

QQ TITLES
Serving the MP and TV Industries
Since 1915
• ALWAYS READY TO SERVE YOU •
247 West 46th Street, New York
Circle 7-2126

New York Theatre
RADIO CITY MUSIC HALL
Rockefeller Center • Ci 6-4600
WALT DISNEY'S
"THE ABSENT-MINDED PROFESSOR"
FRED MacMURRAY • NANCY OLSON
KEENAN WYNN • TOMMY KIRK
and THE MUSIC HALL'S GREAT EASTER STAGE SHOW

THE TV BATTLE FOR FACILITIES

Prudential's '20th Century' Flipflop

Prudential has done a complete flip-flop and renewed "The Twentieth Century" for a fifth season on CBS-TV. It's a $3,400,000 time & program deal, with the series moving to 6 p.m. Sunday, a half-hour earlier than in the past. Production team of Bud Benjamin & Ike Kleinerman will again produce.

Insurance outfit had axed the show after four years just a few weeks previous, claiming they wanted to try entertainment instead of public affairs, as a change of selling approach. Company screened a couple of CBS-TV shows, then went to ABC-TV to look at some of their comedy entries, and finally came back to CBS-TV. Getting "Twentieth Century" back wasn't completely easy—CBS had made a pitch to General Electric on the show and had evoked considerable interest in Schenectady, but finally decided to take Prudential's money-on-the-line.

The 6:30-7 period held until now by "Twentieth Century" will go to an entertainment series, in order to give "Lassie" at 7 a leadin more flavored to moppet tastes. Principal candidate for the slot at present is "Oh Those Bells," the Weire Bros. slapstick comedy stanza.

Auto Sponsors Turning to Sports; Chrysler, Ford in NBC, CBS Buys

Detroit tele coin, which looked pretty sparse when the network selling season started this year, has developed into quite a pile with the addition of a major sports-special splurge by Chrysler Corp. this week and purchase of one-fourth sponsorship of CBS-TV's pro football schedule by Ford.

Via Leo Burnett agency, Chrysler institutional bankroll will go to an NBC-TV sports spread, including two All Star baseball games, the World Series, East-West football and the Rose Bowl football classic. It's a switch in corporate spending for Chrysler from entertainment specials, and another indication of the change-up in automoitve tele buying strategies (i. e. a move away from the big name shows to regular series and, now, major sports). Last year's World Series was shared by longtime exclusive bankroller Gillette and General Motors.

Deal, set via J. Walter Thompson, is Ford's first buy on CBS-TV in a couple of years, other than its institutional purchases (for the entire corporate family) of the Leonard Bernstein New York Philharmonic concerts. The Ford coin will be sliced up into regional networks because of the pro grid pattern, but coverage will be national in scope.

Buy gives CBS a total of three auto sponsors on tap for next fall. Others are Chevrolet, with a fourth of "Route 66," and Plymouth, due back for a cut of Garry Moore, either half or a quarter.

Chrysler buy puts NBC in the forefront again in car money with Ford back in for its three series, "Wagon Train," and Alfred Hitchcock and Ernie Ford, and Chevy as sole sponsor of the "Bonanza" hour in its new Sunday time.

The Revlon Rub

When Revlon assumes alternate-week half-hour sponsorship of the Ed Sullivan show next fall, do those stock options in the cosmetic house go to Sullivan with the deal?

It's recalled that when CBS-TV chose Colgate as alternate-week sponsor of the Sullivan stanza over Revlon a couple of years back, the columnist blew his stack at the web because his projected Revlon deal called for him to receive stock options as part of an overall "company spokesman" concept similar to the one he enjoyed with Lincoln-Mercury.

Nobody's talking on the matter of the stock options, but even if Revlon's offering, fact remains that had Sullivan gotten those options a couple of years ago, he'd have made a small fortune in view of the company's meteoric rise on the N.Y. Stock Exchange since then.

Ewell Show Due For CBS-TV Axe

Procter & Gamble and Quaker Oats haven't served their formal cancellation yet, but indications are both will be dropping Four Star's Tom Ewell show on CBS-TV come the end of the season. Sponsors reportedly feel show should have done better in its Tuesday at 9 slot.

CBS-TV is pitching "Ichabod," the George Chandler starrer out of the Connelly & Mosher shop, as the Tuesday night replacement. P&G and Quaker will get first crack at the comedy series, of course, but if they nix it there's a strong chance the web will program it there anyway and look elsewhere for sponsor coin.

'STOP THE CAMERA' SET BY SALTER WITH NBC

Harry Salter has set a deal for "Stop the Camera," visual adaptation of his "Stop the Music," to NBC-TV for fall slotting. Time period on the web isn't set yet.

Jim Lucas emceed the pilot version of the new series.

Burr Vamping NBC Development Post, Talks Prod. Setup

Gene Burr has refused to renew his one-year contract as v.p. in charge of program development at NBC-TV. He wants to get out of administration and back into production.

Burr and NBC prexy Robert Kintner are now negotiating a possible deal for Burr, who produced the daytimer "Verdict Is Yours" at CBS-TV before moving to NBC-TV, to produce one of NBC's daytimer (perhaps "From These Roots"). Another part of the production deal with NBC would be several guaranteed nighttime specials. If Burr doesn't move from exec to producer at NBC-TV, it's reported that two offers are open to him from indie Hollywood sources.

Burr came to NBC last May from "Verdict." At that time he is understood to have refused a two-year option (beyond his one-year firm contract).

Met Now MetroMedia

Stockholders of Metropolitan Broadcasting Corp. voted last week to change the company's name to MetroMedia Inc. Action was taken because since the acquisition of the outdoor ad firm of Foster & Kleiser, broadcasting constitutes only 50% of the company's business.

The shareholders also voted to increase the number of authorized common shares to 3,600,000 to permit future expansion, okayed a stock option plan for key employees and reelected its 13-man board of directors.

ABC-TV'S BID TO ERASE BROWNOUT

By GEORGE ROSEN

When, a few weeks back, ABC-TV proudly proclaimed the fact that it had successfully maneuvered the switchover of the Taft stations from CBS-TV, it merely served to throw into sharp focus what in reality is shaping up as the hottest battle for facilities in broadcasting annals.

One has to go back to the "freeze days" of 1952, when CBS went on its celebrated raiding spree in an allout (but only partially successful) bid to wrest 14 stations from the NBC affiliate family, to find a parallel for what is happening today—and what threatens to mount in intramural tensions and anxieties during the next year. This time, it's ABC-TV, loaded with ratings and a pocketful of money, who is the aggressor as the three networks jockey for position. Both NBC and CBS are engaged in a desperate bid to protect their flanks

Today's battle of nerves is a far more protracted and serious one than that incepted by CBS in '53, for it's recalled that in one fell swoop "Operation General Sarnoff" stemmed the Columbia tide in the now-famous Princeton defensive play when the NBC board chairman personally stepped in and won an overwhelming pledge of allegiance from the affiliate family. When the battle was over, NBC, which was threatened by a wholesale defection, had only lost Norfolk and Buffalo. Instead of critical injuries, it had emerged with minor bruises and lacerations.

Today's battle for tv facilities has far wider ramifications. Considerably more is at stake. In contrast to '53, and with the ascendancy of ABC-TV, this is a three-network economy; the competitive picture has been accelerated to a dizzying degree. ABC has become "the network to watch." Within the framework of its limited facilities and hemmed in by key two-station market "brownouts" with only partial clearance affiliations, its razzle-dazzle performance under the Leonard Goldenson-Ollie Treyz helmship over the past few years has given it an enviable industry status. In the major 24 markets where all three webs are in direct competition, it's ABC that's out in front.

But for all its conquests, ABC has long since recognized its behind-the-eight-ball status unless it can achieve the kind of national coverage required to attain undisputed supremacy. It needs major penetration in such markets as Columbia, S.C., Providence, Louisville, Dayton, Rochester, N.Y., Jacksonville, Syracuse, Wheeling-

(Continued on page 40)

P&G Yens Gobel For ABC Slotting

George Gobel is being pushed by Procter & Gamble as its entry next season in the choice Thursday 9:30-10 p.m. time on ABC-TV, sandwiched between "My Three Sons" and "The Untouchables." Web, which has rejected previous P&G offerings for the time period, and the sponsor's reps is meeting with the sponsor's reps on the Gobel telefilm stanza this week. Decision should be reached by the weekend at the latest.

If Gobel gets the ABC slotting, it'll probably mean that stand-up comedians will be filling two of the choicest slots available on network tv next season. NBC-TV is likely to get Joey Bishop's telefilm stanza for Wednesday at 8:30. Like P&G at ABC on Thursday nights, Lever Bros. and co-sponsor American Tobacco have moved very slowly in filling the time behind "Wagon Train," but Bishop definitely has the inside track now.

CBS Opens the Door to Outside 'Pubaffairs' Shows in Non-News, Non-Controversial 'Grey Areas'

A basic change in concept over the acceptance of outside packages in the public affairs field is taking place at CBS. The network heretofore has been rigid in its refusal to accept any outside-produced show or series that its own news & pubaffairs staffs might normally handle, but hereafter the field will be opened to outside producers with non-hard news packages which don't involve problems in editorial control.

Policy change came about via a ruling from CBS News prexy Dick Salant on the acceptability of a new David Wolper special, "The Golden Age of Hollywood," a pictorial history of the film capital. Network had queried Salant on the acceptability of the show, and Salant replied that as far as he was concerned, it was okay. It was Wolper who a couple of years back stirred up a ruckus when his "Race for Space" special, complete with a sponsor in Shulton Inc., was turned down by the networks, including CBS, on the basis that this was a subject which the networks alone could handle on their facilities.

Salant, in confirming the OK for the "Hollywood," declared that in his view there has been no policy change. He's always felt there are grey areas in pubaffairs, and he indicated he'd make his judgments now and in the future in terms of the original purpose of the rule, which was to maintain editorial control and balance in controversial and provocative situations. He pointed out that while he sees "Hollywood" as acceptable, today he'd still turn down "Race for Space" because of the subject matter involved and the fact that Wolper allowed Artkino, from which he secured his Russian footage, an editorial say-so in the script. But the basic judgment point is subject matter. "It's the difference between Hedda Hopper and Walter Lippman," he said.

As Salant sees it, there are three areas with which CBS News has been concerned. One is hard news, and that, in his view, must remain inviolable. Another is such special events as beauty pageants, and henceforth CBS News will have

(Continued on page 49)

TV 'Want Ads'

Signs of the times dept:

WNEW-TV, N.Y. outlet of MetroMedia, is running on-the-air "situations wanted" spots to "humanize" the nature of the economic recession. Station is taping one-minute spots with jobless persons who tell their story and job qualifications, with a phone number flashed on the screen for prospective employers to call.

A different individual is taped three times a week, and each spot is run four times a day, inclusive of a spot on the late news.

'Checkmate' May Get CBS-TV Axe; Mull 'Defenders'

Despite some fat ratings that now find it ranking 26th in the current Nielsens, "Checkmate" may be dropped from the CBS-TV schedule next fall. A cancellation would mark the first time a show so highly rated is dropped by a network and its sponsors.

Both CBS and the "Checkmate" sponsors are unhappy with the show. Feeling is that despite the good ratings, the series should be doing far better, sandwiched as it is between "Perry Mason" and "Have Gun, Will Travel" on Saturday nights. They point to the Top 10 status of its predecessor, "Wanted—Dead or Alive," which drew far higher ratings but folded when it moved to Wednesday nights to make way for "Checkmate." They also point to the fact that "Checkmate" started out with a bang but has been slipping in ranking ever since.

Big candidate for the 8:30-9:30 Saturday night slot is "The Defenders," the Herb Brodkin-Reginald Rose series which has had rave advance notices but has been unable to find sponsor coin in its tentative Thursday 9-10 slotting. CBS is arranging to show the series to the "Checkmate" clients—Brown & Williamson, Kimberly-Clark and Lever Bros.—in hopes of wrapping up a quickie sale.

If the sponsors don't go for "Defenders," then it will remain put on Thursdays and CBS will offer in its stead "The Investigators," new one-hour pilot out of the Revue shop. If on the other hand the sponsor trio do buy "Defenders," then "Investigators" looks hot to take over the 9-10 Thursday time.

Situation cued a hurry-up trip to the Coast last week by CBS-TV prexy Jim Aubrey and program v.p. Oscar Katz to get a fast gander at the rough cuts of "Investigator," in order to decide whether it or "Defenders" would be more suitable for the Saturday slot. But pending their decision, they tentatively moved "Defenders" over to the Saturday period.

Hiken's Paddy-Wagon

Nat Hiken's telefilmed comedy entry for next season has assumed a new title, "Car 54, Where Are You?" The weekly half-hour, slated for the 8:30 slot after the new NBC-TV Disney hour on Sundays, had to drop "Snow Whites" as a title because, the network feared, it would be confused with old Disney product and perhaps be looked upon as an extension of the Disney hour.

"Car 54" is about a couple of up-dated Keystone cops, according to one description.

Sullivan Plum To Revlon, Lorillard

Ed Sullivan sponsorship, vacated on the skip-week by Eastman Kodak, is going to Revlon and P. Lorillard, which will share the series with Colgate. Deal marks the first time that Sullivan will be divided three ways, and also the first time that the show will be sliced into half-hour sponsorship proportions.

CBS-TV had roughly 15 orders for the Sullivan alternate week, including some full alternate-week hour sponsorship. But Revlon and Lorillard had established something of a prior claim on the hour, since when Lincoln-Mercury pulled out a couple of years back, it was these two that raced down to the wire with Colgate, which finally got the skip-week. It was this consideration that led CBS to split the skip-hour in half and give both of them a crack at Sullivan.

Meantime, Revlon in a separate move has decided to delay two Harry Belafonte specials slated for CBS-TV telecast in May and June. Specials were never ordered on a firm basis; Revlon instead merely asked CBS to "reserve" the time for it pending a final order. When CBS last week pressed for a decision, Revlon said it had changed its marketing strategy for spring and would hold over the Belafonte shows for fall.

TV Guessing Game of the Week: What Made Ed Murrow Do It?

Biggest guessing-game of the week around Madison Ave. in general and 485 Madison in particular is what prompted Ed Murrow to do a turnabout on his longstanding principles and in his first act as U.S. Information Agency director attempt to put the lid on his own "Harvest of Shame" documentary.

If nobody can come up with the exact answer, well-intermed opinion is that Murrow simply made a series of miscalculation, born out of naivete about the rough-and-tumble of Washington pressures and politics. It's figured that Murrow was subjected to tough Senatorial pressure to suppress "Shame" and felt his confirmation in the Senate might be at stake if he didn't make some sort of concession.

Murrow later called Hugh Carleton Greene, director general of the BBC, last week and asked him as a personal favor to cancel the scheduled BBC-TV showing of "Harvest," the "CBS Reports" documentary on migratory farm workers, because it had been produced for "domestic" viewing only. Green refused, stating it was too late and the show had been extensively advertised.

Disclosure of Murrow's effort to prevent the BBC-TV showing was made by Sen. Spessard Holland (D., Fla.), who has been extremely critical of the program ever since it was originally aired on CBS-TV on Thanksgiving weekend. When Holland learned that the program had been sold by CBS-TV for showing on the BBC, he put pressure on Murrow to see if the British showing could be stopped. The private call was Murrow's concession.

What those close to Murrow believe happened was (1) he didn't dream Sen. Holland would disclose the call, and (2) he figured unless he did something to placate his Senatorial critics, his confirmation might be lost. Adding weight to this is the fact that during the Senatorial hearings on his confirmation, the only serious roadblock he faced stemmed from criticism of the "Harvest of Shame" telecast by farm-bloc legislators and the key line of questioning concerned what he would do to keep programs and films which might reflect badly on the U.S. from being used overseas.

Murrow had some second thoughts. He confessed to a meeting of USIA employes that he agreed with a Washington Post editorial branding his call to BBC as "both foolish and futile." The Post accused him of being unaware of which hat he was wearing.

"I still hope," Murrow added, "That in spite of this, I shall still have a place on which to put my hat."

There was also some hint of

(Continued on page 42)

Reverse English

Telecast of "Harvest of Shame" in England produced admiration for the U.S. in some quarters instead of the adverse reaction apparently expected by U.S.I.A. chief Ed Murrow. Example was Cassandra, columnist in the London Daily Mirror:

"The remarkable thing about the U.S. is that they take care, as in the international showing of the television programme "Harvest of Shame," to allow their deficits as well as their virtues to be entertainingly broadcast. Would the Soviet Union allow such a film to be taken? Would they allow it to be exported? The answer is no and Uncle Sam is stronger by the fact that to these two queries, he can say yes."

Joey Bishop Show Into NBC's Choice Wed. 8:30-9 Slot?

That choice 8:30 to 9 time behind "Wagon Train" on NBC-TV's Wednesday schedule next season will probably go to Joey Bishop. Lever Bros. and American Tobacco have owned the time period for the last several weeks, and they had been moving very slowly toward a choice.

Pilot of the Bishop telefilm series, meant for NBC-TV, appeared Monday (27) on CBS-TV on the Danny Thomas slot. Both shows are produced by the same principals, Thomas, Sheldon Leonard and Louis Edelman.

Last week, Bishop, who has appeared on many Jack Paar stanzas over NBC-TV, was tentatively slated to replace "Tall Man" at 8:30 on Saturdays in the NBC-TV lineup, as leadin to the web's new slate of prime time feature films from 20th-Fox. But "Tall Man," which currently holds the 8:30 period and seemed destined for cancellation, will reportedly continue in the time.

Chances for "The Joey Bishop Show" are considered excellent, with NBC holding out for this entry. American Tobacco wanted Audrey Meadows or George Gobel and Lever sought Screen Gems' "Hazel."

Hope's Back But Buick Still Doubtful; NBC's Play-or-Pay Pledge

Bob Hope will be back on NBC-TV next season, sponsor or no. Web, which has not given up hope of getting back Buick as Hope's bankroller, nonetheless has a longterm commitment to air the comedian in six to eight specials per season.

Besides Hope, NBC-TV also has '61-'62 commitments with two other big namers, who are not sponsored either. There's the Marilyn Monroe appearance for $100,000) in the tv adaptation of "Rain," and Mary Martin in the second of a two-show contract. Other one was "Peter Pan," which may not be shown again until the season after next. Web and Miss Martin have yet to pick her vehicle for '61-'62.

McGivern, BBC-TV's No. 2 Man, Quits For Post With Granada

London, March 28.

Cecil McGivern, deputy director of BBC Television until the job was abolished in January, has quit. At 53 and after 22 years with the BBC, ex-actor McGivern is starting a three-year contract with Granada TV—the northern commercial program company—on Tuesday (4) as executive producer in charge of special productions.

As BBC Television's No. 2—a post he had held for four years—McGivern was in line for the job of Director of Television when present Director, Sir Gerald Beadle, retires in June. Instead it went to program chief Kenneth Adam, and the post of deputy director was abolished in a re-shuffle of BBC top brass. McGivern, it was announced, would be tackling "a special writing assignment."

Said McGivern, explaining why he decided to quit: "They simply told me they were not going to make me director. They didn't give any reason. It was a disappointment. When the time came for me to take up the special writing job I decided it was time the BBC and I separated." Commented a BBC official: "We wish Mr. McGivern well in his new job. There is no question of a row."

Recently the BBC gave McGivern permission to appear on the Granada program to conduct an inquiry into tv in the U.K., one of the few occasions on which a BBC official has taken part in a commercial tv program.

On his Granada post, McGivern said: "I've been given a free hand to tackle anything from opera to foreign affairs. I will have some say in everything they do. I will not be in the same position of authority as I had for some time at the BBC, but I think they will listen to me."

TIO's 1st Report On Its Operations

The Television Information Office, organized in October of 1959, "to form a two-way bridge between the industry and its numerous publics," has released its first report on its activities. Outfit, headed by Louis Hausman, has sought to avoid publicity on the grounds that it couldn't do its job in a limelight of attention.

Booklet shows that TIO has distributed copies of Elmo Roper's study on "some aspects of the public's attitude toward television" in the wake of the quiz scandals, that it promulgated results of a 10-year study on tv's affect on children done by Paul Witty of Northwestern, etc.

TIO has also provided "background facts" on tv to advertisers since December, 59. Some 86 items have been mailed and cross-indexed "for convenient use."

TIO says, however, that its "most successful project" was publication and distribution of "Interaction," a study of tv pubaffairs programming "at the community level."

Besides this, TIO has taken tune-in ads in Harpers, The Atlantic, Saturday Review, The Reporter and Harvard Business Review to reach the opinion makers.

Smith to Head CBS D.C. Bureau

Howard K. Smith will head the Washington bureau of CBS News in the newly created post of chief correspondent and general manager of the bureau. He'll succeed Ted Koop as bureau boss, with Koop moving over to a CBS corporate post in D.C. as aide to Ed Bunker, CBS v.p. for Washington affairs.

The "chief correspondent" tag is nothing new for Smith, but post as administrative head of a major bureau for the network is. For several years, Smith had the title of Chief European Correspondent for CBS before returning to the States in 1957 and moving to Washington.

Smith is celebrating his 20th anni with the network this year. He's been functioning under a longterm (14-year) correspondent's contract with the web, but this is presumably being torn up and a new pact being written. Smith and CBS were at loggerheads a couple of months back over his duties, but that was amicably resolved at the time with Sig Mickelson, then CBS News prexy. New appointment, effective April 3, was made by Dick Salant, Mickelson's successor.

Sandburg's TV 'War Years'

Carl Sandburg is going to carry his knowledge of the Civil War years to television. For his first appearance of this nature, the poet is going to appear in "CBS Reports: Carl Sandburg at Gettysburg."

In another twist, the CBS pubaffairs series has hired Herbert Mitgang, an editor of the N. Y. Times and also a Civil War authority, as coproducer of the stanza. This marks a departure for the network, which has relied exclusively until now on inside production staffers for its public affairs programming.

Palmer Williams, of CBS News, will be the coproducer of the 60-minute video tape program, which will be aired April 13 at 10 p.m. Featured will be Howard K. Smith and Sandburg talking about the war, the battles and Lincoln's address at Gettysburg.

Mitgang edited and narrated a Civil War tome, bannered "Lincoln as they Saw Him," a biography based on bellum source material.

'Untouchables': Peace at Last?

Congressman Alfred E. Santangelo has agreed not to boycott "The Untouchables," the ABC-TV action hour produced by Desi Arnaz. Reportedly arrived at this week, agreement also includes a promise by the solon to keep his Federation of Italian-American Democratic Organizations from picketing ABC.

This is an unexpected change: last week, Santangelo was still against the treatment of Italians on "Untouchables," despite an agreement reached a few days earlier by Arnaz with Justice Ferdinand Pecora and Judge S. Samuel DiFalco of the National Italian-American League to Combat Defamation. Pecora and DiFalco exacted a promise from the producer to leave out all fictional Italo gangsters from the Thursday night show, plus a promise to upbeat the role of Italian-Americans in law enforcement.

Santangelo, nonetheless, persisted in seeking the omission of even real Italo gangsters from "Untouchables" if they happened to be cast in fictional situations. While ABC-TV and Arnaz have still not promised to meet this demand, Santangelo withdrew a threat to boycott one sponsor, Liggett & Myers.

L&M is leaving the stanza in the fall, but Santangelo sought to get the bankroller to quit "Untouchables" in the spring with the threat of boycott. Since the threat was withdrawn L&M will presumably ride out the summer months.

German Court Greenlights 2d Web; Individual States to Run 8 Stations

By HAZEL GUILD

Frankfurt, March 28.

Final decisions have just been announced in West Germany to end the lengthy squabble over the long-awaited second television channel here.

The federal court handed down a decision invalidating West German Chancellor Konrad Adenauer's plans to set the second channel in motion under federal control, and in effect gave the states the rights to start their own second television, just as they already control the sole channel.

And each state has now decided to set up its own separate second station as soon as possible. By June 1, it's expected that all of the seven states and West Berlin will have their second programs in operation, for at least two hours daily. Hessischer Rundfunk, located in Frankfurt, plans to beat the others by beaming out its new second channel on May 1.

The general directors of the various stations now in operation just held a conference to announce their plans and any possible coordination. The one channel now in existence operates as a loose network, with the time split for production between the various state-run stations, and the same programs appearing most of the time in every outlet.

Although it's expected that the second chanel will be different in every state, with strictly local shows, the directors did say that they will merge for outstanding events like sports, world meetings, exceptional musical performances and such, which are now generally carried on the first network and throughout other lands via the Eurovision arrangement.

Some of the newsreels produced in Hamburg will be carried on all stations, and the West German Television of Cologne will main-

(Continued on page 42)

Top 10 Arbitron

(Week ending March 26)

Gunsmoke	(CBS)	30.3
Candid Camera	(CBS)	26.2
Ingrid Bergman	(CBS)	24.9
Dobie Gillis	(CBS)	24.0
Untouchables	(ABC)	22.8
Have Gun	(CBS)	22.5
Flintstones	(ABC)	22.2
Wagon Train	(NBC)	22.2
Twilight Zone	(CBS)	22.0
What's My Line	(CBS)	22.0

CBS Preps Stock Option Plan; Paley, Stanton: 300G Per

A new stock option plan which would authorize the board of directors to grant options on 425,000 shares of common stock to key officers and employees has been proposed to the stockholders of CBS and will be voted on at the annual CBS stockholders meeting in N.Y. April 19.

The 425,000 shares would be optioned over the next 10 years, through Dec. 31, 1970. The plan replaces and is roughly similar to the first CBS stock option plan, enacted in 1951, which expired last Dec. 31. It authorizes the board to grant options to such employees as the board deems worthy, at prices to be determined by the board but not less than 95% of the fair market price of the stock at the time of the grant.

Plan was revealed in the CBS proxy statement mailed to shareholders last week. Statement also included a rundown on remuneration to key officers. Among the highlights:

CBS board chairman William S. Paley and president Frank Stanton each received in 1960 an aggregate of $300,000 in compensation, $150,000 in salary, $138,750 in paid-out compensation and $11,250 in deferred compensation. In addition, Paley's estimated annual benefits under pension plans upon retirement were listed at $59,252; Stanton's were estimated at $59,027.

CBS-TV prexy Jim Aubrey earned $100,000 in salary and an additional $40,000 in paid-out competition. He had no deferred compensation and his retirement benefits were estimated at $30,300. CBS Television Stations prexy Merle Jones received $100,096 in salary, $17,500 in additional paid-out compensation, $22,500 in deferred compensation and estimated retirement benefits of $24,300 annually. CBS Radio prez Arthur Hull Hayes was paid $63,500 in salary, $16,250 in paid-out compensation, $8,750 in deferred compensation and is entitled to an estimated $23,152 in annual retirement benefits.

Report also revealed that Aubrey had been granted options on 1,500 shares of CBS common stock last year at $41.25 a share. Only other major block allotted was 2,500 to Clarence Hopper, new prexy of CBS Electronics.

Ohio May Vote On Courtroom TV

Columbus, O., March 28.

A proposal to amend the State Constitution so that newspaper and television photographers can constitutionally be allowed to take pictures during trials may be submitted to voters in Ohio next November, if the proposal is passed by the Legislature. A similar proposal died in the session two years ago, but this year the Ohio Senate judiciary committee unanimously approved the proposed referendum.

Sen. Fred L. Hoffman, Cincinnati, sponsor of the bill, said that if it becomes a part of the Constitution, judges no longer can issue a blanket ruling that pictures cannot be taken while a trial is in progress. Hoffman said the Constitution at present does not guarantee the public the right to attend trials.

Ohio has adopted Canon 35 of the American Bar Assn.'s code of ethics forbidding picture-taking during trials, with only a few judges ignoring it and allowing pictures to be taken.

RATINGS PASS D. C. MUSTER

Dinah's Dairy Deal

Dinah Shore will definitely be back next season and with a sponsor in tow—American Dairies for approximately half of her 13 NBC-TV hourlong programs. Stanza will go in Fridays from 9:30 to 10:30 p.m., alternating with Bell Telephone's musical series.

Friday is the last night of the week to be programmed for '61-'62 by NBC-TV, but the night's schedule was shaping up rapidly this week, after considerable sweaty negotiation by the network with prospective clients. While American Dairies wanted Miss Shore to start at 10 p.m., Bell, with some 15 shows to offer next season, wanted to start at 9:30. NBC acceded to Bell, not only for the weight of its purchase, but because it gives the web a chance to program another pubaffairs stanza at 10:30 (maybe Frank McGee) to match the Wednesday at 10:30 slotting for David Brinkley.

Meantime, word has come from the Coast that NBC might grab off "Hong Kong" (now on ABC's Wednesday sked) for 8:30 to 9:30 Fridays. At 7:30, the chances for circus tapes, to be made about less than half of what an hour network tv stanza usually costs, are said to have improved immeasurably.

Incidentally, if "Hong Kong" doesn't come over to NBC with Kaiser backing, "Las Vegas Beat," made by Goodson-Todman, has the inside track for 8:30. "Beat" won out after NBC brass last week watched the pilots of several other hours, including its own "Villa Portofino."

NBC thumbed down "Riok," a Roncom production, as the 8:30 stanza Fridays, despite the program having the guarantee of some business from Brown & Williamson.

WNBQ Hoping That Huntley-Brinkley Image Will Rub Off on Own News Boys

Chicago, March 28.

NBC News in Chi, projecting the effects of the Presidential campaign for months ahead, is drenching its local on-the-air personalities in that clicko Huntley-Brinkley image. While the network news may be riding high in the Nielsens, the local counterpart isn't exactly duplicating the web; hence the attempt to burnish the Windy City boys by association.

The Chicago tv anchor, WNBQ, has been saturated for weeks with spot promos showing its newscasters in virtual shoulder-to-shoulder proximity to H&B. Object is to convey the impression that they're all of the same NBC News cloth, which technically they are, since they're paid by the web's news division rather than the station. The promos give it as Chet Huntley in New York, David Brinkley in Washington and Floyd Kalber (or Len O'Connor or Jim Hurlbut) in Chicago. It's being backed by similar print advertising in the dailies.

Chiefly it's Kalber who's getting the buildup, he being the newcomer to the Chi airwaves and the helmsman of the premium 10 p.m. newscast currently in the midst of a showdown with the three other commercial stations in town. In addition to the promos, Kalber's getting direct association with H&B as their "man in Chicago" whenever cut-ins from here are in order.

Reason the station can afford to

(Continued on page 42)

'Americans' Still Iffy For NBC Fall Sked

Fate of "The Americans" next season is undecided. Two weeks ago, the hourlong Monday telefilm skein, on less than two months, seemed destined for the axe in its 7:30 p.m. anchorage, but NBC-TV got some encouragement from the last Nielsens and now prefers waiting another few weeks before deciding on its future.

The recent 24-City Nielsen report gave NBC the lead over ABC's "Cheyenne" for the first time in innumerable moons; however CBS-TV's competing pair, "To Tell the Truth" and "Pete & Gladys" still came off first in the three-network competition.

While they started at about the same level on the Nielsens, "Americans" has been building its share while its predecessor, "Riverboat," fell off.

Walworth to Head WNBC; Davidson Dickers Web Deal

Key owned & operated managerial shift took place last week at NBC, with Theodore H. Walworth moving in from the web's Philly station to become new general manager (stripe to follow) of WNBC-TV & AM, N. Y.

Walworth, station manager and director of sales for WRCV-TV, the Philadelphia station that the federal government forced NBC to put on the selling block recently, takes over from longtime WNBC-TV-AM v.p.-g.m. Bill Davidson. Reportedly, Davidson and NBC toppers are talking about a move directly into the network operation. If that doesn't come off, there is word also that Davidson could move into RCA, parent of NBC.

Decision to move Walworth into the N. Y. station operation was made by P. A. (Buddy) Sugg, head of NBC's o&o string.

Kolodny, Lewis Exiting 'Today'

Les Kolodny and Irwin (Bud) Lewis are leaving NBC-TV's "Today" stanza, due partly to the wishes of host Dave Garroway and partly because of a desire by the network to alter the makeup of the production team.

Kolodny and Lewis were both listed as associate producers under Fred Freed, who just a few days ago took over as producer of "Today," the NBC-TV early morning strip. Reportedly, the die was cast before Freed's arrival.

From now on, "Today" will have only one associate producer. Craig Fisher was hired from CBS. There will also be a "program coordinator" who evidently will report to program manager Norman Kahn, who is remaining with the cross-the-board stanza. Assumedly, there is a cost-saving factor that was involved in limiting the stanza to just one associate producer. It's possible that Lewis will stay on with NBC in a different program capacity, but nothing definite has come of the talks being held in his behalf.

Sterling's NBC Buy

Sterling Drug has bought into two NBC-TV 60-minute stanzas for next semester. Bankroller joins Liggett & Myers in the Thursday scheduling of "Dr. Kildare" and also has taken time in the second season's exposure of "Thriller" on Tuesdays.

It's understood that Sterling will have the equivalent of three minutes every two weeks in "Kildare," a Metro package. It'll have about a minute a week in "Thriller," made out of MCA's stable.

SCIENTIFIC STUDY OKAYS SERVICES

By JAY LEWIS

Washington, March 28.

The broadcast rating services are "on the whole doing a reasonably good technical piece of work for the purposes to be served."

A committee of the American Statistical Assn. makes this overall evaluation in a 138-page report to the House Commerce Committee.

Although in no sense an all-out defense of the ratings, the study brushes aside some of the major complaints used against the services and suggests that if any blame is to be attached, the ratings are only the "tools" not the "masters."

Perhaps more important than the report itself was the implication it held for Rep. Oren Harris (D—Ark.), Chairman of the Commerce Committee and the newly-formed Subcommittee on Regulatory Agencies, successor to the Oversight unit.

In effect, he said that whatever is wrong with programming can't be blamed on the job done by the rating services. In a statement to newsmen, he explained:

"To the extent that network programming policies are based on the ratings, it is unlikely that technical improvements in methods of estimating the ratings will lead to any support for a change in programming policies.

"This does not mean that changes in policies should not be undertaken; it only means that rating surveys, however improved, will not yield results on the national level sufficiently different from the present results to indicate that a change in programming policies should be made."

The study was done at a cost of about $31,000 by the ASA's Technical Committee on Broadcast Ratings headed by William G. Madow, of the Stanford Research Institute. The now-defunct Legislative Oversight Subcommittee commissioned it a year ago.

The report, largely technical, did not gloss over what Madow termed "potentially important sources of error" in the methods used by the seven big services—ARB, Hooper, Nielsen, The Pulse, Sindlinger, Trendex and Videotape. It also contained a number of recommendations on how they might be improved. But the tenor of the report was favorable.

Stressing that it wanted to steer clear of "public policy" considerations such as the effect of ratings on programming, the report nonetheless dealt with what it viewed as the major complaints hurled by the rating detractors.

Among these were:

1. Programs of high "cultural" quality are junked because of low ratings. In answer, the report said: "We feel that the ratings are sufficiently accurate, that their defects are sufficiently known, and the willingness of the rating services to provide information on quality sufficiently clear . . . for the

(Continued on page 42)

For Whom Ayer's Bell (Tel) Tolls

The tv department at N. W. Ayer found itself last week in the middle of a frustrating bind. Agency handles Sealtest and AT&T, and both clients wanted NBC-TV's Wednesday-at-10 time next season.

Sealtest won out with a 10 to 10:30 weekly show to be fronted by Bob Newhart. This gave the sponsor a contiguous discount with its sister account Kraft (also American Dairies) on the 9-10 Perry Como show.

Just how unhappy this made AT&T cannot be determined. (AT&T is now back looking for Friday time on NBC for its 15 or 16 alternate week hours in '61-'62.)

NBC, Now Showing Some Muscle, Has Learned a Lesson: Don't Program Against Its Own Better Judgment

By ART WOODSTONE

The sales-programming tactics of NBC-TV in the last six to eight weeks have changed markedly.

Last year and in years previous, NBC fiddled around until May and June trying to pin down a schedule. This year six of the seven nights are virtually locked and the seventh (Friday) will be closed by the end of this week.

During the 1959-1960 season, the network "accommodated" advertisers in at least half a dozen instances with shows or time slots that a large segment of the program and administrative staffs of NBC did not like. These six slots affected at least four of the networks. For this coming season, NBC has accepted no programs it doesn't like and, indeed, has turned down at least three for time periods that it felt should go to the other stanzas. It may be, before the selling and program placement period is over within the next few days, that NBC will "accommodate" one, perhaps two, programs in time periods it would rather use otherwise, but, according to various network sources, such is a distant cry from the "bad old days."

Observation this season is that NBC-TV, to all intents and purposes, is in clear competition in just about 25 of the 49 half-hour periods on its prime time sked. Rest of the time, it's figured, is weakened by advertiser pressures or enticements.

Here's the way it looked at NBC-TV during the selling period for the '59-'60 season:

Procter & Gamble, which held a sway at NBC-TV that doesn't seem to prevail to any significant degree now, angled a shift of "This Is Your Life" from Wednesday into a Sunday night period against CBS-TV's "What's My Line" that NBC programmers thought was self-destructive. P&G ordered "Peter Loves Mary" for 10 Wednesdays over internal network objections. Alberto Culver, which was waving about $5,000,000 in NBC's face, demanded the Barbara Stanwyck anthology half-hour for Monday nights at 10. Nobody else would buy afterwards with a potentially commercial entry, so the 10:30 Monday time went, in a last-minute grab, to Milton Berle in a bowling show.

This Monday-night play hurt elsewhere. Web had been planning to put its hourlong series of specials in Mondays from 10 to 11

(Continued on page 42)

Humble Renews NCAA Gridcasts on ABC-TV

ABC-TV's NCAA football slate for fall has been 75% parted with Gillette in for half and Humble Oil in for a fourth bankroll.

Humble, which had a fourth of the spread last fall in its ABC preem, did not cancel for the coming season via McCann-Erickson agency as reported in VARIETY last week.

CBS Mulling Hr. 'Twilight Zone'; 'Eyewitness' Out?

It now looks as if CBS-TV will extend "Twilight Zone" to a full hour to take over the 10-11 p.m. Friday time. Expansion of the Rod Serling series is under "serious consideration" at the network, with Serling having already given a reluctant assent to the project.

Final decision hasn't been made because of "Eyewitness to History." The half-hour news stanza, now in the Friday 10:30-11 period, has substantial support at the network both as a prestige showcase and, as news programs go, a reasonably successful audience show too. "Eyewitness" has been pulling a weekly Nielsen rating of over 14 and a share near 30%.

If "Twilight Zone" is expanded, it means curtains for "Eyewitness" as a weekly show, with the news stanza reverting to a "scatter" basis—periodic specials shown on a preemptive basis. Firestone has already served its cancellation notice on "Eyewitness," but reportedly CBS-TV will make one more major effort to sell the show before finalizing the "Twilight Zone" expansion.

Ray Bradbury's 2d Win In His Plagiarism Suit Vs. CBS and Aurthur

Hollywood, March 28.

Writer Ray Bradbury won his second and possibly final victory in his plagiarism suit against CBS and writer Robert Alan Aurthur when the Frisco Court of Appeals on March 23 denied CBS' petition for a re-hearing of its earlier ruling in favor of Bradbury last Jan. 20.

Action stems from a suit for $50,000 damages filed by Bradbury in 1957 against two defendants over asserted pirating of his novel, "Fahrenheit 451," which he claimed was used in the "Playhouse 90" telecast, "A Sound of Different Drummers," Oct. 3, 1957. Case was appealed to Frisco court after Federal Judge Leon R. Yankwich ruled against Bradbury in 1959, and subsequently came up for hearing before appeals court last July.

On Jan. 20, 1961, the higher court reversed Judge Yankwich's decision, holding CBS and Aurthur were guilty of copyright infringement on "Fahrenheit." CBS attorneys then petitioned for re-hearing.

Provision in Federal law now permits CBS if it so desires to file with U.S. Supreme Court for a review of the latest ruling. Otherwise, the case will be handed to a Federal judge here to determine damages.

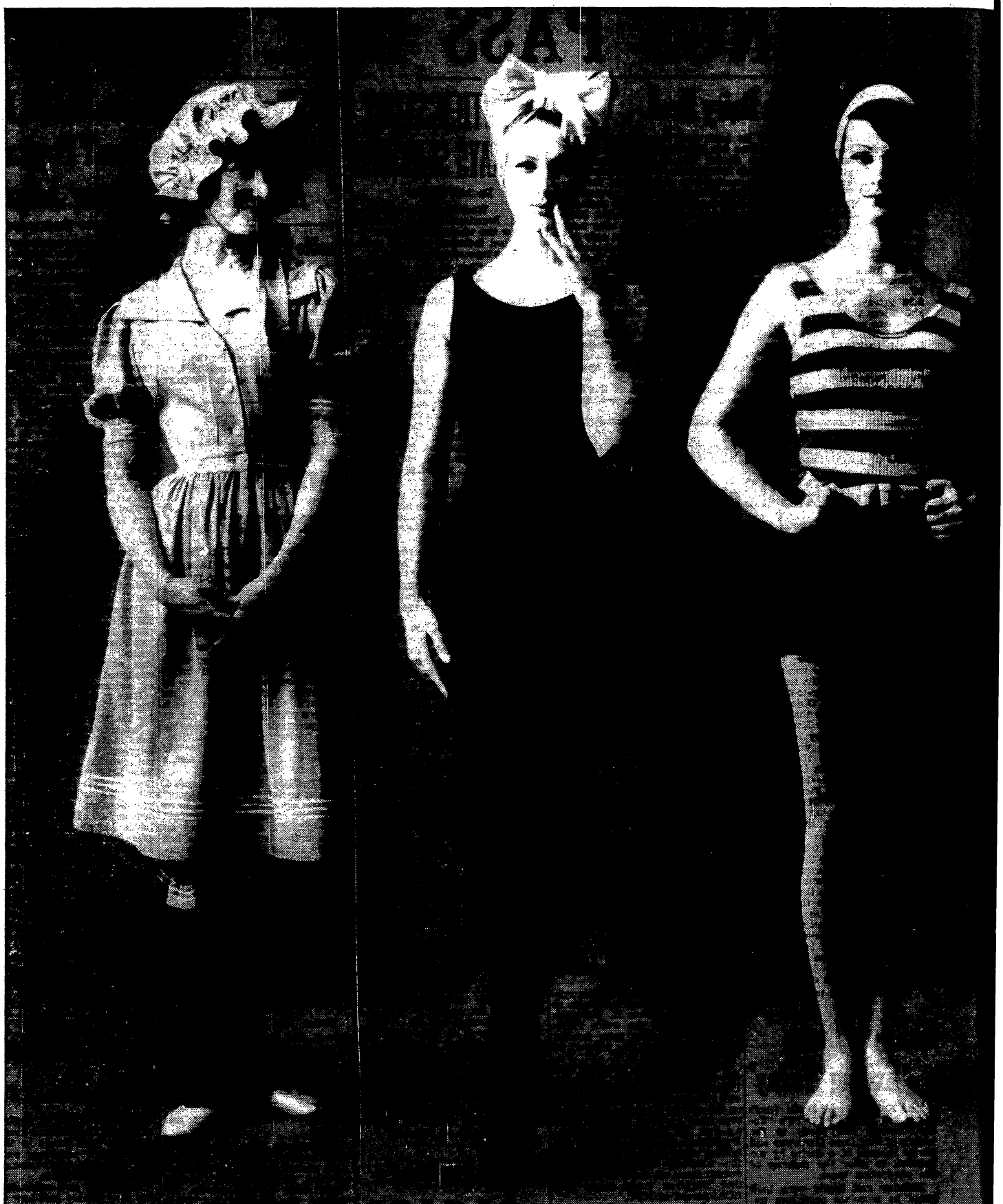
Reynolds Metals Buys Dick Powell

Reynolds Metals is shelling out about $5,000,000 next season for alternate-week hours in the new Dick Powell anthology series on NBC-TV. It's first sponsor coin for the Powell show.

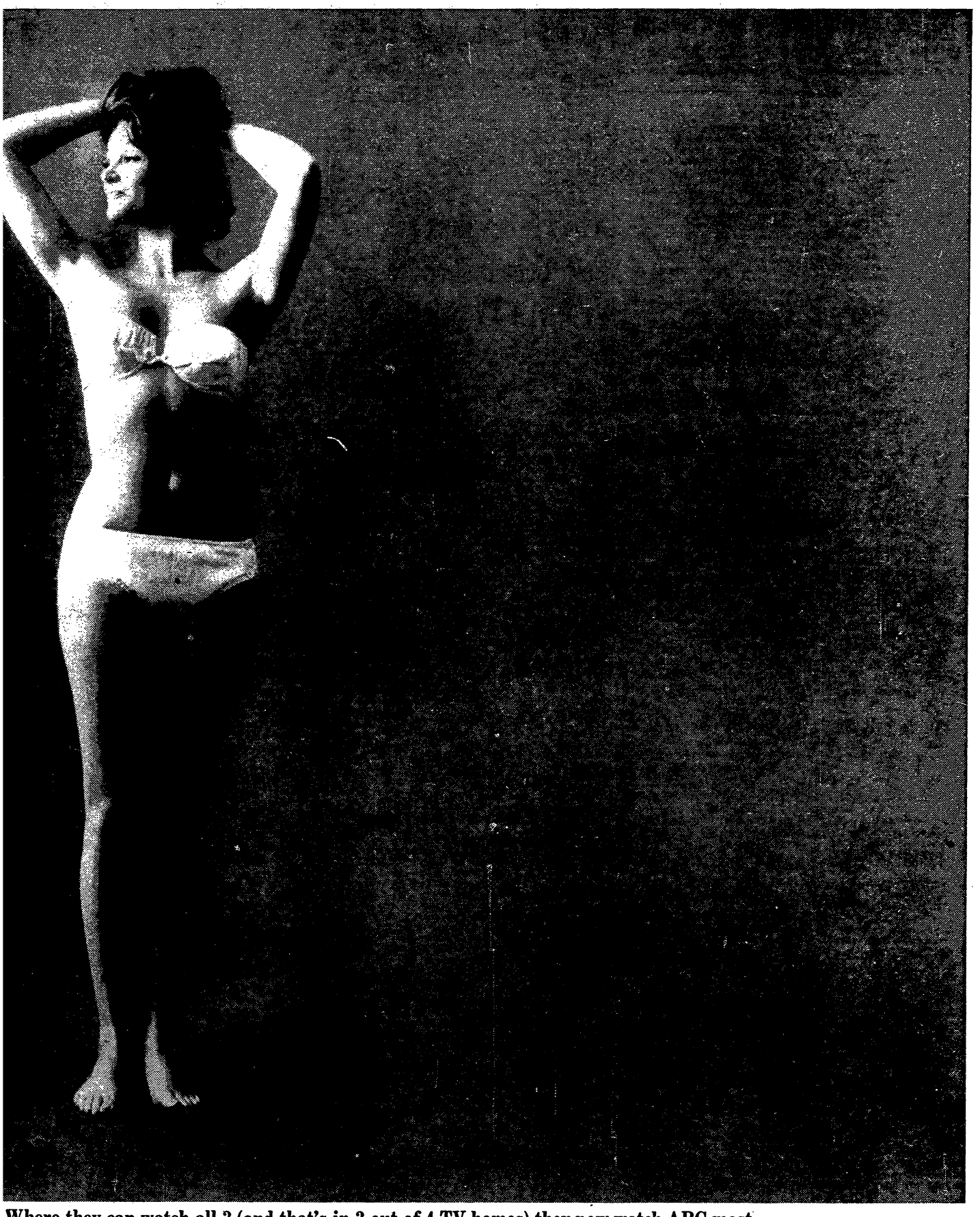
Bankroller was originally looking at a weekly half-hour on the same web but that deal fell through. Via Lennen & Newell, the Reynolds deal for "The Dick Powell Show," to be locked in Tuesday nights between 9 and 10, was consummated this week.

Reynolds has been looking at Fridays, 9:30 to 10 p.m., for an every-week sponsorship of Alan Jay Lerner's "Harry's Girls." They had also looked at a Saturday slot at NBC.

Besides its half buy in the Powell stanza, Reynolds is also having "All Star Golf" for a 26 weekend ride at NBC-TV. Stanza, carried by ABC-TV, is being given up by that network because of a failure to sell it out completely. There is no word whether Reynolds will take the entire golf show at NBC or just half.



there is nothing harder to stop than a trend



Where they can watch all 3 (and that's in 3 out of 4 TV homes) they now watch ABC most.

The biggest popularity contest in America goes on every night. It's the 3-way network competition for The Viewers' television viewing.

Who's more popular than whom?

Only way to judge is to get all 3 networks in the same viewing arena—and let the Nielsens fall where they may.

Do this and, Nielsen after Nielsen,* you come up with the same answer: ABC is the most popular. ABC is the one they dial most frequently. ABC, in short, is first.

We're talking, incidentally, about an area in which 80% of all U. S. retail sales are made. A pretty fair, country-size slice of the world's largest shopping center. That's, as we said, where ABC is first.

Trend with the leader.

ABC Television Network

*Source Nielsen 60-Market TV ratings. 9 weeks ending March 5, 1961. Average Audience, Sunday 6:30-11 PM, Monday through Saturday 7:30-11 PM. Details supplied on request.

See WNTA-TV Heading Toward Deal By Monday's (3) Stockholder Meet

More definitive word on disposition of National Telefilm Associates' broadcasting properties, WNTA-TV and WNTA AM & FM, Newark-N. Y., is expected by Monday (3), when NTA holds it annual stockholders meeting in N. Y.

Contenders for the tv outlet include a N. Y. citizens group who would convert the station to an educational station. The educational group has put in a cash bid of $5,500,000. Group headed by David Susskind, reportedly allied with Paramount Pictures, has put in a bid of $6,600,000. Group headed by Ely A. Landau, former board chairman of NTA, has put in a bid for an amount said to be $8,400,000, the bid, unlike the others, embracing the WNTA-AM & FM outlets as well. Landau bid reportedly includes $7,000,000 in cash, with the remainder in the assumption of obligations.

There are various ramifications to the bids. It's understood Susskind's offer includes the takeover of the station's accounts receivables and film contracts. Susskind offer also is said to include partial payment in the sale to NTA of post-'48 Paramount features. Educational group, if it loses out in the bidding, says it will take its fight to the Federal Communications Commission, a move which would be a precedental poser for the FCC. The case of educational and commercial interests vying the same VHF on-the-air outlet has been rare indeed.

By Monday, word on the disposal of the Newark-N. Y. radio AM & FM outlets also may be made.

Matters to be taken up at the annual meeting include a proposal to increase authorized capital stock to permit payment of a $4,233,000 debt due NT&T in stock rather than cash; approval of a restatement of the capital account charging to capital surplus the accumulated deficit in earned surplus of $10,702,617 as of Sept. 31, 1960; and approval of a restricted stock-option plan and issuance of options thereunder.

NTA directors and officers received an aggregate of $404,478 in remuneration in the fiscal year ended Sept. 30, 1960, according to the proxy statement. Included were $52,000 to Landau, $45,000 to prexy Oliver Unger, $32,250 to business affairs v.p. Samuel P. Norton, and $45,000 to station operations v.p. Ted Cott.

Gen. Foods Buys Into 'Dick Tracy'

Chicago, March 28.

General Foods, for its Post Cereals line, is partially underwriting the syndicated "Dick Tracy" animated series distributed by Television Personalities Inc. and produced by UPA Pictures. Through Benton & Bowles, GF is guaranteeing spots in the five-minute shows in all markets in which they're purchased, but on a depending-on-the-market basis. In most cases to date, it's two or three spots per week.

Series, in first two weeks of syndication, has dotted 15 stations for a reported total of $750,000. TPI's companion piece, "Mister Magoo," is now in over 100 markets, and sales have passed the $1,500,000, according to prexy Henry Saperstein. "Tracy" is available in 130 episodes and "Magoo" in 104. Latter is already on the air, but former isn't expected to start until June.

4-Star Inks Dean Jones For 'Ensign O'Toole' Pilot

[illegible]

WMCA's ETV Support

WMCA Radio, N.Y., today (Wed.) began lending on the air editorial support to the bid of a N.Y. citizens group to buy WNTA-TV for educational purposes.

Editorial by station board chairman Nathan Strauss said: "People in New York should not allow this last television channel to be lost for public education. The Federal Communications Commission should act and if need be the Congress should act to make certain that television channel 13 become an educational tv station."

$2,000,000 Budget For Mattel's New 'Beany' on ABC

Holywood, March 28.

Production budget for the new "Beany & Cecil" animated cartoon show on ABC-TV next year is $2,000,000. Mattel Toys bought the half-hour Sunday afternoon series to start in January, 1962.

Understood the web bought the show for two years, with sponsor Mattel firmed up for one year, via toy outfit's agency, Carson & Roberts of Hollywood.

Parties to the deal include Television Artists & Producers Corp. (TAPC) and Snowball, Inc., cartoon producers. TAPC, headed by Bruce Eells, is the financing and distributing agency. Bob Clampett, creative head of Snowball, was formerly with Warner Bros., where he was the creator of the Bugs Bunny series. New series is based on the comic book characters created by Clampett, "Beany Boy" and Cecil and the Seasick Sea Serpent." Clampett also created the puppet series "Time for Beany" years ago.

Production of the series is now underway at new Hollywood facilities recently acquired by the company, according to A. C. R. Stone, prez and business-financial head of Snowball.

Eells organized TAPC following his resignation last year as exec v.p. of United Artists Television. Prior to joining UA he was v.p. and a director of Television Programs of America.

White Sees Leased-Wire Networking of Educ'l Shows Instead of Tape

Milwaukee, March 28.

Use of leased wires to service educational stations throughout the country was forecast by John E. White, prexy of National Educational Television and Radio Center (NET).

White, addressing the annual meet of Milwaukee vocational and adult school members, pointed out that a wired network would have some advantages over vidtaped distribution of programs, as currently practiced. Use of cable facilities when not utilized by the commercial networks represents a money problem to NET, though, White acknowledged. NET, presently financed by Ford Foundation, looks for other financing from other sources.

WMVS-TV, Milwaukee, is an affil of NET.

At an earlier session, some 100 educational station managers and program directors attended a series of panel meetings. Therein, [illegible] were discussed, [illegible] education of tv programming and etv plans for the future.

BRITISH LION ENTERS COM'L PRODUCTION

London, March 28.

British Lion is turning its attention to tv advertising. It has formed a new subsidiary to make commercials, shorts and documentary films for industry at Shepperton Studios, called Littleton Park Film Productions Ltd.

Ronald Soencer, freelance director and screenplay writer, is to be managing director and Roy Boulting and Sidney Gilliat will serve on the board.

NT&T Proxy Row New Complication IN WNTA-TV Sale

Possibility of a lawsuit against directors of National Telefilm Associates if WNTA-TV and AM & FM, Newark-N. Y., are sold, was raised by National Theatres & Television dissident stockholder Leonard Davis.

Davis said the N. Y. corporation law requires two-thirds approval of stockholders for a company to sell a major asset. Davis said that if the broadcasting properties are sold without two-thirds stockholders approval and if the sale is against the interest of stockholders, he would bring a suit. It was pointed out to him that NTA has stated that it derives only 20% of its gross revenues from the broadcasting properties, with the bulk coming from film distribution. He then restated his belief that the broadcasting properties in his opinion are major assets, with the tv station running in the black, and with a good growth potential.

NTA's proxy statement, issued in preparation of its annual meeting Monday (3), makes no mention of a stockholders vote on the disposition of its broadcasting properties.

NTA board chairman Oliver Unger, asked for comment, said the company will act on advise of counsel, as to what the law requires.

Station's disposition came up in a series of salvos fired Monday (27) in the NT&T Television proxy battle by management and Davis in preparation for NT&T's April 11 annual meeting in Hollywood.

The Davis shot also had deep repercussions in the affairs of NTA, in which NT&T now owns a 38% stock interest.

Davis, who is joined with his personal attorney Philip L. Handsman, in the proxy battle, owns 1,500 shares of NT&T stock. Davis, who heads a group insurance brokerage firm, said he also owns 5,400 shares of NTA stock. There are 2,816,247 shares of NT&T stock outstanding.

Davis said he was waging his proxy fight against NT&T, rather than NTA, because NT&T has cumulative voting provisions for the election of directors. NT&T, he added, in his opinion remains in control of the affairs of NTA. He said he would attend Monday's (3) annual meeting in N. Y. of NTA stockholders to air his grievances.

NT&T management, prior to the airing of Davis' complaints Monday, mailed a missive of its own against Davis in a letter to stockholders. The management cited the comparative small number of shares owned by Davis and Handsman, comparing it to the 355,303 shares owned by NT&T's present directors and associates. The letter went into some detail of a meeting between Davis and management prior to the announced proxy fight. The management letter charged that Davis sought to use NTA as "a vehicle" for his personal ambitions to get into tv and motion picture production. The letter went on to cite various steps taken by management in exec appointments to strengthen the company.

The Davis-Handsman message to stockholders charged, among other things:

"The annual report and proxy statement of the Cantor management of National Theatres & Television, Inc., reveal a situation which we believe is shocking. The earned surplus of our company has dropped from $21,000,000 to $3,000,000 in two short years. The company was required to stop paying cash dividends. More than $[illegible] worth of theatre properties were sold or disposed of during the same

(Continued on page 42)

Networks Just Like the Ladies

Can't Live With 'Em, Can't Live Without 'Em— At Least on Hourlong Pilots

Practice of tying a vidfilm entry to a network, with the particular web financing the pilot, has its faults. The gripes about the growing practice come from producers who have succeeded with such entries, as well as those who have failed.

From the viewpoint of those who find fault with the situation, it's acknowledged that little can be done about it. For in the hour vidfilm field, as a general rule, it's just too chancy to come into the market with a 60-minute pilot and hope to find a time slot and a lineup of participating sponsors.

Nevertheless, some key producers, off-the-record, maintain some of the consequences just aren't cricket. A web, for example, can tie up a whole studio's tv effort with a number of financed pilot projects. From December to February, the whole creative push of the particular studio is thrown into the entries. The same web, meanwhile, has made similar pilot financing deals with a number of other studios. The web's "seed" money brings in many more entries than can possibly be accommodated on the schedule. Under this system, casualties exist even before the pilot is made. It's just a case of oversupply and whether the best of the lot make it on the air always is a moot point.

From the viewpoint of the losing studio, it has utilized its facilities for "dead" projects. The pilot made for one web seldom can be sold to another web or a sponsor. Such a pilot carries a rejection slip which virtually kills the property. The number of vidfilm projects that can be handled by one studio is limited. Betting on projects which may be dead before airing simply because of the plentiude of web financed projects throttles the potential for the particular studio.

The merits of the practice are readily acknowledged. It gives the producer a potential market, pilot financing, and a built-in interested party.

Amy Vanderbilt's 45-Sec. AM'ers on 'Right Thing'

Quickest quickies yet may be the series of 130 45-second radio shows featuring Amy Vanderbilt pacted by the American Greeting Card Corp. via Fuller & Smith & Ross agency.

Titled "The Right Thing to Do," capsule shows each feature Miss Vanderbilt discussing a situation involving good manners and correct social behavior. Producer is Alan Sands for Victor & Richards, New York show packagers. Agreement with the card firm runs to March of 1962, and Sands anticipates the transcribed series will run on about 100 stations.

Official Films Sked Afro Skein Among Other New Product

Banking on the broadcasters' new yen for pubservice skeins, Official Films has acquired a new half-hour documentary series on Africa and has culled historical hours and a package of five-minute quickies from the recently pacted Paramount Newsreel Library.

Produced by William Alexander and narrated by Alexander Scourby, the African series of 14 (so far scheduled) treats individually the newly independent nations, or colonies where current crises have put them in the headlines. In production are stanzas on Nigeria, Republic of Congo, French Congo, Ethiopia, Guinea, Sierra Leone, Liberia, Dutch New Guinea and Dutch Guiana, Angola, Tanganyika, Kenya, Morocco and Mauritania.

From the Par newsreels, Official has packaged a series of 26 hour documentaries slated for April release. Subjects of the first two episodes are explorer Admiral Byrd and baseball great Babe Ruth. Future stanzas will include crime in the U.S., a half century of sports, Gen. Douglas MacArthur and Franklin D. Roosevelt. Another 39 half-hours will be prepared for fall delivery.

The five-minute package will include 260 quickies titled, "Humor in the News." Package is slated for June release.

Vidpix Chatter

Pete Levathes, 20th-Fox tv topper, on Coast . . . **Oliver Unger,** National Telefilm Associates board chairman, returned from Coast . . . **Erin O'Brien Moore** signed for lead femme role in "Asphalt Jungle" episode . . . **John McCarthy,** Television Program Export Assn. prez, returned from a Far East trip . . . WPIX, N. Y., is telecasting "Rendezvous with Adventure" Thursday nights at 9:30 p.m. . . . **Carole Wells,** of Metro's "National Velvet," joins another tv star **Richard Boone** in a Metro feature, titled "A Thunder of Drums" . . . **Jack Denove** has just completed shooting a second series of tv commercials for Campbell's barbecue beans . . . **Suzanne Holeton** has joined the staff of Filmex as a news director . . . **Gloria Henry,** who plays the mother of **Jay North** in Screen Gems' "Dennis the Menace," has returned to work after an absence of four weeks. She gave birth to a boy, Alan . . . Elwood **Pick Jacobs** of [illegible] has been upped from supervising film editor to v.p. in charge of completion services . . . Canadian-born **John Rhone,** winner of first UCLA-Screen Gems fellowship for study in the tv industry, has joined the production staff of SG. Rhone completed his fellowship period with SG last month by working in all departments of the production company. His new chore will be assistant to v.p. and exec producer **Harry Ackerman.**

GAC Sets Talent Dept. for Com'ls

GAC-TV, tele department of General Artists Corp., has set up a special department to book the firm's talent for tv commercials.

Sam Sharber, formerly a partner in 60's East Agency, has joined GAC as agent in the new department. Assisting him will be Steven Block, formerly with Adam Breck Agency. Lou Moskowitz has moved over from GAC's legit operation to the new department.

GAC also has recently firmed several deals on the tele programming side, including the ABC-TV Pat Boone special for Bulova via McCann-Erickson; Ringling Bros. Barnum & Bailey circus telecast bankrolled by Top Value Stamps slated for CBS, April 20; Revlon's Bobby Darin special; and a WNTA-TV daytime strip featuring Buff Cobb set for debut April 10.

Chi Labor Station's 2G Posey to Educ'l TV'er

Chicago, March 28.

Chi's educational station WTTW, in the throes of its annual campaign for funds, received a check for $2,000 from AM station WCFL, non-profit outlet owned by Chicago Federation of Labor. Station construes the neighborly gesture as "a mandate from the working man."

William A. Lee, prexy of the Federation, has urged all unions to support community education via WTTW. He cited two weekly programs, "American at Work" and "Briefing Session" as evidence of the station's willingness to present Labor's point of view.

Educational station's budget for the coming year is $896,000, but the station feels it will be able to bring in almost two-thirds of the total through its own enterprise.

MAJORS MAKING BIG LEAGUES

Large Vs. Small Post-'48 Feature Pkg. Policy Debated; Hr. Shows Also Factor

Feature film field is buzzing with some internal debates, a major one being whether it's wiser to package large or small groups of post-'48's for the market.

Companies such as Screen Gems and Seven Arts Associated are taking opposite directions. SG has opened 200 post-'48 Columbia Pictures for the market and a station can buy all 200 at a clip. Seven Arts, which bought about 120 post-'48's from Warner Bros., is selling the pix in groups, the first package being 40 pix. Metro-Goldwyn-Mayer, about to enter the post-'48 tv race, is thinking of small packages, also about 40, perhaps on a one package a year basis.

Another issue is the extent of competition, if any, offered by the off-network vidfilm hour entries. Feature execs, possessing a built-in bias, contend that the hour vidfilm are no substitute to good features and the hours are bound to lose in any rating race. Some station execs, even those not buying the 60-minuters, feel they could be programmed in feature slots. The non-buying station execs cite the two-run limitations more than any other factor in not joining the MCA TV bandwagon. These execs say a feature buy carries with it provisions of up to six and seven runs, making it economically feasible. Then, there are the charges that if the hours didn't succeed on the networks why should they succeed in syndication.

The above about summarizes the negative arguments. Nevertheless, MCA TV has wrapped up more than 20 stations for the four hour series, with station interest, on the whole, described as lively. The 60-minuters include "Riverboat," "Suspicion," "Overland Trail" and "Cimarron City." Factor in the sales, of course, is price. MCA TV is reportedly asking for each hour series a price equal to what it would receive for a half-hour first-run syndicated property.

The small versus large package argument falls along these lines: Selling a large package is more economical and results in bigger grosses. Markets don't have to be visited and revisited which entails some tall expense. Once a market is sold and the station is committed to a large group of pix, there's no danger of additional competition, which there is if the pix are offered in dribs and drabs.

Countering these contentions are the pro-small pix package proponents. Houses such as Metro want to touch base with stations time and again. Metro would rather have its station revenues from pix sales over the span of many years, rather than in one lump sum, spelling a feast or famine situation. Seven Arts, along with other houses, feel that stations, already ladened with backlogs of pre-'48's, can more easily digest small groups of post-'48's. These updated pix in small groups could be used by stations to spruce up their feature slots without creating an unbearable financial burden.

Rank, ATV Set 1st Brit. Hour Vidpix

London, March 28.

The Rank Organization and Associated Television have got together to make the first skein of one-hour tv films to be made in this country. The two outfits will finance the series, "Ghost Squad," jointly, and over $1,400,000 has been allocated to the series, which will consist of 26 episodes, based on the adventures of the special services force of Scotland Yard.

Shooting starts at Beaconfield on April 17, with Sir Donald Wolfit as star name and Connery Chappell producing. Independent Artists will switch from Beaconfield to Pinewood for a year to make their eight planned pictures.

'Staccato' Goes Syndie

John Cassavetes, actor turned producer, whose film "Shadows" now is playing theatres, will be back on tv again in reruns of the "Staccato" private eye series.

MCA TV, opening its syndication efforts on the 27 episode skein, has sold it to WNEW-TV, N. Y.; KTTV, Los Angeles; WTTG, Washington; WTVH, Peoria; KOVR, Stockton; and WTVP, Decatur.

Series had been on NBC-TV from September, '59 to March, '60, and rerun on ABC-TV from March, '60 to September, '60.

'Great Music' Set Of 23 Features Via RKO General

A package of features, consisting of operatic pix and films on the lives of composers, has been assembled by RKO General and will be offered to stations for telecasting this fall.

To date, 23 features have been assembled, 15 straight operas and eight composer biogs. Three more are expected to be added, to bring the total to 26. Twelve of the 23 assembled to date are in color.

RKO General got started on the project about 18 months ago, after RKO General execs Arthur M. Good and Ivan Reiner saw two operatic pix and felt there's a "great music" programming gap to be filled on tv. That gap, they concluded, could be filled by "great music" motion pictures. On that basis, they instituted a search for opera motion pictures and after eighteen months of viewing, contacting and negotiations, they assembled the present 23. Whenever available, RKO General secured Canadian rights to the pix, as well as U. S. rights.

Titles of the pix include "Kovanshcina," Moussorgsky's historical opera, released in 1960; "The Young Caruso," starring Ermanno Randi and Gina Lollobrigida, released in 1952; Mozart's "Don Juan," starring Cesare Danova, 1956; Gian-Carlo Menotti's "The Medium"; "The Life and Loves of Mozart"; "Figaro the Barber of Seville"; "Tosca"; "Faust and the Devil"; "La Traviata" and "Lohengrin."

It's planned to dub the dialogue in the features into English and to insert short explanatory narrative bridges between the operatic selections. Virtually all of the pix are imports.

ABC-TV Stars Set For WFAA Plant Dedication

Dallas, March 28.

A parade of 13 ABC-TV personalities will participate in the week long activities of the new WFAA-AM-FM-TV plant April 4-9, it was announced by Mike Shapiro, general manager.

The tv personalities will begin arriving April 4 and continue shuttling in and out of Dallas until April 9, appearing at various functions planned in connection with the official opening of the new $3,500,000 tv-radio home of the WFAA radio-tv facilities.

The line-up of celebraties includes Nick Adams, star of "The Rebel"; John Newland, host-director of "Alcoa Presents"; Johnny Crawford, teenage star of "The Rifleman"; Connie Stevens, of "Hawaiian Eye"; Louis Quinn of "77 Sunset Strip"; Wayne Rogers and Robert Bray of "Stagecoach West"; and Roger Perry and Georgine Darcy of "Harrigan & Son."

Stars will appear in the new studios at WFAA's new "Communications Center"

METRO, 20TH SET HOT SALES PACE

By MURRAY HOROWITZ

A resurgence of tv activity on the part of the "have-not" majors is gaining momentum. Next season, Metro-Goldwyn-Mayer will have its greatest number of vidfilm entries. Twentieth-Fox is lagging behind Metro, with only "Bus Stop" set among the new shows for '61-'62. Fox, though, has two renewals and a good potential among its new coproduction properties.

Paramount, which has taken it on the chin year after year in the network programming area, is understood to be working closely with David Susskind. The Paramount-Susskind liaison is reported not confined to Paramount's backing Susskind financially for his bid to buy WNTA-TV, Newark-N.Y. indie. It's understood that Susskind might move into a position at Paramount comparable to that of Pete Levathes, who oversees all tv activities of 20th-Fox.

The resurgence of the trio of majors, overall, may not be something to shout about at this stage. In a pre-season judgement, it looks though that Metro and 20th-Fox are on the right track. The promise is good that at least they will get exposure for some of their shows. How the shows fare for the long seasonal pull is a question to be settled later.

There are many imponderables at Paramount at this writing. Of course, part of Paramount's tv push has been and is being thrown to its toll system, Telemeter. Susskind, it's understood, also will have a hand in the Telemeter programming end. It's held very likely that Talent Associates, the Susskind-Al Levy programming operation, may fall under the Paramount fold. Paramount currently is negotiating with Susskind and Levy for a substantial stock interest in TA, reportedly in the neighborhood of 50%. Deal is said to be virtually closed.

Still riding the crest of the vidfilm wave are Screen Gems, the Columbia Pictures baby, which now has its own corporate legs, and Warner Bros., whose tv production chief, Bill Orr, has been upped to the overall studio head, embracing feature as well as tv activities.

For next season, the vidfilm wave has all but inundated the evening programming of the three webs. Estimates at this time say 90% or more of the week in, week out nighttime schedule of the three webs will consist of vidfilms. Whatever new entertainment forms are evolved, adult cartoons and more of the hour series, they appear to embrace the Hollywood vidfilm format.

Metro, now on base more times than any of the "have-not" trio next season, has the following firmed: "Father of the Bride," CBS-TV, with General Mills and Campbell Soup sponsoring; "Dr. Kildare," and "Cain's 100," NBC-TV. "Kildare" and "Cain's" are hour series, while "Father" is a half-hour outing. "Asphalt Jungle," which debuts on ABC-TV Sunday (2) night, is another possibility for next season. MGM came into the market with only one uncommitted property, "Harry's Girls," a project of Alan Jay Lerner.

20th-Fox, like Metro, did not take any scatter-shot approach to pilot making. Under the direction of Levathes and production topper Roy Huggins, all but one of its projects had been partnered with one of the three webs. "Bus Stop" has definitely been slated for next season on ABC-TV. Possibiliiies of the half-hour comedy "Margie," another ABC-TV financed project, doesn't look too good at this stage.

The chips still are not down on the other 20th-Fox projects including "House on Rue Riviera," tied with NBC-TV; "The Jayhawkers," a post-Civil War western, tied to CBS-TV; and "The Hunters," another hour vidfilm project with ABC-TV.

U.S. Pubaffairs Shows—'Favorable' Or Not—A Major Plus in Balancing U.S. Exports, Negating Vidpix Violence

The 'Hard Buy'

Blame for the wide circulation secured by some of the more violent vidpix series should be shared by the importing stations. According to foreign sales execs, many markets are offered "soft" shows, anthologies, situation comedies, etc., but, because of rating potentials, the "hard" shows are bought.

In markets as far off as Bangkok, an American vidfilm salesman pitching a show is liable to be cut off with this question: "Did it make the top ten in America?"

The sensitivity in Washington to the telecasting of CBS-TV's "Harvest of Shame" in Britain misses the mark by a long shot to anyone familar with the world tv market.

The image of America, as formed on the tv sets of the world, has and is being shaped by the U. S. vidfilm series circulating the globe. From Mexico to England to Japan, there have been outcries against America's preoccupation with blood, murder, mayhem and sex. Today, vidpix are sharing the blame with Hollywood features for accenting gangsterism, for creating an image of America in foreign eyes as unrealistic and as unfair as can be imagined.

How distorted the outcry against "Harvest of Shame" is, from this viewpoint, can be gleaned from another facet of the overseas biz. The pubaffairs shows of the webs always have been a softening counterblow to the anti-American bellows abroad. When there's a general attack against the import of American product, the violent oaters, private eyes, etc., the importing station usually points with pride at the uplift pubaffairs shows also secured from America.

If foreign viewers ever get to feel that the U. S. only exports pubaffairs shows favorable to America, the overseas market might not only go kaput, but it's effect in offsetting some of Hollywood sins also would be minimized.

In Europe, the anti-violence feeling against American vidpix has grown so that violent shows just are unsalable, according to Screen Gems European topper George Baug. In Mexico, there's a drive, enunciated by top broadcaster Emilio Azcarraga, and accentuated by Government pressure against the bad influence of U. S. vidfilms, featuring sadism, blood and guts.

Communists the world over use gangsterism reflected in American vidpix for their own political ends, propagandizing that this vidpix gangsterism and violence really is America.

Match all what is happening and put it against the outcry on "Harvest of Shame" and the distort of the focus is apparent.

MCA Sets Peak Earnings in '60 Of $6,270,000

MCA set records in 1960 for sales and net earnings, chalking up net income after taxes of $6,270,230 compared to $5,186,066 in '59, according to the annual report to stockholders.

Earnings before taxes for 1960 were $12,962,433 compared with $10,617,466 for 1959. After preferred dividends, net income in 1960 was $1.55 per share compared with $1.28 per share for the previous year.

Jules C. Stein, chairman of the board of MCA, stated that the net earnings for the company for 1960 represented an increase of about 21% over the previous year. Income for the year, from all areas, was put at $67,317,103, against $57,786,616 for '59. The bulk of the '60 income, as in the previous year, came from tv film and studio rentals. In '60, $57,593,078 was realized as income from tv film and studio rentals.

Reporting on the sales of the Paramount library, MCA stated that at Dec. 31, 1960, $14,635,275 had been paid to Paramount and on the basis of tv contracts written to date it is estimated that an additional $26,000,000 may be paid as the rentals under those contracts are collected.

Under the heading of "contingent liabilities" to notes to its financial statement, MCA stated that litigation pending against the company is not expected to result in any material liabilities. "An investigation of the company's activities by the U.S. Department of Justice with respect to alleged violations of the federal antitrust laws by talent agencies was begun in 1959. In the opinion of the company and its counsel, no such violations have existed or do exist."

In the stockholders' letter, MCA's overseas expansion was noted. It was noted that foreign offices in Australia and Japan have been was cited that foreign offices in England, Canada, France, Germany, Italy and Mexico.

3d Lead for 'Wagon'

Revue Productions will introduce a second young lead into "Wagon Train" next season, it's understood. Player, to match off with Robert Horton and the new "wagonmaster," John McIntyre, has not been chosen yet.

One of the reasons given for the reported addition of another young lead is the alleged desire of NBC-TV and the producer to cover their bases in case Horton decides he wants to quit. Actor threatened last season to leave but Revue finally induced him to stay on.

Stanza will hold its Wednesday, 7:30-8:30 p.m. slotting on NBC next season.

Banks Now Hottest Ziv-UA Sponsors

Fastest growing category of local sponsors is that of banks and banking service, according to a Ziv-UA study of its own shows. Banks and banking services now account for substantially more than $2,000,000 of Ziv-UA syndication revenues annually on first-runs.

Study shows that the present figure more than doubles the outlay of four years ago, when the category of banks already were a force in syndication sales.

Among the banking and loan establishments represented on Ziv-UA programs are: Des Moines Savings & Loan, Exchange National Bank, Colorado Springs; First National Bank of Portland, First National Bank of Great Falls, Mutual Federal Saving & Loan, El Paso; all sponsoring "Case of the Dangerous Robin."

Other banks ride different Ziv-UA series.

Cummings Taps Robson

Hollywood, March 28.

William Robson has been appointed story editor of the "Bob Cummings Show," following skein being taken over by Henry Lewis agency.

Robson formerly was story ed on "The Garlund Touch," tele-series. He dates back to the old CBS radio stable.

Specials-While-U-Wait

Despite anything you may have read or heard, it isn't true that TV producers are among the more excitable men in our industry. We know quite a few who are so cool that neither oleomargarine nor the high-priced spread would melt in their mouths.

If it weren't for such examples of enameled serenity, how on earth (or any other planet where TV life may exist) could a producer survive the suspense-laden demands of a series like the "NBC Special News Reports"?

Even calling it a "series" isn't terribly accurate, for there's no regularity about the programs' appearances. When producer Chet Hagan arrives at his desk each morning, he generally hasn't the slightest notion of where or when his next show is coming from.

Whether or not he'll be putting together a Special for that very evening depends on the sort of news breaking during the day. For each report is designed to bring viewers the background, significance and last-minute details of an outstanding event that's broken just a few hours before and is, more than likely, still in progress.

Whenever Hagan feels such a Report is called for, the only approval he usually needs is that of Julian Goodman, NBC's director of news and public affairs. There just isn't any time for debates or conferences.

Around Hagan's office, the programs are called (as you might have guessed) "Instant Specials." They may run from five to 60 minutes in length. They may be live, taped and/or filmed; their originations may be remote and/or from the studio. The *essential* combination is speed, ingenuity and know-how.

TAKE THE DAY the Santa Maria was seized at sea by Portuguese rebels. (This wasn't the most recent of the "Instants," but it was the most difficult.) The incident was a "natural" for a Special that very evening, but lesser souls than Hagan might have been discouraged by the absence of any material, filmed or otherwise, on which to base a worthy TV feature.

Even if the ship's precise location had been known (its position had already started the greatest guessing game since the riddle of the Sphinx), it wouldn't have been possible to shoot films and get them back here in time.

But with the energetic aid of the NBC News

desk—all of the "Instants" are really cooperative ventures on the part of Chief Bill McAndrew's entire news department—wheels began turning.

Item: Chet Huntley's secretary, who speaks Portuguese like a Brazilian (because she is), dispatched a cable asking the rebel leader for his side of the story. The answer came back in a seven-page reply. But it still wasn't *visual* TV.

Item: Our film library came up with background footage on Portuguese dictator Antonio Salazar and his chief antagonist, Humberto Delgado, the revolutionary who had just confessed to having plotted the Santa Maria seizure.

Item: Researcher Barry Bingham, Jr., toured the tourist agencies in vain for some footage of the Santa Maria, but he did get his hands on the vessel's deck plan (complete with shuffle-board locations).

Item: Artist Jacques Barosin was enlisted to re-create the seizure with a series of pencil drawings based on information contained in the wire stories. His masterful renditions had everything but the-flowers-on-the-captain's-table.

Item: From American Heritage magazine and assorted bookshops in the vicinity of NBC came historical notes on piracy in the Caribbean; a map of the Spanish Main; and charts on sunken pirate treasure in that region. (We watched Hagan's face as he studied these last charts, and for a moment we thought we were going to lose him forever.)

Item: Last-minute developments on the incident were obtained through a message from our Puerto Rico correspondent (reporting on the U. S. Navy's search for the missing liner); and from newsman Wilson Hall's call to St. Lucia Island, which reported back on the condition of the crewmen who'd been put off the ship by the rebels.

Just a few minutes before air-time, Hagan had a hurried consultation with director Bob Priaulx and correspondent Frank McGee (who'd just finished writing the script he'd be reading on the show). The program went on the air at 10 p.m. and concluded a half-hour later. Next day, the verdict of the nation's newspaper critics rang loud and clear. "A vivid, concise and unexpectedly thorough report on the season's most bizarre story," wrote one of New York's most demanding reviewers, "...NBC's Special brought all facets into sharp focus."

OTHER OF THIS YEAR'S "INSTANTS," before and since, have reported on such matters as the collapse of Texas Tower No. 4; the arrival of our RB-47 fliers from Russia; chimpanzee "Ham's" flight into space; and (just two nights ago) the White House meeting between President Kennedy and Soviet Foreign Minister Gromyko on the Laos crisis. We sincerely feel that all the Reports were splendid examples of TV journalism working on all dynamos.

What makes the whole thing a bit easier, of course, is the confidence placed in us by the Gulf Oil Corporation, who, at the beginning of the year, undertook to sponsor these unpredictable Specials.

What's more, Gulf declared, it wanted to have nothing to do with subject matter, treatment or the selection of time periods. Finally, the oil company's commercials were to be positioned in each program on the basis of the producer's judgment.

This sort of freedom-of-movement, unprecedented in TV annals, is the kind of thing networks dream about. It also imposes a king-sized obligation on us to insure that such trust is rewarded. We hope we're succeeding.

With that sort of rooter in our corner, it's easy to explain the eagerness with which we got that cable through to the Santa Maria. Heck, with a bit more encouragement, it's just possible we could also have contacted the Nina and the Pinta.

NBC

FTC Looks Tougher Than Ever On Eve of Kintner's Departure —On Other Madison Ave. Fronts

By BILL GREELEY

Madison Ave. no doubt was hoping for an easing of Federal pressure with the elections out of the way. But last week, at least on the part of the Federal Trade Commission, the implications were quite the opposite as the Federal agency that watchdogs false and misleading ad claims leveled in on major nostrum advertisers with complaints on the eve of the departure of Chief Commissioner Earl Kintner.

Several months ago, under direct orders from the White House, Kintner launched a foray of complaints that riddled big advertisers, especially in the area of highly competative video products. Under Kintner, FTC issued its first complaints that named ad agencies along with clients, even sometimes citing agency execs involved in campaigns.

Kintner's parting shot last week, upon stepping down for the new administration appointee, Paul Rand Dixon, was to level simultaneous complaints at the aspirin purveyors: American Home Products for Anacin via subsid Whitehall Labs; Bristol-Myers for Bufferin; Plough, Inc., for St. Joseph; and Sterling Drug for Bayer Aspirin and Bayer Aspirin for Children. Bristol-Myers also was cited for another analgesic (pain reliever), Excerdrin.

No agencies were named this time, but an FTC spokesman says that their omission was strictly a matter of evidence (which would imply that campaigns originated at the client with agencies operating under directive).

The spokesman points out that the complaints are limited to "speed of action," indicating that all four campaigns are based on client research findings.

The complaints charge, "advertising for Anacin, Bayer Aspirin, Bayer Aspirin for Children and St. Joseph Aspirin falsely implies the particular product will relieve pain faster than any other analgesic available and offered for sale to consumers, and that advertisements for Bufferin misrepresent it relieves pain twice as fast as aspirin."

The complaints allege that in truth there is no significant difference in the rate of speed with which these or any other anelgesics relieve pain, and allege false and misleading statements in radio, tv, magazine and newspaper advertising. All are big tv campaigners.

Indications are that FTC's division of scientific operations has obtained new research from outside sources (agency does not have its own labs). Up to now, the nostrum makers in the fast, fast, fast relief competition have been able to come up with conflicting and confusing evidence in support of their claims. Bayer, incidentally, is a come-lately to the speed affray. When Bufferin first made its claims of relief "twice as fast as aspirin, Bayer's pitch was "Why pay more for extra ingredients that can't relieve pain?" Instead, get Bayer aspirin. It's all pain-reliever, 100% . . ."

Unless the advertisers sign consent orders and drop the campaigns (or legal ramifications cause a delay), hearings on the aspirin complaints are slated for May 23 through 26 in Washington. Handling the case for FTC is Berryman Davis, known to Madison Ave. for his snuff out of the Life cig campaign Brown & Williamson and the Lanolin Rybutol action. While he won't discuss evidence before the hearings, Berryman says of the four nostrums involved, "Three have got to be wrong."

If FTC hasn't lost its crusading zeal under the new administration, the newspapers are showing a good deal less stamina in their coverage of complaints. When Kintner's intensified program first got underway (in the aftermath of the tv quiz scandals), the agency's complaints were frontpage news. The move against the aspirin makers wound up back in the financial sections of the N. Y. dailies with single-column headline display. Prominent coverage proved to be Kintner's most potent deterrent to Madison Ave. excessiveness, and was the prime mover in ticks of adman groups to Washington to square away copy lines before campaigns were launched.

Agency Anklers

Dale Armstrong, who ankled Ted Bates agency in the recent publicity department shakedown, has joined Bates' client, Colgate-Palmolive, where he had previously worked on promotions in a consultant capacity.

Ogilvy, Benson & Mather radio-tv topper Hendrik Booraem Jr., is leaving to start his own firm. Veepee and associate broadcast director John Hoagland takes over for now.

Up and down: John P. Little, formerly with J. Walter Thompson, joins Kudner as an account supervisor.

Miss Pat Cameron, formerly with Young & Rubicam, joins Kenyon & Eckhardt as a copywriter.

Lewis Snyder, formerly with Leo Burnett, Chicago, joins J. M. Mathes as a veepee and copy director.

Robert C. Barker joins J. Walter Thompson as account supervisor on RCA. He was with Compton.

Veepee stripes for Howard Watts at Brown & Crane. He's account supervisor on Isodine Pharmacal.

New Biz: Westinghouse Broadcasting to Grey Advertising. Agency will also handle new WBC Productions subsid.

Lefrak City, Queens home-building project, to Wexton.

Chi Agencies

Chicago, March 28.

Peugeot has dropped Needham, Louis & Brorby, agency that handled the account ever since the auto debuted in the U.S. in 1958. NL&B's ads for Peugeot had won merit awards in the N. Y. Art Director show.

Dr. Julian G. Andorka exited Foote, Cone & Belding to join Earle Ludgin as research director.

Norval B. Stephens Jr., former marketing supervisor at NL&B, promoted to account exec.

Tatham-Laird clocked its 15th anni last week.

London Agencies

London, March 28.

Why don't the English learn to eat more cheese? The English Country Cheese Council is spending $336,000 on advertising this year to persuade them it's a good idea. Nation-wide tv commercials are part of the campaign which is being agented by W. S. Crawford Ltd. Rosa Heppner, a top showbiz press agent, is handling public relations for Dutch DAF car shortly driving in to U.K. market. Stuart Advertising Agency is handling Pyrex household glass which gets a boost in a one-minute tv film, prepared by James A. Jobling & Co. Backed by a specially-composed musical score, the film has been booked for 16 spots each on Tyne-Tees and TWW (Wales and West) tv stations. Dunlop Rubber Co., rolling away its biggest tire advertising campaign yet. Apart from press-ads, agent Charles F. Higham is including tv commercials and posters on roadsides and buses.

With the Station Reps

A mail promotion purposely lacking the usual razzle-dazzle seems to be doing a good job for Robert E. Eastman & Co., radio reppery.

Since April '60, prexy Robert Eastman has been sending twice-monthly letters to a list of 1,300 advertiser and agency execs. The missives are one-pagers, succinct soft-sell, usually saving the sedate spot radio pitch for the final paragraph. Starting with company presidents, the letters go to top echelon client executives and client advertising execs, and then to the prime execs on the account at the agency.

The letters can start most anywhere and wind with the spot pitch. Example Feb. 24: "It is unfortunate that most businessmen expect, and are resigned to the fact, that the government's actions on matters regarding business are settled politically rather than practically . . . The economy of spot radio and its ability to reach more people faster and more often than any other advertising medium gives it special values in the present need to sell harder and more efficiently."

Eastman has received a number of direct replies, and there's at least one account in the shop that the company figures is a direct response to the letters.

Coincidental, reppery is taking on three new stations. Moving over from Gill-Perna is WSAI, Cincinnati; from Avery-Knodel, KTAT, Houston; and from Hollingberry, WTAC, Flint, Mich.

Best Bets from A-K

Avery-Knodel has just published the third edition of its study, "Your Best Days and Nights for Grocery and Drug Spots on TV," which details the days and nights of heaviest buying volume in supermarkets and retail drug chain outlets; working hours for industrial labor shifts; opening and closing hours for business; and other pertinent facts to aid food and drug spot advertisers to schedule advantageously.

Reppery says the third edition, following one a year ago and the first one 18 months ago, has been worked up because of an unprecedented agency and advertiser response to the earlier studies.

Study also includes qualitative market characteristics of all Avery-Knodel stations.

Briefs: Minneapolis ABC-TV affiliation switches April 16 from Time-Life's WTCN-TV to 20th-Fox's KMSP-TV, which is repped by Young Television . . . James Theiss has been named sales manager for eastern stations and Lloyd Heaney sales manager for western outlets at Blair . . . Larry Israel has been upped from veepee to prexy of Westinghouse Broadcasting's house rep TvAR. Tommy Thompson has been named veepee . . . Joseph P. Dowling has been named sales promotion manager of the new Storer Television Sales. He was with CBS-TV stations division . . . Stuart I. Mackie has been named manager of Avery-Knodel's Detroit office. He's been four years with A-K's Chicago office.

Nod to Sunbeam On Takeover Of Biscayne Wave

Washington, March 28.

Sunbeam Television Corp. has won Federal Communications Commission's preliminary nod for lucrative Miami Channel 7—center of a celebrated wire-pulling hassle.

FCC directed preparation of a formal grant to Sunbeam, which emerged the only one of four applicants to receive a clean bill of health from special rehearings on the ex parte case by former Hearing Examiner Horace Stern. FCC also stresses that such action is not final and can be revised when time comes for a vote on the formal order. But, once proposed disposition is announced, reversal is rare.

The order tentatively agreed upon would deny applications by Biscayne Television Corp., East Coast Television Corp and South Florida Television Corp. In his initial decision, Stern had recommended that all three be disqualified for various off-the-record deals.

In another preliminary step announced by FCC, South Florida Amusement Co. would be awarded Channel 6 in Perrine, Fla. Publix Television Corp., and Coral Television Corp. would be denied their applications.

'Ice Capades' L.A. Simulcast

Los Angeles, March 28.

The 1961 Ice Capades will open a two-week stand May 2 at the Sports Arena. Preem-night show will be carried on a three-station simulcast by KHJ-TV, KTTV and KCOP, with Bill Welch emceeing.

Telecasts will be sponsored by Calusa Chemical Co.'s Royal Woolyn.

TV-Radio Production Centres

IN NEW YORK CITY . . .

Burr Tillstrom (Kukla and Ollie) and **Fran Allison** next week will make their first joint "Kukla, Fran & Ollie" tv appearance in some time—as the weeklong replacements on WNBC-TV's "Family" strip for the vacationing Paul and Mary Ritts . . . N.Y. (and Hollywood) staffs of ABC Press Information, **Mike Foster's** department, are clamoring to see the revival of "Gone With the Wind," because one of the key feature parts, that of Scarlet's second husband, was played by Carroll Nye, a member of the web's Coast press info staff . . . **William Aaronson** becomes an ABC-TV salesman, quitting GAC to take the role under sales veep **Ed Scherick**; Aaronson was once with ABC Radio . . . **Charles H. Barris** becomes manager of tv daytime programming for ABC-TV after joining the net in '59 as program supervisor for **Dick Clark's** "American Bandstand" . . . **Jack Otter**, who had been akin to his former boss's No. 2 man, takes over where **Ed Friendly** left off when latter shifted several weeks ago to a program veepeeship at NBC—he becomes director of special program sales . . . **Bill McAndrew**, NBC News exec veep, won Villanova U.'s St. Augustine Award for distinction in communications journalism . . . 88'er **Lorin Hollander** to solo with N.Y. Philharmonic over CBS Radio Sunday, April 2.

Gerald Gross, tv and film producer and prez of Madison Productions, will marry Mrs. **Nadine Berin Brown** next month; Mrs. Brown's first marriage ended in divorce . . . **Vic Mizzy** busy scoring pilot of NBC-TV's "Portofino" hour . . . **Sigrid Pedersen** joining ABC legal staff in a shift from J. Walter Thompson, where she's been since 1942 . . . **Chet Huntley** and **David Brinkley**, the NBC news team, have paired outside the shop to scribble "America Today," a piece for Redbook this issue . . . **Alvin Perlmutter**, WNBC-TV program manager, to Washington, D.C. to attend the State Department's foreign policy briefing on April 3 . . . While **Pat Hernon** vacations this week, **Bob Delaney** will do his WNBC Radio stanza, "Schaefer Circle of Sports" and **Frank Field** will sub on WNBC-TV's nightly "Weather 6" stanza . . . **Sam Cook Digges**, CBS Films administrative veep, was toastmaster Saturday (25) at a luncheon of the Community League-Wassaic Chapter of the Assn. for the Help of Retarded Children . . . CBS newsman **Allan Jackson** is preparing a thesis on "How To Write a News Program for the Ear," which he'll offer colleges around the country . . . CBS newsman **Dallas Townsend**, heard 12 times a week, has been with the news division at the web 20 years . . . **Alma John**, director of women's activities for WWRL, guest-spoke recently at Shaw U., Raleigh, N.C. and at North Carolina College . . . **Ann Thomas** into "Edge of Night" March 29 and 30 . . . **Arthur Hull Hayes**, CBS Radio prez, returns tomorrow (Thurs), from Coast after visiting owned & operated stations in L.A. and Frisco . . . **Don Morrow**, "Camouflage" (ABC-TV) host, is the narrator of Grimm's Fairy Tales in his first record album, issued by Roulette . . . **Dale Wasserman** back from Hollywood to negotiate script job for Screen Gems . . . **Paul Taubman** is flying to New Orleans where he'll conduct a symph orch in Civic Auditorium.

Cosmopolitan mag preems a tv column in April issue by **George Christy** . . . First New York area Emmy Awards telecast slated for Saturday, May 13 (WNBC-TV) will have as advisors NBC news commentator **Ben Grauer**, Ed Sullivan show director **John Wray** and Talent Associates' **David Susskind**. Awards are presented by New York Chapter, Academy of Television Arts & Sciences . . . **Frances Spanier** has the lead in the April 1 "True Story" stanza . . . CBS-TV prexy **Jim Aubrey** and **Oscar Katz**, program veepee, back from quickie Coast junket . . . The **Red Barbers** celebrating 31st wedding anni this week (at the Yankee's Florida spring camp, natch) . . . Producer of CBS News' "Great Challenge," **Warren Bush**, receives annual Marquette U. distinguished alumni award for tv at school's speech honors convocation May 9.

In the show-must-go-on tradition, actress **Skippy Kolby** rehearsed and taped "Trus Story" script while running 102 fever with her physician in attendance . . . Progresso Italian Foods, as a public service, will present a special Good Friday tv address by **Bishop Fulton J. Sheen** on WPIX from 9 to 10 p.m. . . . Dow Chemical Co., via Norman Craig & Kummel, has picked up sponsorship of WPIX's "Easter Parade" special Sunday (2) from 11:30 to 1:30 p.m. **John Tillman** and **Gloria Okon** will co-host the special.

G. R. A. Rice, prez and general manager of Sunwapta Broadcasting Co. of Edmonton, Alta., back from London yesterday (Tues.) on the Queen Elizabeth . . . Also arriving was British tv commentator **Hywel Davies** . . . **John Vrba**, veepee in charge of sales for KTTV, Los Angeles, is in for conferences with rep execs of Blair-TV and to make ad agency rounds . . . Cue mag tv columnist **Art Pearlroth** also is now contributing a weekly piece on video to the Herald-Tribunes' Sunday supplement, Seven Lively Arts . . . Radio-tv announcer **Jay Jackson** will get a Humanitarian Award at the 12th anni dinner-dance of the Association for the Help of Retarded Children, May 20, at the Astor . . . Storecast prexy **Stan Joseloff** is making a 10-week swing of Europe, checking out supermarket and other retail outlets as possibilities for the firm's in-store FM advertising-merchandising system.

IN CHICAGO . . .

National Lutheran Council has ordered an additional 39 installments of the kidshow, "It's Light Time," which **Jim Stewart** helms. So now the **Fred Niles** boys are calling it "It's Life Time" . . . **Mike Rapchak** switching to a daytime deejay chore at WCFL with **Jess Barker** taking over his overnight stanza . . . **George Kroloff**, former WAIT pubrel director, has joined the p.r. staff of the Chi. Assn. of Commerce and Industry . . . **John Dreiske**, Sun-Times political columnist, inked a 13-week renewal on WIND . . . **Warren Culbertson** expected back as WBKB weatherman next week. Only positive thing about the severe beating he took from three young bandits recently is that he has the public sympathies and is now a bigger name locally than before . . . WNBQ is auditioning for a fourth newscaster to take over the 6 p.m. spot. **Floyd Kalber** has been carrying too heavy a load, seven nights a week . . . **Jim Hurlbut** at the Florida Keys this week getting material for his NBC "Emphasis" outings . . . **Ray Rayner**, who's known to moppets as Chief Abernathy of WBBM-TV's "Popeye's Firehouse," will work the Capt. Kangaroo kiddie concert at McCormick Place May 14 . . . WAAF doing series of special broadcasts from the Boat Show this week. Next week it launches "Civil War Diary," which will have a four-year run.

IN LONDON .

Peggy Cass, Robert Morley, Beatrice Lillie, Dickie Henderson, Joyce Grenfell taping inserts for "The Jack Paar Show" in the ballroom of the Carlton Towers Hotel. British crew of Associated Television's international mobile recording unit working on the tapes for NBC-TV under Paar's producer **Tom Cochrane** . . . **Nan Winton**, BBC Television's only woman news reader, has lost the job. New policy is to have men only to read news. Miss Winton will still be seen as an interviewer . . . Associated Rediffusion cooking up a series of **Algernon Blackwood** chillers, starting tonight (Wed.) with "The Terror of the Twins" . . . Comedian **Benny Hill** doing a musical of "Dracula" on BBC Television Saturday (1) . . . **John Gregson** tops cast of "Clash of Arms," Southern Television's "Old Vic Theatre of the Air" play to be networked Saturday (1) . . . Radio Bristol, Britain's first local radio

(Continued on page 38)

Tele Follow-Up Comment

Omnibus

"Omnibus" tried hard to make an entertainment of a long song repertoire but it didn't succeed. The song string, which was wrapped up Sunday (26) on CBS-TV under the overall heading of "An Omnibus of American Song," built up to little more than a tuneful roundup that can be heard on any number of LPs.

Robert Saudek brought in some neat visual values and choreographer Bill Foster brightened things up with some happy terp conceptions but it was still just one song after another and it failed to stir up much excitement. In the vocal forefront were Edie Adams, Robert Goulet and Myron McCormick. Latter was a strange choice for a songalog show but he made up for all his previous croaking towards the end with a rousing rendition of "There Is Nothing Like A Dame" which he essayed many years ago in the Broadway production of "South Paci[illegible]."

Goulet, who is getting a lot of tv work lately, has a big voice and carried off his tune chores in a handsome manner. Miss Adams, a replacement for Tammy Grimes, who bowed out under doctor's orders, showed a many-faceted vocal personality [illegible] effect.

The hour show presented close to 30 [illegible] representative of [illegible] but it just didn't add up. *Gros.*

Play of the Week

It might be [illegible] that new playwright Joseph Lesueur shows promise [illegible] first play "Cool Wind Over the [illegible]." It's obvious that [illegible] a [illegible] one and he can also [illegible] orders, but as for [illegible] characters into a sensible [illegible] ing a [illegible] interesting plot he failed. It's [illegible] to believe that he even [illegible].

A number of [illegible] people populated [illegible] WNTA-TV's [illegible] all. And the [illegible] capriciously, although [illegible] no [illegible] way the [illegible] always to appear. [illegible] raced over a [illegible] course for the better part of two hours. So many [illegible] often confusing things [illegible] that when Lesueur [illegible] something [illegible] important [illegible] no impact on the viewer.

There was a [illegible] sleep-around doll, Helen, who had a penchant for bragging about the bedroom action she otherwise seemed to hate. Then there was Lexy, a morose [illegible] preferred living in a dump and who had his own penchant [illegible] for women he obviously adored and then demeaned them when they fell. Other characters walked through the excellent replica of a crumby New York flat (erected by John Ward and Ted Ralph). They shouted a lot, acted hoary and made no dent. Obviously, Lesueur was trying to hatchet the secondary characters, including a senseless, arrogant do-nothing, a thrill seeking newlywed and an alcoholic, clinging mother. To him, they were wasted, and he let you know it. But he should show something more than a vague sympathy for Helen and Lexy, his leads, yet he didn't, so that they too seemed as senseless as their cohorts.

Diana Hyland, who also gave a fine performance in Sartre's "No Exit," repeated the style of her previous role on "Play of the Week." She's Helen in this one. James Patterson, essaying Lexy the proprietor of the flat who is her best friend and worst enemy, was sometimes good but his acting affectations seemed somewhat larger than they really were, perhaps because Lexy had nothing important to relate. Carmen Mathews is an attractive woman, but she couldn't make much of her part as the clinging mother. J. D. Cannon, as the arrogant intruder, has a strong personality, one that might lend itself, with commercial success, to westerns on tv. Arthur Storch dentalized a lot as the guy who commits suicide over Helen's failure to remain chaste. Of the other characters, only George Gee, as the husband of the thrill-seeking bride, was effective—at least he came across as the perfect square, which was maybe not entirely what LeSueur hoped he'd be. *Art.*

U. S. Steel Hour

Thesping talents of Shirley Booth were largely wasted in this weeper, titled "Welcome Home," offered Wednesday (22) night by the "U. S. Steel Hour" on CBS-TV. The hour outing dripped with sentimentality and did nothing for the cause of "live" drama from N.Y.

On the contrary, by taking a tired property, the Theatre Guild, producers of this series, again showed an unimaginative, play-it-safe approach in selection of properties. The three-handkerschief job, "Welcome Home," scripted by N. Richard Nash, had been produced some years ago on tv with Helen Hayes in the starring role.

The vehicle marked Miss Booth's first tv dramatic role since 1956 and she extracted the most from the role as the elderly household servant, facing dismissal, wanting to adopt a baby, and, in general, going through the lavender [illegible] of an obviously stacked story. There was [illegible] in her role, but unfortunately it was not leavened with the truth that makes sentiment [illegible].

[illegible] Campbell was okay as the [illegible] wife, [illegible] as her husband [illegible] of a [illegible] cast in the cast, were [illegible].

Perry Como's Kraft Music Hall

[illegible] on the NBC-TV Perry Como show last Wednesday night (22) and the [illegible] was [illegible] writers for the show were [illegible] male and, being [illegible] landed the gals [illegible] was [illegible] of [illegible].

[illegible] show was the [illegible] the three [illegible] Rave, Julie [illegible] and [illegible] to [illegible] Como's [illegible] show. The comedy [illegible] Martha Raye tried to [illegible] and fast [illegible] but [illegible] quality tended to [illegible] into incoherence.

Musically the show shaped up acceptably. Miss Raye [illegible] with a [illegible] production number [illegible] "The Girls Go" and came back to a solid and straight rendition of "Blues in the Night." Julie Newmar, whose statuesque build provoked the expected gags, came out hand-omely in a song-and-dance to "There's Nothing Like a Dame" while Ginny Tiu, the Korean moppet with show biz precocity, delivered winningly with a "Never On Sunday" piano solo and a vocal, with a femme choral ensemble, on "Happy Talk." The closing musical sequence was a long medley of "hey" songs done by Como and the three guests. *Herm.*

Jackie Gleason

What sounded like a partisan if not "loaded" studio audience applauded Jackie Gleason's finale for L&M. Rudy Vallee and George Jessel were his "conversation" guests.

Each could have gone the entire distance solo and the result was a too sketchy chat. Gleason seemingly was not kidding when he pleasantly chided Jessel for "getting Tel Aviv in" and explained that, before the interview, he told the comedian not to plug Bonds for Israel etc., but stick to show biz, Jimmy Walker, etc. Vallee's nostalgia could have been extended; also his frank answer to Gleason's direct questions about Vallee's w.k. thriftiness. The veteran crooner made no apology for his native Yankee caution but denied he was a close student of the dollar excepting "when tipping was unnecessary"; when it was in order he "even tips the chef in a restaurant."

Gleason promised a fall return with the same format; endorsed L&M for giving him this "refreshing opportunity away from gunplay and westerns"; and augurs a lively comeback next season. He undoubtedly will apply himself more to a central theme albeit keeping the "chats" informal and scriptless.

(Continued on page 40)

BORIS GODUNOV

With: Giorgio Tozzi, Andrew McKinley, Frank Porreta, Richard Gross, Gloria Lane, Jeanette Scovotti, Jeffry Mayer, Joan Caplan, Spiro Malas, Lee Cass, Peter Herman Adler, conductor
Producer: Samuel Chotzinoff
Director: Kirk Browning
Music: Modest Mussorgsky, Rimsky Korsakov
60 Mins.; Sun. (26), 3 p.m.
NBC-TV (tape)

A rich tapestry, filled with many electrifying moments, crowded the tv screen Sunday (26) afternoon, when NBC-TV presented a two-hour version of Moussorgsky's "Boris Godunov."

There was drama on a grand scale; music that captured black terror, light play, ambition, deceit, conquest and pitiable brooding. There also were many moments of perplexity and confusions that were not corrected by the English rendition of the opera. It was hard, if nigh impossible, to follow the plot lines fully if one was dependent on the words. As so often happens in operatic arias, many of the words—and the sense—were lost in the rendition of the music.

Yet the impact of the images and music could not be halted. It [illegible] and engulfed the viewer, [illegible] scene after scene a thrilling episode of drama and music. There was impact with the [illegible] Tsar, Boris Godunov, superbly [illegible] Giorgio Tozzi [illegible] the [illegible] of [illegible] on [illegible].

Frank Porretta as [illegible]-Dimitri, the [illegible] for the [illegible] commendable [illegible] by Gloria Lane [illegible] Mayer [illegible] parts included Andrew McKinley as Prince Shuisky [illegible] Joan Caplan as the nurse and Lee Cass [illegible].

"Boris Godunov" was the final [illegible] of the 12th [illegible] of the NBC Opera Co. Whatever may be [illegible] in comparison to [illegible] the NBC Opera has done a yeoman's job in popularizing the opera form.

Production values for "Godunov" were lavish. Scenes ranged from the Kremlin to an inn to a [illegible] in Poland to [illegible]. There were so many changes in scene and [illegible] that at times it was difficult to keep up with the proceedings. [illegible] is so full of [illegible] is [illegible] the viewer [illegible] of the proceedings on the screen that it [illegible] an enriching treat to have it [illegible] other way around. The opera [illegible] be familiar; the music and [illegible] lines old, but the artistry invested made it shine anew. *Horo.*

SILENTS PLEASE

With Ernie Kovacs
Producers: Saul J. Turell, Paul Killiam
Writers: Turell, Killiam
30 Mins.; Thurs., 10:30 p.m.
CONSOLIDATED CIGAR, RALSTON PURINA
ABC-TV (film)
(Lennen & Newell; Gardner; Guild, Bascom & Bonfigli)

If abortive in length, "Silents Please," the ABC-TV-Sterling Television series culled from vintage Hollywood pix, proved in its summer replacement run last year to have some moments of high interest and nostalgia. But the reopener Thursday (23) was a weak seg sliced out of the 1926 Doug Fairbanks starrer, "The Black Pirate."

Story of the son who turns to piracy on the high seas to avenge his father's death was hopelessly confusing in the excerpted version, and the poor quality of a good deal of the footage didn't help matters. What the films did offer were glimpses of Fairbanks' vaunted dueling the acrobatics and an occasional o.o. of silent queen Billie Dove. Others on view were Sam de Grasse and Anders Randolf as heavies, and vet actor Donald Crisp.

Ernie Kovac's hosting bit was brief and seemed much like an afterthought what with the voice-over narration by somebody else. The funnyman played it straight and called "The Black Pirate" a satire on high-seas sagas then and to come. "Pirate" was a potboiler but spectacular for the period and a big grosser. Satire it was not.

Initialer had alternate sponsor Dutch Masters Cigars blending in graciously brief and spoofing commercials. *Bill.*

Additional TV Reviews On Page 30

HALLMARK HALL OF FAME
(Give Us Barabbas!)
With James Daly, Kim Hunter, Dennis King, Robert Carroll, Ludwig Donath, Kermit Murdock, Keir Dullea, Eric Sinclair, others
Producer-Director: George Schaefer
90 Mins.; Sun. (26), 6:30 p.m.
HALLMARK
NBC-TV, from N.Y. (color)
(Foote, Cone & Belding)

"Give Us Barabbas!" would make a good motion picture in these times of biblical films. If Hollywood remained faithful to the strength of the Henry Denker script, that is, and if not, this Denker play, done live on "Hallmark Hall of Fame" Sunday (26), might well serve as a regular Easter affair on television.

Denker's work supposed the fate of Barabbas, the thief and murderer whom the crowd freed instead of Christ. The conversion of the braggart and bully was as well constructed as any tv play of the season. One of the most difficult labors for a playwright or novelist is the attempt to make a bible story sound human and at the same time reverent. Denker was not entirely successful in overcoming the problem of humanness; the alteration in the character of the seemingly unregenerate Barabbas was not, at first, believable, but this objection was slight.

Otherwise, the intelligence, sympathy and surpassing ingenuity of the Denker script deserve the highest praise. Turned out by his fellow thieves who believed that [illegible] the criminal's freedom [illegible] on his own kind, Barabbas, obviously innocent of the charge, set out to find out why he was chosen for freedom, and in the quest [illegible] the moral— [illegible] could choose one so low and yet [illegible] his [illegible]. It [illegible] a logical and [illegible] presentation [illegible] so [illegible] Barabbas.

James Daly was remarkable as Barabbas, handling the [illegible] as a [illegible] the nearest step above an animal. His transition to Christian [illegible] was done delicately [illegible]. Kim Hunter, as his [illegible] was also excellent, and Dennis King as Pilate, and Ludwig Donath as Joseph the Judge, gave performances of the highest competence and feeling. As the ruler of Palestine, King essayed a Roman weakened in resolve by the [illegible] of Christ, and he was, in the best tradition of British [illegible], subtle and compelling.

Warren Clymer's scenery gave a vivid impression of an ancient culture and Noel Taylor's costuming a similar sense of authenticity, but the biggest nod must still go to Denker for his thoughtful, vigorous writing. *Art.*

GRANT IN ST. LOUIS
With Franchot Tone, Jeff Morrow, Pat Fontaine, Stillman Mostovey, others
Producer-director: Bob Miller
Writer: James Dutson
60 Mins., Mon., 7 p.m.
UNION ELECTRIC COMPANY
KMOX-TV, St. Louis, (tape)

The 100th anniversary of the Civil War has captured much attention of late; however, this commemorative piece avoided battle fields to delve into the high (and low) spots in the life of U. S. Grant, St. Louisan, top commander of Federal Forces under Lincoln and, later, 18th President of the U.S.

As a local package, the show's objective came out as a well-produced item. Script was armed with facts as the story unfolded in a clever visual form, enacted by some 18 local thesps who had the support of Franchot Tone (on camera) and Jeff Morrow (the voice of Grant).

Tone, as scene-setter, was well cast (the station used Vincent Price on other specials), providing the touch of a "pro" to the document. Use of stills, excellent film footage from museum archives, local outdoor and indoor (filmed & taped) segments, costuming and makeup of the period—were well executed. Employment of the services of talented outsiders (Army, Wentworth Military Academy cadets, museum heads, Municipal Opera stage manager for makeup and costumes), echoed fact that a local tv outlet—supported by those in the know, and given resources and talent—can handle a documentary that, by right, should be a network undertaking.

Station-client-agency rate credit for fostering good local television, skillfully interrupted by non-objectionable commercial messages . . . all framed within an original musical score. *Bob.*

DuPONT SHOW OF THE MONTH
(The Night of the Storm)
With Julie Harris, E. G. Marshall, Jo Van Fleet, Mildred Dunnock, Fritz Weaver, Marc Connelly, Brad Herrman, Dianne Ramey, Arthur Hughes, others
Producer: David Susskind
Director: Daniel Petrie
Writer: Horton Foote
90 Mins., Tues. (21), 9:30 p.m.
DU PONT
CBS-TV, from N. Y.
(BBDO)

It's a shame that when David Susskind finally got to do that original drama, after 28 or so adaptations for "DuPont Show of the Month" it turned out badly. Last week, over CBS-TV facilities, Horton Foote's "The Night of the Storm" became the last work on a sometimes commendable series.

For Foote, the man who wrote "A Trip to Bountiful," the play was seemingly a retrogression. Overstated, weakly constructed and shockingly concluded, this final "Show of the Month" suffered either from poor acting in some [illegible] roles. And, in [illegible] name performers, E. G. Marshall, Julie Harris, Jo Van Fleet, Mildred Dunnock, Fritz Weaver and Marc Connelly were [illegible].

[illegible] Daniel Petrie [illegible]

Brad Herrman, a [illegible]

[illegible] the Foote [illegible] of the [illegible] concerned [illegible] direction and [illegible] Miss Harris [illegible] to [illegible] the death [illegible] deserted bov.

The talents of Miss [illegible] and Dunnock, Weaver [illegible] Marshall were [illegible] know what was expected [illegible] too should be [illegible] direction.

Loneliness was one of the [illegible] in this play [illegible] But Foote left viewers [illegible] bored and empty—not [illegible]. *Art.*

OUR MAN IN HONG KONG
With David Brinkley
Producer: Reuven Frank
Director: Walter Kravetz
60 Mins.; Tues. (21), 10 p.m.
SUSTAINING
NBC-TV (film, color)

David Brinkley gave NBC viewers a pleasant, offbeat one-hour travelog with "Our Man in Hong Kong." The title remains somewhat obscure, as does NBC's purpose in doing the hour, since a straight travel show is hardly in the orthodox area of public affairs programming. These two questions aside, "Our Man" emerged an engaging and informative travel show.

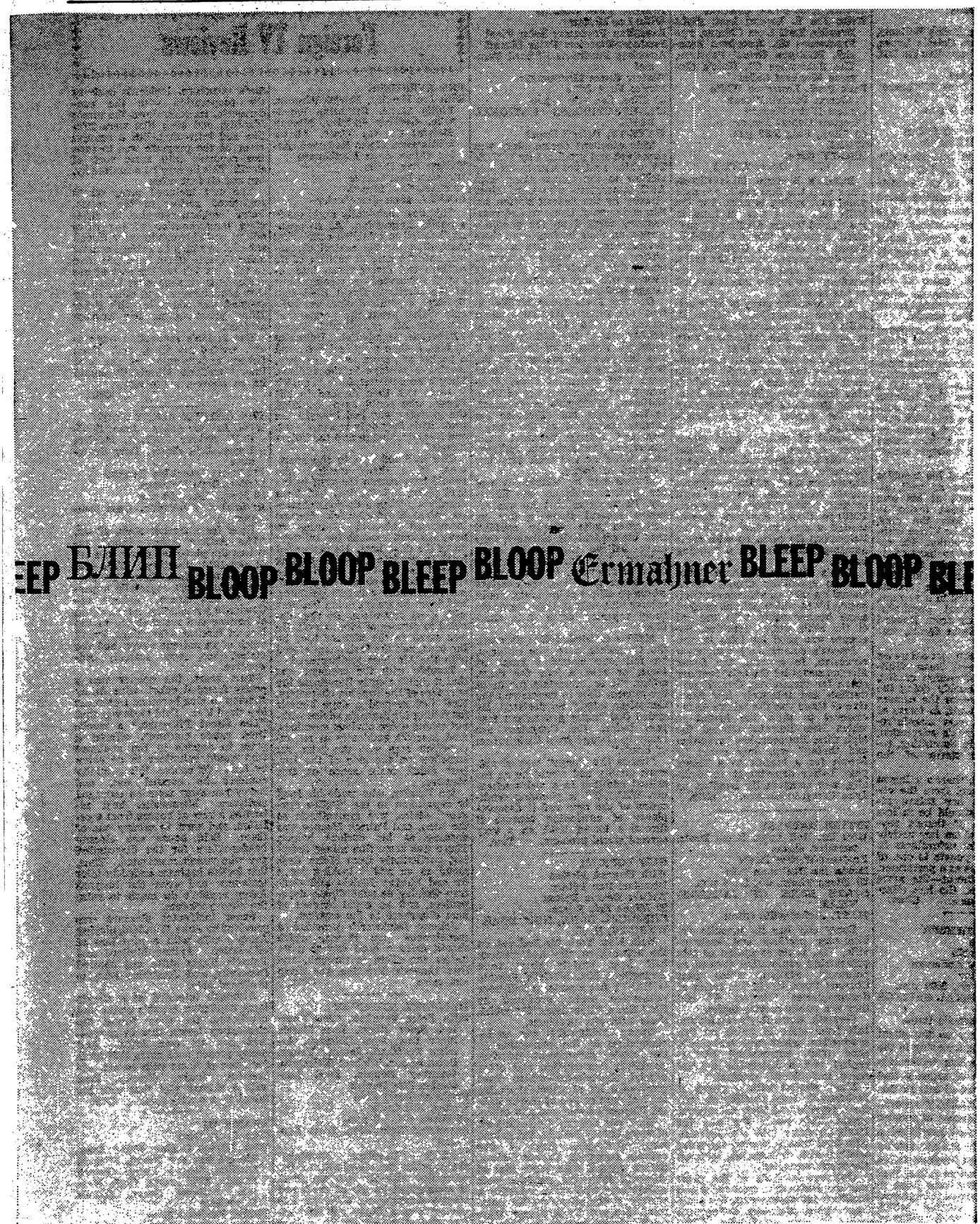
Brinkley brushed aside the political and economic aspects of the Crown colony to o.o. the city's way of life, moving from the hilltop slums down to the crowded harbor and the waterbound population, and ranging his guided tour from the tourist attractions (particularly the shopping) to the Communist frontier and the sullen fortresses on either side.

To all of it, Brinkley supplied his dry style of narrative and what might be called his inverted humor, his trick of turning a cliche around, like a reference to the Chinese schoolchildren learning that if they dug through the center of the earth, they'd come up right in the middle of the U.S. Filming, by Tom Priestley with an assist from Marathon International (unusual case of NBC News bringing in an outside producer to help) was first-class, and so was the tint. *Chan.*

OOP BLEEP BLOOP BLOOP BLEEP 收音机 BLOOP BLEEP BLOOP BLEEP BLI

LISTEN FOR THE NEW

Mel Allen, Betty Furness, Dave Garroway, Wayne Howell, Lindsey Nelson, Bert Parks—these top showbusiness personalities now headline "Monitor '61." Such "Monitor" regulars as Mike Nichols & Elaine May, Bob Hope, and Bob & Ray join them in a dramatically new format for NBC Radio's popular weekend network service, which makes wider use of the NBC news department's world-wide facilities.



SOUND OF MONITOR '61

One new "Monitor" feature: "Ring Around The World"—a series of five-minute commentaries on world developments by top NBC news correspondents in strategic spots around the globe. Another: "Weekend Report"—A 25-minute study in depth of the biggest news story of the week. New stars, new programming, new excitement—this is "Monitor '61!" **NBC RADIO NETWORK**

BRIEF ENCOUNTER
(Chevy Show)
With Dinah Shore, Ralph Bellamy, Howard St. John, Colette Lyons, Arte Johnson, Jacqueline De Wit, Bennye Gatteys
Producer: Bob Finkel
Directors: Finkel, Dean Whitmore
Adaptation: Joseph Schrank
60 Mins., Sun. (26), 9 p.m.
CHEVROLET
NBC-TV, from H'wood (color)
([illegible])

Dinah Shore did herself a disservice by selecting Noel Coward's "Brief Encounter" as the vehicle for her full-length dramatic debut on tv (she's done one-acters before on her regular Chevy outings). The Coward play is a tragic mood piece that requires a thoroughly skillful and perceptive performance to sustain it; some of the dialog skirts the cliche so often that in less than experienced hands it sounds almost like parody.

That's not quite what happened to Miss Shore, but it was close. She's an extremely talented gal who's picked up a remarkable number of skills as a tv personality. But that's the point—she's still a personality, without the training and experience necessary to submerge herself into a role with skill and subtlety. Her performance on "Encounter" was an intense effort and showed it, but it simply wasn't believable.

Ralph Bellamy had his troubles opposite Miss Shore as well, although they weren't of his own making. Bellamy kept trying to spark some life into the play, bouncing lines off Miss Shore without getting much reaction. She apparently was trying so hard to do her own lines properly that she simply didn't respond to his. The outcome was that both players seemed to be reciting in a vacuum, despite the physical proximity. Support, principally from Howard St. John and Colette Lyons, was adequate.

Bob Finkel, who produces "Chevy Show," and Dean Whitmore shared the direction credits, with Finkel presumably doing the staging and Whitmore the camera direction. Total result, in terms of the performance, was unsatisfactory. Joseph Schrank's adaptation, though merciless in its cutting, retained the basic flavor of the Coward script.

For Miss Shore, there's a lesson to be learned, apart from the obvious point that her future attempts at drama should be in less demanding roles. If there's anything she's learned on her variety show, it's that her naturalness in reacting to other people is one of her primary virtues as a performer. Acting is no different—the more studious the effort, the less effective the performance. *Chan.*

JOURNEY TO NOWHERE
With Dave Moore
Producer: Carl Ruble
Director: Clarence Anderson
Writer: Jim Dooley
30 Mins.; Thurs. (9), 9:30 p.m.
TWIN CITY FEDERAL SAVINGS & LOAN
WCCO-TV, Minneapolis (tape)

This documentary on the plight of Chippewa Indians moving to the Twin Cities from the reservation lacked the sense of urgency that has pervaded other efforts in this fine series of WCCO-TV reports. While it showed scenes of squalor and deprivation and presented a sympathetic ear to Indians voicing their problems, the program failed to arouse the viewer to action. Part of the trouble may have been in the use of an uneven background of calypso-type singing which clashed with the brutal reality of the situation.

Show did have poignant moments, however, with shots of Indian youngsters at school and play and terse descriptions of the hard sledding faced by their seniors. WCCO newscaster Dave Moore who did another capable job narrating this offering pointed out that television is the only luxury most Indian families have in noting the presence of tv sets in otherwise poorly furnished homes. He called attention to one living room without electric lights but with a tv set ever plugged into the lone electric outlet.

Show's title referred to the Indians' trek from their northern Minnesota reservation to the Twin Cities, a journey which, for most of them, takes from nothing to nowhere. *Rees.*

TIMEX ALL STAR CIRCUS
With: Joe E. Brown; host; Eight Brandts, Rudi Lenz Chimps, The Francescos (3), Josephine Berosini, Phillippe Gruss' Panthers, The Balcombes (2), Knie's Siamese Elephant Ballet
Exec Prod: Lawrence White
Producer: Patrick Pleven
Writer: Diana Morgan
Director: Robert Bleyer
60 Mins., Sat.; 7:30 p.m.
TIMEX
NBC-TV (tape)
(W. B. Doner & Co.)

Britain's Bertram Mills Circus, along with the first robin, are sure proof that spring is here. For the Mills unit again was on hand in the "Third Timex All Star Circus" aired Saturday (25) on NBC-TV. Taped at London's Olympia, the hour-long excursion into the realm of sawdust and spangles was rewarding viewing for adults as well as the smallfry.

An astounding array of agile artists were marshalled by Cyril B. Mills for this ponderous panorama of pageantry. The performers were deftly introed by host Joe E. Brown. And the flavor of the traditional big top was caught for the most part by the cameras which ably lensed everything from Josephine Berosini's high wire artistry to the capers of Rudi Lenz's chimps.

Layout of corking good circus turns opened with the Eight Brandts who displayed some fancy acrobatics on the teeterboard. The Francescos, a trio of Italian clowns, scored with some business built around a "thing" from outer space. Philippe Gruss' Panthers demonstrated a sock routine while The Balcombes (2) came up with some amusing acrobatics on a rotating ladder.

Knie's Siamese Elephant Ballet was an eye-filling display. Show wound up with an audience-participation bit in which patrons essayed some horsemanship with the aid of the Mills Riding Machine. Sequence was good for lotsa laughs.

Brown's commentary was never obtrusive. In general, the Diana Morgan script let the acts' routines speak for themselves. Overall production had relatively few flaws. One of these was the failure of the cameras to show the height at which Miss Berosini worked the high wire. However, her "precision and timing" was duly noted by Brown for a lead-in to a Timex plug. Latter department, incidentally, was competently handled by John Cameron Swayze. *Gilb.*

BITTER HARVEST
With Dr. Dell Lebo, Norm Davis, narrator, others
Producer-Writer: Davis
Music: Ike Buchanan Trio
30 Mins.; Thurs. (9), 10:30 p.m.
STATE BANK OF JACKSONVILLE
WJXT, Jacksonville (film)

Every city has its juvenile delinquency problem and Jacksonville, Fla. is no exception as this pain-taking exploration showed so pointedly. Station, which uses Channel Four, labels this series of documentaries "Project 4" and they are public service topics.

Versatile Norm Davis carried the ball from start to finish on this production, which was technically good with outstanding photography and a listenable musical score, undoubtedly original.

Show started with a group of Jacksonville boys, stealing an auto for a joyride and their subsequent arrest. This paved the way for Davis to delve into the Jacksonville and Duvall County setup for dealing with delinquents, with on the scene narration.

Outstanding facet of the show was the inadequate machinery and facilities for coping with the problem where, although delinquents made up only small part of the juvenile population, city-county efforts to combat the increasing wave was fast losing ground.

Another highlight of program was the filmed interviews conducted by Jacksonville psychologist, Dr. Dell Lebo, filmed at that city's Juvenile Shelter. Dr. Lebo talked with a young boy who had a history of vagrancy, shoplifting and strong arm robbery; and with a girl of 15, who was picked up as a prostitute in a downtown hotel.

Davis pulled no punches, pointed an accusing finger where needed and exposed deplorable conditions due to overcrowding and lack of adequate staff personnel.

"Bitter Harvest" faced up to Jacksonville's problem and hit hard at the need for action to head off the spread of crime among the younger generation. *Luce.*

INSIDE THE CONGO
With: Lee McNew
Executive Producer: John Pival
Producer-Director: Peter Strand
Associate Producer: Richard Femmel
Writer: Bruce MacDonell
Music: Mort Jaffe
30 Mins. Sat. (18) 7 p.m.
MANUFACTURER'S NATIONAL BANK
WXYZ-TV, Detroit (tape)

This excellent documentary was conceived and produced by WXYZ-TV which sent vet newscaster Lee McNew to the Congo along with ABC cameramen who were hired directly by the Detroit station for this assignment. Cameras and commentary focused on the people—eschewing their leaders—and their environment. Result was a hard-hitting show which crammed plenty into a half hour, providing viewers with new insights into the Congo problem.

Opening shots found McNew in front of a screen with Congo action scenes in the background. He quickly traced the history of the country's status from the time it was the personal property of the Belgian King to the present. There were brief scenes of Louis Armstrong and Undersecretary of State Williams, Michigan's ex-governor, in the Congo, but otherwise the cameras remained on the Congolese and sharply revealed their ignorance, provincialism, indifference, illiteracy and their very low standard of living.

McNew said he believed one of the greatest problems was illiteracy. He reported that he was arrested several times a day by policemen who simply couldn't read his credentials, although they made believe they could, often holding the documents upside down or sideways. McNew said he was taken to police headquarters where an officer able to read would release him, only to have the whole thing repeated again in a short time.

McNew concluded that although the Congolese were like children, he felt one shouldn't laugh at them, or shed a tear for them, either. "It is impossible for us at the present time to understand the Congolese mind," he declared. He added that "many generations may pass before the Congolese are ready to emerge from their prison of brush."

"Inside the Congo" was of network quality and would be an excellent addition to a web's schedule. WXYZ-TV is planning syndication of the tape and it deserves plenty of unwinding because it throws a lot of light on a very current world problem. *Tew.*

NEW YORK '61
With Howard McGee
Director: Dan Peters
Writer: Dennis Dalton
30 Mins.; Fri., 8 p.m.
CHEMICAL BANK, NEW YORK
WNBC-TV, N. Y.

With New York blacked out on the network country and western half hour variety show from Springfield, Mo., NBC-TV flagship WNBC-TV has inserted a half-hour pubservice skein, produced by NBC News, "New York '61" which deals with city problems.

Opener Friday (24) was an investigation of the corruption in the city's government—housing, gambling, construction and other official shakedowns—which have received a lot of attention during the last year or two of Mayor Robert Wagner's seven years in office.

Show was primarily a reeling off of news library footage, but gained some distinction from a discerning script by Dennis Dalton. Stanza opened with fresh film of sidewalk interview quickies with pedestrians who came up with a variety of conjecture on the question, "Do you think Mayor Wagner's administration is doing a good job of cleaning up corruption in city government?"

There was also coverage of a session of the Citizens Committee for a Better New York and a Democratic Club forum on corruption which most likely was specially shot. The Dem sesh provided the show's highlight when former police commissioner Adams walked out after New York State Crime Commission investigator, Ruskin, charged negligence on the part of department heads.

Mayor Wagner appeared in an interview with WNBC-TV newsman Gabe Pressman, and, naturally, defended his administration, declaring that a metropolis with an official personnel roster of 240,000 would be bound to have "a few rotten apples in the barrel." *Bill.*

Foreign TV Reviews

THE AVENGERS
With Ian Hendry, Patrick Macnee, Philip Stone, Catherine Woodville, Godfrey Quigley, Murray Melvin, Charles Wade, Alister Williamson, Moira Redmond, Astor Sklair, June Monkhouse
Writer: Ray Rigby
Director: Don Leaver
60 Mins., Sat., 10 p.m.
ABC-TV, from Manchester

This new fortnightly skein made a patchy impression. As an opener, it failed to establish convincing motivation for the central character, and the careful realism of its settings and dialog threw into relief the trumped-up machinations of the plotting. David Keel (Ian Hendry), a young doctor, was suitably elated about the prospect of marrying his receptionist, Peggy (Catherine Woodville). Unknown to him, a dope gang had delivered a packet of heroin to the surgery, making a mistake in the address. They tried unsuccessfully to snatch it back, and then decided to kill Peggy, who could have identified the gangster who had brought the snow. This they duly accomplished, and Keel decided to find the killers himself.

The trail led him to the apartment of a shady medico, who should have gotten the stuff in the first place, but he, too, had been murdered. Then a dubious character called Steed (Patrick Macnee) introduced himself, claiming to have his own reasons for tracking down the dope boss. He persuaded Keel to go into the drug traffick himself, so that he could make contact with the gang. This worked, but Keel under Smeed's guidance, told them he wasn't doing business with them any more. So they decided to dispose of him as well. He was saved in the nick of time by the cops, and the instalment closed with the big boss undiscovered.

Trouble with the segment was that it didn't clearly illuminate the purposes of the running characters: Keel just seemed a dope himself for falling for Smeed's advice without asking a few obvious questions. And Smeed's ambiguity as an under-cover man with the gang, yet somehow on the side of the law, just didn't make sense on this viewing.

Ian Hendry, who made his local tv reputation in the "Police Surgeon" series, was sympathetic as the hero, and Patrick Macnee was dashing as his curious helper. There was some fine minor thesping, particularly from Moira Redmond as an addict looking for a fix and Murray Melvin and Godfrey Quigley as subordinate dopepedlers, and an equal amount of ham elsewhere in the cast-list.

Johnny Dankworth provided a monotonous jazz theme, which should drive a good few to a fix before the skein is through, and Don Leaver's direction was sharp and crisp. *Otta.*

DEADLINE MIDNIGHT
With Peter Vaughan, Glyn Houston, Peter Illing, Jean Marsh, Mary Law, Noel Coleman, Armine Sandford, Jeremy Young, Peter Fraser, Michael Ritterman, Geoffrey Denton, Doel Luscombe, Rita Davies
Producer; Rex Firkin
Writer: Bill Craig
60 Mins.; Sat., 10 p.m.
Associated TeleVision, from London

ATV's "Deadline Midnight" skein made its comeback to the schedules with its face un-lifted. It maintained an air of crisp and snappy competence, although this opener was a fairly artificial effort that only just got by. Arthur Christiansen, the ex-London Daily Express editor who advises the program, ensured a good level of truth in the Fleet-Street atmosphere and the newsmen were suitably laconic and disenchanted. Chief enemy to conviction was that, for an office of a national newssheet, the set seemed remarkably under-populated.

In this one, an Iron Curtain ship docking in London harbored a prisoner who sought political asylum in Britain and was promptly locked away by the Captain (Peter Illing). News of this got through to a reporter (Jeremy Young), and the sheet's news editor deployed extra resources. Eventually, the guy was removed to safety by the police.

As indicated, this stanza was stronger in its detail than in its main structure. Incidents such as the cooperation with the gendarmerie, tracking down the man's identity, and such like were lifelike and intriguing. But a general error of the program was to turn the reporter into some sort of sleuth. This he may be occasionally, but not all that often.

The cast included many who'd registered earlier in the series. Peter Vaughan repeated his first-class impersonation of the news editor, and ably conducted a forced sub-plot in which he rubbed against Mike Grieves (Glyn Houston), due to take his job for the rest of the skein. Houston shaped well for further acquaintance, and other thesp support was adequate, with Peter Illing stand-out as the Russian skipper.

Rex Firkin's production was fluent, wasted no time, and, given firmer underpinning of the plot line, "Deadline Midnight" should be an above-average entry. *Otta.*

THE ARTHUR ASKEY SHOW
With Arthur Askey, June Whitfield, Arthur Mullard, Patricia Hayes, Erik Chitty, Tony Sympson
Producer: Josephine Douglas
Writer: Dave Freeman
30 Mins., Sat., 9:30 p.m.
Associated TeleVision, from London

Back for a further skein of six, "The Arthur Askey Show" involves the pint-sized comic in a set of pre-1914 situations. This was the sole new gimmick, and the reason for it wasn't especially apparent in this stanza. Askey's enthusiastic personality, an amalgam of bounce and nonchalance in the face of farcical tribulations, hasn't much of an antique flavor, and the dialog, too, was scarcely Edwardian.

This apart, the opener was a pretty frenzied effort, with Askey striving to give hormone treatment to a tired idea. Said topic was that "The Great Pilbeamo," a small-time vaude conjuror, offered a prize to anyone in the audience who would volunteer to be eaten by him. Of course, this stupidity couldn't be carried out, and Askey ran away from an outraged audience. Meanwhile, he'd inherited a row of houses from a relation, and went to occupy one of them. Said house was already headquarters for the disgruntled guy who wasn't masticated. Thus, this foolish business ended in idiot tantrums, and even the buoyant Askey couldn't do much to raise the slow yock-rate.

Some incidental pleasure was provided by June Whitfield, playing Askey's wife with a nice line of affectation. Arthur Mullard and Patricia Hayes aided and abetted forcefully, and Josephine Douglas produced ably.

Although intended as a simple farce deploying Askey's undoubted ebullience, the show forgot the elementary lesson that even madness has its own logic. And Askey proved once again that he is far more at home with an act, addressing viewers directly, than with a skimpy plot that puts his talent in a straitjacket. *Otta.*

DRAMA '61
(The Cruel Day)
With Marius Goring, Peter Arne, Margot van der Burgh, Michael Caridia, Joseph Cuby, George Pravda, Miki Iveria, Hugh Morton, Anthony Sagar, Phyllis Montefiore
Writer: Reginald Rose
Producer: Herbert Wise
65 Mins.; Sun., 9:50 p.m.
Associated TeleVision, from London

ATV's new Sunday-night drama skein will run on alternate weeks with ABC-TV's established and successful "Armchair Theatre." Main question was whether its production standards would come up to those achieved under Sydney Newman for the rival series. On this count alone, "Drama 61" made a promising sendoff, for producer Herbert Wise came up with some enterprising camera-work for this first choice, Reginald Rose's "The Cruel Day." (Same show was seen in the U. S. on CBS-TV as a "Playhouse 90" entry with Van Heflin and Cliff Robertson as the leads. Ed.)

The piece concerned a French

(Continued on page 34)

VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top six syndicated shows in the same particular market. This week five different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S.

(*) ARB's Nov.-Dec. 1960 survey covered a multi-week period. Syndicated shows sharing one of the weeks with an alternating or special program could not be properly judged for comparative performance. Therefore, Nov.-Dec. data will be limited to those syndicated shows which played in all weeks.

CHICAGO

STATIONS: WBBM, WNBQ, WBKB, WGN. *SURVEY DATES: NOV. 23 - DEC. 20, 1960.

TOP TEN NETWORK SHOWS RK. PROGRAM—DAY—TIME	STA.	AV. RTG
1. Gunsmoke (Sat. 9:00-9:30)	WBBM	40
2. Untouchables (Thurs. 8:30-9:30)	WBKB	37
3. Red Skelton (Tues. 8:30-9:00)	WBBM	33
3. Danny Thomas (Mon. 8:00-8:30)	WBBM	33
3. Ed Sullivan (Sun. 7:00-8:00)	WBBM	33
3. Candid Camera (Sun. 9:00-9:30)	WBBM	33
3. 77 Sunset Strip (Fri. 8:00-9:00)	WBKB	33
4. Flintstones (Fri. 7:30-8:00)	WBKB	32
4. Lawrence Welk (Sat. 8:00-9:00)	WBKB	32
5. Garry Moore (Tues. 9:00-10:00)	WBBM	30

TOP SYNDICATED PROGRAMS RK. PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1. Trackdown (Sat. 9:30)	WBBM	CBS	28	53
2. Huckleberry Hound (Wed. 7:30)	WGN	Screen Gems	24	34
3. Superman (Sat. 5:30)	WGN	Flamingo	15	42
4. Quick Draw McGraw (Thurs. 6:00)	WGN	Screen Gems	13	38
5. Woody Woodpecker (Tues. 6:00)	WGN	Kellogg	12	36
6. Death Valley Days (Wed. 9:00)	WGN	U.S. Borax	11	18
6. Lock-Up (Thurs. 9:30)	WNBQ	Ziv-UA	11	20
6. Manhunt (Wed. 9:30)	WGN	Screen Gems	11	19
7. Flash Gordon (Sun. 11:30)	WBKB	Guild	10	63
7. Science Fiction Theatre (Sat. 6:00)	WGN	Ziv-UA	10	24

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Fight of The Week	WBKB	16
Price Is Right	WNBQ	19
Early Show; Pro FB	WBBM	15
Show; Wea; Pro FB	WBBM	16
6 O'Clock Report	WBBM	9
News-D. Edwards	WBBM	9
Huntley-Brinkley	WNBQ	9
6 O'Clock Report	WBBM	9
News-D. Edwards	WBBM	8
Huntley-Brinkley	WNBQ	8
Circle Thea.; Steel Hr.	WBBM	6
June Allyson	WBBM	23
Circle Thea.; Steel Hr.	WBBM	25
Saddles; Raiders	WNBQ	3
CBS News Special	WBBM	17

BOSTON

STATIONS: WBZ, WHDH, WNAC. *SURVEY DATES: NOV. 23 - DEC. 20, 1960.

1. Untouchables (Thurs. 9:30-10:30)	WHDH	40
2. Wagon Train (Wed. 7:30-8:30)	WBZ	37
2. 77 Sunset Strip (Fri. 9:00-10:00)	WHDH	37
3. Flintstones (Fri. 8:30-9:00)	WHDH	36
4. Lawrence Welk (Sat. 9:00-10:00)	WHDH	35
5. Ed Sullivan (Sun. 8:00-9:00)	WNAC	33
6. Gunsmoke (Sat. 10:00-10:30)	WNAC	32
7. Perry Como (Wed. 9:00-10:00)	WBZ	31
7. Perry Mason (Sat. 7:30-8:30)	WNAC	31
8. Real McCoys (Thurs. 8:30-9:00)	WHDH	29
8. Leave It To Beaver (Sat. 8:30-9:00)	WHDH	29

1. Lock-Up (Thurs. 10:30)	WHDH	Ziv-UA	20	50	June Allyson — WNAC — 10
2. Honeymooners (Thurs. 7:30)	WNAC	CBS	18	38	Outlaws; Peter Pan — WBZ — 16
3. Brave Stallion (Mon. 7:00)	WBZ	ITC	17	44	News; Sports; Weather — WHDH — 18
					News-D. Edwards — WHDH — 16
3. U.S. Marshal (Sat. 10:30)	WNAC	NTA	17	39	Fight of The Week — WHDH — 19
					Fight; Spare; Fight — WHDH — 17
4. Huckleberry Hound (Thurs. 6:30)	WNAC	Screen Gems	16	36	News; Sports; Weather — WHDH — 14
					News-D. Edwards — WHDH — 16
5. Mounted Police (Wed. 7:00)	WBZ	CNP	15	36	News; Sports; Weather — WHDH — 16
					News-D. Edwards — WHDH — 16
6. Death Valley Days (Fri. 7:00)	WBZ	U.S. Borax	14	37	News; Sports; Weather — WHDH — 12
					News-D. Edwards — WHDH — 12
6. State Trooper (Thurs. 7:00)	WNAC	MCA	14	34	News; Sports; Weather — WHDH — 13
					News-D. Edwards — WHDH — 14
7. Life of Riley (Mon.-Fri. 6:30)	WHDH	CNP	13	30	News; Weather — WBZ — 19
					Huckleberry Hound — WNAC — 16
					Huntley-Brinkley — WBZ — 22
7. Woody Woodpecker (Fri. 6:30)	WNAC	Kellogg	13	31	News; Weather — WBZ — 17
					Huntley-Brinkley — WBZ — 24

DETROIT

STATIONS: WJBK, WWJ, WXYZ, CKLW. *SURVEY DATES: NOV. 23 - DEC. 20, 1960.

1. Untouchables (Thurs. 9:30-10:30)	WXYZ	43
2. 77 Sunset Strip (Fri. 9:00-10:00)	WXYZ	40
3. Gunsmoke (Sat. 10:00-10:30)	WJBK	36
4. Wagon Train (Wed. 7:30-8:30)	WWJ	34
5. Flintstones (Fri. 8:30-9:00)	WXYZ	32
6. Hawaiian Eye (Wed. 9:00-10:00)	WXYZ	31
7. Cheyenne (Mon. 7:30-8:30)	WXYZ	29
7. Naked City (Wed. 10:00-11:00)	WXYZ	29
8. My Three Sons (Thurs. 9:00-9:30)	WXYZ	28
8. Rifleman (Tues. 8:00-8:30)	WXYZ	28

1. Huckleberry Hound (Thurs. 7:00)	CKLW	Screen Gems	28	54	Michigan Outdoors — WWJ — 15
2. Sea Hunt (Sat. 10.30)	WJBK	Ziv-UA	24	46	Fight of The Week — WXYZ — 15
					Make That Spare; Fight — WXYZ — 14
3. Quick Draw McGraw (Tues. 6:30)	CKLW	Screen Gems	20	49	News; Sports — WWJ — 12
					Huntley-Brinkley — WWJ — 13
3. Woody Woodpecker (Wed. 6:30)	CKLW	Kellogg	20	44	News; Sports — WWJ — 13
					Huntley-Brinkley — WWJ — 16
4. Popeye (Mon.-Fri. 6:00)					Trackdown; Weather — WWJ — 11
(Sun. 6:00)	CKLW	UAA, King	19	48	George Pierott — WWJ — 17
5. Tugboat Annie (Tues. 7:00)	CKLW	ITC	17	38	Divorce Court — WJBK — 13
6. U.S. Marshal (Fri. 8:00)	WJBK	NTA	16	32	Harrigan & Son — WXYZ — 17
7. Brave Eagle (Mon. 6:30)	CKLW	CBS	15	39	News; Sports — WWJ — 12
					Huntley-Brinkley — WWJ — 14
7. Tombstone Territory (Mon. 7:00)	WXYZ	Ziv-UA	15	38	You Asked For It — CKLW — 14
8. William Tell (Thurs. 6:30)	CKLW	NTA	13	33	News; Sports — WWJ — 15
					Huntley-Brinkley — WWJ — 15

ATLANTA

STATIONS: WSB, WAGA, WLWA. *SURVEY DATES: NOV. 23 - DEC. 20, 1960.

1. Wagon Train (Wed. 7:30-8:30)	WSB	49
2. Gunsmoke (Sat. 10:00-10:30)	WAGA	35
3. Price Is Right (Wed. 8:30-9:00)	WSB	33
3. 77 Sunset Strip (Fri. 9:00-10:00)	WLWA	33
4. Ed Sullivan (Sun. 8:00-9:00)	WAGA	32
5. Perry Como (Wed. 9:00-10:00)	WSB	31
5. Bonanza (Sat. 7:30-8:30)	WSB	31
6. Alfred Hitchcock (Tues. 8:30-9:00)	WSB	29
7. Real McCoys (Thurs. 8:30-9:00)	WLWA	28
8. Dennis The Menace (Sun. 7:30-8.00)	WAGA	27
8. Thriller (Tues. 9:00-10:00)	WSB	27

1. Whirlybirds (Wed. 7:00)	WSB	CBS	39	70	Aquanauts; Angels — WAGA — 11
2. Highway Patrol (Tues. 7:00)	WSB	Ziv-UA	33	79	Expedition — WLWA — 6
3. Death Valley Days (Mon. 7:00)	WSB	U.S. Borax	31	76	Vikings; Two Bells — WAGA — 5
					Two Faces West — WLWA — 5
4. Quick Draw McGraw (Tues. 6:00)	WSB	Screen Gems	27	68	Three Stooges — WLWA — 9
5. Sea Hunt (Fri. 7:00)	WSB	Ziv-UA	26	53	Rawhide — WAGA — 17
6. Deputy Dawg (Wed. 6:00)	WSB	CBS	25	68	Three Stooges — WLWA — 7
7. Woody Woodpecker (Mon. 6:00)	WSB	Kellogg	23	64	Three Stooges — WLWA — 9
8. Meet McGraw (Sat. 10:30)	WAGA	ABC	21	54	Fight of The Week — WLWA — 11
					Make That Spare — WLWA — 9
9. Brothers Brannigan (Thurs. 7:00)	WSB	CBS	19	49	Rescue 8 — WLWA — 14
10. Divorce Court (Mon. 8:00)	WAGA	KTTV TV Program Sales	16	29	Riverboat — WSB — 22
					Surfside 6 — WLWA — 23

CLEVELAND

STATIONS: KYW, WEWS, WJW. *SURVEY DATES: NOV. 23 - DEC. 20, 1960.

1. Untouchables (Thurs. 9:30-10:30)	WEWS	46
1. 77 Sunset Strip (Fri. 9:00-10:00)	WEWS	46
2. Gunsmoke (Sat. 10:00-10:30)	WJW	42
3. Flintstones (Fri. 8:30-9:00)	WEWS	35
3. Leave It To Beaver (Sat. 8:30-9:00)	WEWS	35
3. Surfside 6 (Mon. 8:30-9:30)	WEWS	35
4. Adv. In Paradise (Mon. 9:30-10:30)	WEWS	33
4. Real McCoys (Thurs. 8:30-9:00)	WEWS	33
4. Hawaiian Eye (Wed. 9:00-10:00)	WEWS	33
5. Lawrence Welk (Sat. 9:00-10:00)	WEWS	32

1. Huckleberry Hound (Mon. 7:00)	KYW	Screen Gems	25	49	City Camera — WJW — 17
					News-D. Edwards — WJW — 16
1. U.S. Marshal (Fri. 10:30)	WEWS	NTA	25	46	M. Shayne — KYW — 18
2. Jim Backus (Sat. 10.30)	WJW	Screen Gems	19	41	Dangerous Robin — KYW — 16
3. Blue Angels (Wed. 9:00)	WJW	CNP	16	22	Hawaiian Eye — WEWS — 32
3. Death Valley Days (Wed. 7:00)	KYW	U.S. Borax	16	33	City Camera; Sports — WJW — 20
					News-D. Edwards — WJW — 16
3. Dangerous Robin (Sat. 10:30)	KYW	Ziv-UA	16	35	Jim Backus — WJW — 19
3. Three Stooges (Mon.-Fri. 6:00)	WEWS	Screen Gems	16	52	Early Show — KYW — 9
					Big Show — WJW — 7
4. Assignment Underwater (Wed. 7:00)	WEWS	NTA	15	31	City Camera; Sports — WJW — 20
					News-D. Edwards — WJW — 16
4. Woody Woodpecker (Thurs. 7:00)	KYW	Kellogg	15	36	City Camera; Sports — WJW — 16
					News-D. Edwards — WJW — 16
4. Sea Hunt (Tues. 7:30)	WJW	Ziv-UA	15	27	Bugs Bunny — WEWS — 24

ha
ha
(Y)
(Z)

ha

he laughs best (◉) who laughs last

ome people started laughing right off the bat when they heard we planned to concentrate on comedy this season. They 'ere sure it wouldn't work. These days they're not laughing so hard—but the nation's viewers are, and so are the sponsors f our comedy programs. The audiences attracted by the average comedy program on the three networks this season tell ıe story: Network Y—7.3 million homes...Network Z—8.9 million homes...CBS Television Network, 9.5 million homes.* loreover, in the latest Nielsen report three of our funniest shows are in the Top 10—and two of them are brand new this ɜason.† But the thing that keeps all our advertisers smiling is that the CBS Television Network attracts the biggest average ıdiences in every category of entertainment, laughs or no laughs. *Nationwide Nielsen, 6-11 pm, AA, 1 Oct. 1960—1 Mar. 1961 †1 Mar. 1961, AA (CBS: 7 of Top 10)

CBS Television Network

Await JFK's Special Message On Revamp of FCC, Other Agencies

Washington, March 28.

President Kennedy's first recommendations on revamping the Federal regulatory agencies, including Federal Communications Commission, are being put on paper now and should be sent to Congress in the next few weeks.

The special White House message will embody the ideas of James M. Landis, President Kennedy's assistant for the regulatory agencies whose preliminary report earlier this year stirred much controversy.

Disclosure of the Presidential message came as House Commerce Chairman Oren Harris (D-Ark.) gave details on the newly-created Special Subcommittee on Regulatory Agencies—successor to the tempestuous Legislative Oversight unit of quiz and payola fame.

Harris who will chair the new group, emphasized that, in contrast to the Oversight unit, it is to be a permanent body. As such, he said, its forte will be in the realm o hard-core study of the mechanics of the agencies rather than flamboyant investigations. However, Harris did not rule out possibility of investigatory activity also. The subcommittee has been allotted $195,000 for its operations during the next two years.

The subcommittee will focus on policies, procedures and basic legal framework of the agencies. In other words, the same field in which Landis is occupying himself from his White House post.

Friction has already cropped up to some extent as result of Landis first report to Kennedy before the inauguration. Tenor of the report was for exertion of a strong hand by the White House to straighten out the federal regulatory complex and break the administrative logjam in some agencies. Final report of Harris' Legislative Oversight unit contained a pointed reminder, obviously directed at Landis, that Congress—not the White House—has the basic Constitutional responsibility for supervising the agencies.

The new Harris subcommittee thus has the very obvious function of keeping tabs on Landis' moves and crying halt when it thinks Congressional territory has been encroached upon. Asked whether Landis was keeping him informed and vice versa, Harris said this was being done, and relations had been cordial.

Robert Lishman, with a staff of four or five, is expected to be named director of the new group when it has its first organizational meeting shortly. Lishman headed the Oversight staff.

Members, in additional to Harris, of the new subcommittee are: Walter Rogers (D-Tex.), John Flynt (D-Ga.), John Moss (D-Cal.), Paul Rogers (D-Fla.), John Bennett (R-Mich.), William L. Springer (R-Ill.), Arthur Younger (R-Cal) and Vernon Thomson, (R-Wis.). All except Rogers of Florida and Thomson of Wisconsin are veteran lawmakers and former members of the Oversight group.

At the same time, Harris revealed he is stepping down as Chairman of the Communications Subcommittee which will now be headed by Rep. Morgan Moulder (D-Mo.).

KING Tapes Spec Of B'way Comedy

Seattle, March 28.

KING-TV tonight (Tues.) presented Billy Gilbert in "I Like It Here," marking the first time a Pacific Northwest tv station has adapted and produced a commercial Broadway play.

The videtaped one hour version, presented at 10 p.m., was produced for KING-TV by Lee Schulman, with Carrol Ellerbe as director and Kit Spier as production supervisor. The supporting cast for the vet comic was gleaned from the troupe which appeared with him when the play was presented in '59 at Seattle's Cirque Playhouse.

"I Like It Here," written by A. B. Shiffrin, was presented on Broadway in '46.

TV Elite

Continued from page 1

today fall with the impact of a wet dishrag.

There's no question that in size, the television audience is holding steady, perhaps even growing in terms of hours per day of viewing. The question isn't "Is Anyone Out There?" but "Who's Out There?" And the answer seems to be, not the people who really count in restoring tv's jaded image. In the old days, for every "I don't own a set" intellectual derider, there were 10 articulate viewers who were moved to excitement by the medium. Today, those 10 just don't bother to watch anymore, except perhaps for a weekly look-in at "Play of the Week" where they can get it.

The problem is germane today in view of the networks' efforts to make up with public affairs what they lack in overall entertainment excitement. The networks, locked more and more into the competitive grind-show cycle in the programming area, have been seeking to maintain their prestige solely by dint of their upgraded news and public affairs efforts.

That most of these efforts, though topgrade electronic journalism, have drawn a comparative blank in terms of enthusiastic response, lends credence to the argument that tv's elite audience just isn't watching anymore. One CBS executive in the pubaffairs area spelled it out shortly after "CBS Reports" aired its excellent and provocative "A Real Case of Murder." He went to a dinner party at which nine of the 15 guests were lawyers. None of the 15 had seen the show; none of the lawyers had even heard about it. Contrast that, the exec said, with some of the response accorded the old "See It Now" series, which in this exec's judgment, was primitive in comparison with "CBS Reports" in its scope and technique.

The answer, some believe, is simply that public affairs programming, however mature and provocative, isn't enough to recapture the excitement that television once held for the opinion-makers. Video is still basically an entertainment medium, and in its entertainment programming as well as its limited pubaffairs schedule it must reflect the kind of exciting show values that it puts forward in its pubaffairs programs as well.

When was the last time television furnished a property for adaptation to another medium? What was the last tv play bought for a motion picture, for a Broadway adaptation, even for off-Broadway? When was the last time television staged a production like "The Consul," which pay-tv audiences now can see in Toronto? When the time comes that television begins to program this sort of fare again, it can hope to regain audiences who respond to the best in the medium. But until then, it seems, they're just not out there any more.

TV's Softball Kick

WABC-TV and WNBC-TV, rivals in N. Y. local tv, are both reportedly offering May-to-August coverage of the Atlantic Seaboard Major Softball League games for either Saturday or Sunday.

Sudden interest in softball is reflected also in CBS-TV's consideration of making the Men's World Softball Championships from Florida in September one of its "Summer Sports Spectaculars" on Thursday night. Both the CBS-TV network-wide and the local New York softball shows belong to producer Charles Arden.

Bill Cullen's WNBC Exit

Bill Cullen has decided after six years to cut out his early morning "anchor" to local N.Y. radio and rely entirely on tv work, of which he's invariably had plenty. Cullen will quit his six-day, 6-10 a.m. radio strip at WNBC.

Cullen will remain as emcee of two "Price Is Right" stanzas and continue his other tv chores. WNBC, which is in a state of managerial flux this week (see separate story), has not yet selected a replacement in the key early morning hours.

Cantor's Kosher Capsules

Eddie Cantor is about to close for a five-minute syndicated radio show, five times a week, on behalf of American Kosher Food Products. Latter is propagating the new "frankfurter - in - the - round," as against the conventional elongated weenie.

The food company has the Coney Island dispensaries lined up for a new sales campaign this spring. Sponsor plans campaigns in Miami and Los Angeles, after the initial New York campaign.

Justice Dept. Asks FCC Hearings On NBC Station Swap

Washington, March 28.

Federal Communications Commission should consider the antitrust consent record of RCA-NBC in determining its fitness to hold a broadcast license, in the view of the Justice Dept.

It is the first pronouncement by Lee Loevinger, newly installed Justice Dept. antitrust chief, on litigation affecting the complex NBC-RKO General station swap deal.

In a brief filed with U.S. Court of Appeals here, Dept. urged that FCC give Philco Corp. a hearing on the antitrust charges made in its protest against renewal of NBC's Philadelphia outlet, WRCV-TV Channel 3).

As part of the package deal, NBC has contracted to trade WRCV-TV and its AM affiliate for RKO's Boston stations, WNAC-AM-FM-TV.

In its attack on the deal, Philco filed an application for the channel occupied by WRCV-TV and is still fighting FCC's 1957 renewal of NBC's license. FCC originally denied Philco's right to protest the renewal, but was upset by the Appeals court which remanded the case back to the Commission.

In the second go-round, FCC again held against Philco, claiming that the antitrust issues raised did not warrant a hearing. After the arguments held on Philco's appeal earlier this year, the Appeals bench asked for Justice Dept. comment on the antitrust issue.

The Dept. brief, signed by Loevinger and Richard A. Solomon, rejected FCC's contention it should consider only outright antitrust violations in determining a person's character qualifications to be a licensee. FCC held that consent decrees such as that binding NBC to get rid of its Philadelphia properties did not amount to admission of guilt. Justice Dept. said:

"Even if it be assumed that neither a consent decree nor a conviction on a plea of nolo contendere constitutes proof of wrongdoing, it is clear that they cannot be equated with an acquittal or finding of non-violation."

Original Oratorio In CBS-TV Preem

First original dramatic oratorio commissioned directly for television will be performed on CBS-TV April 9. Written by Ezra Laderman (composer) and Clair Roskam (lyrics), it is titled "The Eagle Stirred" and is a modern-dress version of the story of Ammiel, who followed Moses out of Egypt but was unable to cope with his new-found freedom.

Oratorio is unique in that instead of recitatif between its arias, it utilizes dramatic scenes and tells a story. It is an outgrowth of a half-hour opera, "Sarah," written a year ago by the same team and presented on the web's "Look Up and Live." "The Eagle Stirred" will preempt "Live" and "Lamp Unto My Feet" on April 9 in the web's 11-12 a.m. spot.

Pamela Hott, CBS religioso programming boss, who commissioned the work, will produce, and Tim Kiley direct. Singers include Ron Holgate, Spiro Malas, Rosemary Kuhlman, Jan De Gaetani, Arlene Saunders, Carlos Palangi, Anita Darian and Mallory Walker. Alfredo Antonini will conduct.

Foreign TV Reviews

Continued from page 30

Army Captain (Marius Goring), who arrived to take over an outpost in Algeria. A stickler for the military code, as laid down in the book, he ruled his wife and young son with the same rigorous regime, but he was in a situation where normal procedures couldn't always apply. The French Army used torture and intimidation against the rebels, because there seemed to be no other way to keep down the toll of assassinations and outrages. This point of view was put by the Lieutenant (Peter Arne), who used an electric torture chamber as a weapon of war.

Crisis came when a young Algerian (Joseph Cuby) was caught taking messages to the rebels. He refused to disclose their identity, and the Lieutenant was all for forcing the information from him. The Captain's instinct and training were opposed to it, and he tried to reason with the boy, bringing in the father to help uncover the vital names, but the boy wouldn't give way.

The irony of the tale was that, in his private life, the Captain had long tormented his wife and son by his unfeeling disregard of their wishes. He did not see that his own domestic attitude was just as barbarous as that of the Lieutenant. Upshot was that the Lieutenant allowed the Captain to be killed by a rebel sniper. Such soul-searching had no place in Algeria; he was better out of the way.

Main drawback of this otherwise intriguing plot was that compression didn't allow enough time to develop the domestic situation, and it didn't make its full weight in the argument. Marius Goring, superb as the Captain, was principally handicapped by his abbreviation, but he was ably supported by Peter Arne and by two clever youngsters, Joseph Cuby and Michael Caridia. Wise's production was, as hinted, bold and tense, and the occasion might have been even more praiseworthy if ATV had had the courage of its first convictions and given the play that extra half-hour. *Otta.*

Foreign TV Followups

Sunday Night at the Palladium

The eruption of Betty Hutton made this a stand-out stanza of "Sunday Night at the London Palladium" from ATV. She flounced into the star spot, exuding energy and warmth, and got a stranglehold on viewers in the first minute. Her act was, in many ways, unexpected. She didn't hark back to her movie successes, but framed her numbers as a sort of potted biography of her association with big American bands. Aided and abetted by the Don Williams Singers and Pete Candoli's trumpet, she delivered short bursts of such last-generation hits as "Dipsy Doodle," "The Music Goes Round," and "But Not for Me," linked with reminiscent material. With all the emotional stops out, she deified Glenn Miller, for whom sister Marion sang "Chattanooga Choo-Choo."

She recalled Bunny Berigan and Harry James, with Candoli chipping in an imitative bar or two. And the whole thing was given with an all-out fervor that disguised the corn and skated over the vocal shortcomings. For the volcanic Hutton voice was certainly better in the up-tempo items—the slower ballads strained harshly—and her personality was more overwhelming than her intonation.

The act was deftly showcased by producer Albert Locke, and it could only be faulted in that there wasn't enough of any single item, so that it had no highspots. The brilliant Candoli, who led the stage band, could have done with an extended solo, in place, possibly, of the so-so singing group, but the faults in detail were wholly beaten down by Miss Hutton's splendid vigor, recalling the great days of Sophie Tucker.

The rest of the bill was first-rate. That agreeable and courteous harmonica-player, Larry Adler, clicked with such showy items as "Bolero" and a "Carmen" selection, with the haunting "Rififi" slotted in between. He still makes one of the most telling instrumental acts now current, for there's an added visual excitement to his bizarre finger-work and facial concentration. And the show was briskly launched by well-timed acrobatics from the Seven Volants. Don Arrol emceed capably, and "Beat the Clock" plumbed new depths of popular ineptitude. Albert Locke produced throughout with a neat mixture of closeup and audience longshot—the ideal combination for this kind of show. *Otta.*

Armchair Theatre

There were many things wrong with Donal Giltinan's "The Man Out There," segment of ABC TV's "Armchair Theatre," but the basic weakness was that the idea just didn't lend itself to visual variety in its presentation. Said theme was that a Russian doctor was hurtled into orbit as the first man in outer space. When he started circling, however, his radio went kaput, so he had no contact with the ground. In addition, the escape mechanism of his satellite went out of commission, so he couldn't get back to earth again.

By a freak of atmosphere, he managed to make one radio contact. With a woman in the Canadian wastes, who was trying to get hold of a doctor to come to a sick child. The Rusky wanted to pass on to her vital data about his trip; she was desperate for help for the infant. So the doctor directed her in an operation to relieve the child's breathing, and then passed on a lot of figures before being smashed to smithereens.

If this sounds implausible, it certainly came across that way. Director Charles Jarrott could do little but concentrate on enormous and lengthy closeups of the distraught pair, with occasional cuts to the people at base. He was helped by some powerful agonizing from Katharine Blake, who reached a fine emotional pitch, and from Patrick McGoohan, who was a bit handicapped by being imprisoned in a space-helmet for most of the hour.

But they couldn't make the plot stick. Giltinan's dialog didn't help by smelling of the conveyor-belt. Some added tension was whipped up by a maneuver to rescue the scientist by firing off another projectile, but this seemed an unconvincing device as well.

Assheton Gorton did his best to devise some helpful scientific effects, but the whole thing seemed to have strayed from steam-radio. *Otta.*

Saturday Spectacular

This show revolved around the quite unspectacular personality of Sid James, once known as Sidney when he was the principal sidekick of Tony Hancock in a much-renowned BBC-TV skein. On an extremely apologetic note, ATV's "Saturday Spectacular" almost blushed itself to death when it trundled on the crumple-faced gagster. At it turned out, James needn't have been so bashful. He sparked off an amiable, smooth, and well-balanced vaude outing, and held the supporting acts together with endearing fluency. He skillfully played his layabout tv character, the material provided by S. C. Green and R. M. Hills suited him, and he merited a swift return engagement in a skein that tends to be spotty in its aims and achievement.

He opened in top hat and tails, and soon discarded the outfit for the familiar garb of cloth-cap and loud checks. And he trickled through the various offerings, terping with considerable elan and croaking ditties with more abandon than polish. Davy Jones, a colored warbler who seemed linked with an overplus of electricity, jiggled through "Loch Lomond," accompanied by the familiar rock group of bangers and pluckers; he made up for the vocal shortcoming with energy. James clicked in a railway-carriage sketch, told in mime and hinged on the presence of a pretty girl and four drooling males.

Jean Bayless, shortly to star in the London legit production of "Sound of Music," exercised her winsome soprano pipes on "Nearness of You" and evinced a pleasant personality with too much treacle. And there was a sprightly guest appearance by Jack Hawkins, somewhat heavy with the light touch but nevertheless scoring in a sketch, linked again with James' aforesaid reputation as a sharp cookie. *Otta.*

The New Nielsens

CBS-TV widened its lead over ABC-TV in the latest National Nielsens, the March 1 report, to a full 13% on the average audience breakdown, while pulling 22% ahead of third-ranked NBC-TV. CBS held steady from the last report with a 21.4 average 6-11 p.m. audience, while ABC dropped to a 19.0 and NBC also dropped, to a 17.6.

Other breakdowns found CBS capturing five nights of the week, ABC and NBC one each (Thursday and Wednesday, respectively). CBS grabbed seven of the Top 10 and 12 of the Top 20, with ABC taking two out of 10 and four out of 20 and NBC one out of 10 and four out of 20. In half-hour wins, it was CBS 27, ABC 17 and NBC nine. Top 20 follows:

Gunsmoke (CBS)	36.3
Wagon Train (NBC)	33.7
Have Gun, Will Travel (CBS)	31.2
Andy Griffith (CBS)	31.1
Candid Camera (CBS)	30.1
Real McCoys (ABC)	29.4
Dennis the Menace (CBS)	28.1
Rawhide (CBS)	28.0
My 3 Sons (ABC)	27.9
Garry Moore (CBS)	27.3*
Jack Benny (CBS)	27.2
Price Is Right (NBC)	27.1
25 Years of Life (NBC)	26.9
Flintstones (ABC)	26.5
77 Sunset Strip (ABC)	26.2
Danny Thomas (CBS)	26.1
Ed Sullivan (CBS)	25.5
Bonanza (NBC)	25.5
Red Skelton (CBS)	25.2

*Week I, 10:30-11 p.m.

CBS-TV's Rerun 'Specials'

'December Bride' Returns for 3-Time Preemption Of 'Lucy' Morning Repeats—Somebody Goofed

Since when is a daytime vidpix rerun stanza a "special?"

Answer is as of April 7, 10 and 11, when "December Bride" reruns "preempt" "I Love Lucy" reruns in CBS-TV 10-10:30 a.m. slot. "Bride" goes in for those three days only, and in an exception to CBS-TV's morning advertiser rotation plan, will be fully sponsored by Owens-Corning.

Unusual situation came about because of a far-in-advance order of "Bride" on those dates by Owens-Corning. Order was placed before CBS decided on its advertiser rotation plan and before it decided to drop "Bride" at 10 in favor of "Lucy." Sponsor went ahead and filmed special commercials starring Spring Byington, who plays the title role in "Bride."

While Owens was preparing its commercials, CBS apparently forgot about the order and went full steam ahead into its morning rotation plan and its decision to drop "Bride." Finally the sponsor reminded the web of its three-time order, and CBS decided to preempt "Lucy" to bring back "Bride" on those dates and to exempt the sale from the rotation requirements of its morning sales operation.

Jacobson, Hanft In NBC Exits

As a preface to a "heavy" cutback due at NBC-TV in coming weeks, two high-paid vicepresidents are leaving the network (old) in the next couple of weeks. B. Lowell Jacobson, longtime NBC staffer and stripper in charge of labor and personnel, and Burton Hanft, contracts veep on the tv side, have asked out.

Jacobson, long rumored to be leaving, reportedly has an offer from one of the companies advertising on NBC time. Hanft, on whom Jim Stabile was recently superimposed as contract negotiator, is said to be unhappy and seeks to ankle.

For the past three weeks at least, there have been strong reports of a cutback at NBC-TV, which is something of a periodic affair at the network. Only this time, according to highly reliable information, the cutback will be much greater than at any other time in recent years. Decision on who is to go has not been announced, but all departments, particularly programming and in that instance particularly in Hollywood, are being "scrutinized" this week.

Hollywood programmatic cutbacks will be due in large measure to the fact that not a single live NBC-TV show will be coming out of Burbank this summer.

Norm Knight's Sixth

Manchester, N.H., March 28.

The Federal Communications Commission has approved the sale of radio station WGIR here by Emile J. Girolimon to Knight Radio Inc., of Boston, which is owned solely by Norman Knight and operates five other radio stations in New Hampshire and Massachusetts.

Knight, former prez of the Yankee Division of RKO General Inc., operator of the Yankee Network and WNAC and WNAC-TV, Boston, also owns WTSL in Hanover, WTSV and WTSV-FM in Claremont, WHEB in Portsmouth and WEIM in Fitchburg, Mass.

Amer. Gas Back Into Drama Via 8 Selznick Spex

The eight David O. Selznick properties, bought by NBC two years ago, have found themselves a sponsor. American Gas Assn., which once had CBS-TV's "Playhouse 90," has bought eight live (not taped) dramas for the 60-minute time periods on a one-a-month basis between October and May of 1962.

Selznick properties, all former theatrical films, to be used on NBC are "Intermezzo," "Rebecca," "Spellbound," "Portrait of Jennie," "Paradine Case," "The Farmer's Daughter," "The Spiral Staircase" and "Notorious."

Specials will be produced at about $167,000 apiece, which is high these days for hour dramatic properties. To be produced by NBC itself, the series is shooting for top names.

Dolph, Six Others Upped In CBS-TV Sports Shifts

Jack Dolph has been upped to director of sports for CBS-TV under v.p. Bill MacPhail, and six other sports dept. staffers have been upped following the shift of the sports setup from CBS News to the CBS-TV network.

Other shifts find Don Hamilton named business affairs director for tv sports, Jack Purves as sports sales coordinator, Bob Dailey as producer-director, Tony Verna as director, John Pokorski as producer and Chet Forte as sports coordinator.

Dolph has been with the sports setup for the past year as assistant director. Prior to that, he was program director of WCAU-TV in Philadelphia. Hamilton shifts over from CBS News, and Purves has been sports sales manager.

'TALENT SCOUTS' VICE 'ACAPULCO' ON NBC-TV

"Talent Scouts" will replace "Acapulco" next month on NBC-TV's Monday night schedule. Jack Carter will reportedly serve as emcee for the Irving Mansfield package.

In the Monday 9:30-10 p.m. time, "Scouts," marking its first time on NBC, will ride for 22 weeks until the NBC fall schedule takes over.

R. J. Reynolds, "Acapulco" sponsor, will hold onto the time—which means half-sponsorship for the "Scouts" entry.

NAB Report On FCC's Sleuthing Draws Official Ire

Washington, March 28.

Complaints and Compliance Division of Federal Communications Commission is displeased over a report distributed by National Assn. of Broadcasters on what to expect from FCC sleuth teams.

The reports, compiled from information given by Lee Ruwitch president of the Florida Assn. of Broadcasters, was handed out to heads of state broadcasters associations during their convention here last month.

Complaints and Compliance head John C. Harrington said he viewed as "deceptive" the three-page listing of questions and areas of information purportedly covered by FCC investigative teams hitting Florida stations last year.

Although the report doesn't say one way or the other, Harrington said the inference can be drawn that each and every station was asked each and every question on the list. The list is so all-inclusive of every conceivable aspect of station operations as to panic a station manager who believed this to be the case. Over 50 areas of information are listed.

Actually, Harrington said, the FCC teams not only aren't covering all the information areas in checking each station, but aren't goings into some question listed in the report at all.

The document, labelled simply "FCC Station Audit," begins like this:

"Profile of station was prepared by auditors: history of station; table of organization; ownership interest; absentee ownership?; record of financial organization and trends; relative position in community—popularity; financial position—assets vs. liabilities; audience type—teenagers or adult?"

Any profile of this type, according to Harrington, is prepared in Washington from FCC records before the investigators go into the field for the purpose of giving them an idea of what to look for at individual stations.

Following distribution of the list, Harrington said his division has received complaints from broadcasters accusing it of delving into areas outside FCC's jurisdiction—namely, aspects of station financial operations. The complaints have been confined to Texas and Nebraska so far, giving rise to the belief that state-wide distribution may have been made in these two states.

Harrington said the Commission is aware of the list and its distribution. It's conceivable that by misleading the stations as to what to expect, work of his investigators might be hampered, he said. But the problem has not serious enough now to warrant any Commission action in the form of a public notice attempting to correct any misconceptions, Harrington added.

NBC YENS DISNEY RERUNS FOR FRIDAY

NBC-TV has been trying to acquire the hour action-adventure installments that Walt Disney used on his old ABC-TV stanza. NBC wants the reruns for Fridays at 7:30, but so far Disney and the web, who are doing a new series next season on Sundays, cannot reach agreement.

Batch would include the 60-minute versions of "Zorro," the "Davy Crockett" and "Elfego Baca" episodes that appeared on ABC-TV. Meantime, however, NBC is still thinking of using the Larry White-produced tapes of European circuses in the Friday time.

'Wizard's' 10-Year Success Formula: 'Deliver to Audience, Not Sponsor'

By ART WOODSTONE

"Watch Mr. Wizard" was 10 years old this March.

"I have a feeling one of the reasons we've lasted so long," observed Don Herbert, who is Mr. Wizard, "is that we've been delivering to an audience, not to a sponsor."

One of the old Chicago school—indeed, the only member of that decade-old school of free-and-easy video performance who is still doing today what he did in 1951—Herbert isn't at all anxious to get a sponsor for his Saturday afternoon science series for the kids.

When Herbert started the Wizard series in Chicago, in March of 1951, he did have a sponsor, of sorts. It was the Cereal Institute, which did institutional advertising only, and, according to him never interfered with his simple instructional format. Cereal Institute began on WMAQ, Chicago, and stayed with the show for a total of six years, one of them after Herbert shifted production from Chicago to New York. He's been in New York for the last five years.

NBC-TV now airs "Watch Mr. Wizard" from 1:30 to 2 p.m. on Saturdays on a lineup that averages around 90 tv stations. Since the program is sustaining, it's hard, even for the network to tell how many affiliates carry his program each week.

There is a designed casualness about Herbert's program, one that follows generally the easygoing outlines pursued then and still by Dave Garroway, and at onetime by "Kukla, Fran & Ollie" and Marion Perkins in his now retired "Zoo Parade." It's almost as if these Chicago-schooled adherents never used a script, which they did—sometimes

Ironically, Herbert is still the only one either on the air or following his original format, yet Chicago is one city that doesn't carry his NBC-TV Saturday program. "Everything's changed in Chicago," somebody said in trying to explain this omission.

Herbert, who does many General Electric commercials for the sponsor's Sunday CBS-TV anthology series, was graduated from La Crosse (Wis.) Teachers College where he majored in two subjects: English and General Science. He never taught in school, giving up such academic pursuits for a relatively brief career as an "actor around Chicago" and an unproduced playwright. He did some short stories that were published and a few scripts ("nothing spectacular") he saved for radio shows like "First Nighter" and "Curtain Time." In 1949, he and producer Ben Park (whose allegiance is now with Hollywood) did a health series called "It's Your Life." The show lasted a season, and all of 1950, according to Herbert, was spent in trying to sell "Wizard." Cereal Institute bought it and took it and Herbert to the NBC o&o there.

It's been institutional or sponsorless sailing ever since.

Culligan Prexies RTES

Matthew (Joe) Culligan of McCann-Erickson will be getting back into the broadcasting business parttime next season as president of the Radio & Television Executives Society. He'll be officially replacing Richard Salant, the boss of CBS News, starting in May, though RTES activity doesn't usually recommence until fall.

Culligan, onetime topper of NBC Radio, left the web about 14 months ago to become an agency exec. He's now a general corporate executive of Interpublic, a M-E subsid, and a director of McCann-Erickson Inc. and McCann-Erickson International. In these posts, Culligan doesn't come into much direct contact with broadcasting.

Minow Defends Industry Record Of Politicasts

Washington, March 28.

Newton N. Minow, in his first statement on the subject since becoming Federal Communications Chairman, told Congress yesterday (Mon.) that "broadcasting met its obligation to present full coverage of the 1960 political campaign."

Minow appeared before the Senate Freedom of Communications Subcommittee which began three days of hearings on FCC's handling of political broadcast complaints last year. In his leadoff statement Minow said:

"The networks made available to the Presidential and Vice Presidential candidates of the two major parties substantial time in good viewing hours without charge, and network affiliates, with few exceptions, cooperated in carrying the great debates.

"I think it will be agreed that networks and stations exercised considerable care and succeeded in providing equality in affording sustaining time to the Presidential and Vice Presidential candidates of the two major parties."

Subcommittee member Gale McGee (D-Wyo.) indicated he would draft legislation empowering FCC with cease-and-desist and show-cause authority in cases where broadcasters violated the so-called "fairness doctrine"—balanced treatment of issues public importance.

McGee's proposal came after Joseph Nelson, head of the renewal and transfer branch of FCC's Broadcast Bureau, said the Commission is only recourse is to consider violations of this kind when a station's license comes up for renewal.

McGee said that when a political candidate is the victim of unfair treatment at hands of a station, it's small comfort him to have the FCC meet out its punishment after he's lost the election.

Subcommittee Chairman Ralph Yarborough (D-Tex.) said about 40 political complaints will be sifted during the hearings. Most of these dealt with in the initial session had been made public before by FCC.

Lishman Quits as Counsel For Harris Committee

Washington, March 28.

Robert W. Lishman, former chief counsel for the now defunct House Legislative Oversight Subcommittee, will resign April 1 from the same job with its successor unit, the Special House Subcommittee on Regulatory Agencies.

Charles P. Howze, staff attorney with the Oversight group for two years, will succeed Lishman.

Lishman, who directed the tumultuous quiz and payola investigations, joined the subcommittee three years ago. House Commerce Chairman Oren Harris (D-Ark.), in formally announcing his resignation, said Lishman was stepping down for "personal, family reasons."

Kaiser Mulls NBC 'Hong Kong' Shift

Hollywood, March 28.

There is a chance—somewhat remote but still a real possibility—that Kaiser Industries will move "Hong Kong" over to NBC-TV's schedule next season. Edgar Kaiser is going east this week where he reportedly has appointments to meet with NBC brass about inserting the 20th telefilm hour at 8:30 p.m. Fridays.

Kaiser, however, still has an option on Steve Allen for Wednesdays at 7:30 on ABC-TV. The potential Allen slot is now held by "Hong Kong," which ABC doesn't want back after it ends its current run. Option on Allen is up in a few days.

Sponsor will hold onto its current Sunday berth at ABC-TV, one now filled by "Maverick." New stanza will fill the ABC time next fall.

'MAGIC MOMENTS' HALL OF FAME

Babe Ruth Story
The Man Against the Mile
Cinderella Team
Kentucky Derby
World Series
Stengel's Sluggers
Indianapolis 500 Mile
Early Boxing Greats
College Basketball
Olympics
Pro Football Champs
Bowl Games
Golden Age of Baseball
Bobby Thompson
Johnny Unitas
The Ben Hogan Comeback
The Billy Maxwell Story
Great Baseball Moments
U.S. Junior Champs
Motor Boat Thrills
Ski Jumping Thrills
Yanks-Browns
Stock Cars
Water Barrier Broken
Grand National
Assault Wins Triple Crown
400 Mile Race
Whirlaway Wins Triple Crown
War Admiral-Sea Biscuit
President's Baseball
Helen Wills Moody
Great Dodgers of the 50's
Don Budge
Old Giant Stars
Jack Sharkey-Mickey Walker
Connie Mack's Great Hitters
Swaps-Nashua
Bobby Jones
U.S. Brings Davis Cup Back
Gene Tunney
Louis-Marciano
Great Golfers of 20's
Summer Sports Headlines
Heavyweight Boxing Champs of 30's
Ray Robinson
Citation Wins Derby
Army-Navy
Steeplechase
Chuck Klein
Bob Richards-Milt Campbell
Half Pint Athletes
Knute Rockne
Joe DiMaggio
Sid Luckman
"Fighting Irish"
Lou Gehrig
Ted Williams
Tom Harmon
Doc Blanchard-Glenn Davis
Florence Chadwick
Figure Skating Champs
Gertrude Ederle
Ty Cobb
Gunder Haegg
Great Football Upset
Men's Singles Champions
All Star Home Runs
Hambletonian Thrills
Quarterbacks of NFL
Dizzy Dean
Celebrity Golf
Doak Walker and Kyle Rote
Johnny Lujack
Golden Gloves
National Open Champs
Otto Graham
Great Collegiate Backs of late 40's
Wes Santee
Native Dancer
Great Foreign Distance Runners
Rams Finally Win Title
Great Stars of A American Conference
Tigers versus Maulers
Gonzales-Schroeder
Byron Nelson
Sam Snead
Jack Kramer
Girl Equestrienne Champs
Bill Vukovich
Dodds-Rice

Out of the headlines of a thousand newspapers...

LEO

'MR. SPORTS' HIMSELF

Leo Durocher works for you! As host of "Magic Moments in Sports," he brings continuing identification to your sponsor's program and product... **PROGRAMMING FLEXIBILITY** (five-minute spots across the board, 15 or 30-minute shows.) For complete information and low cost for your market, phone or wire collect today.

DUROCHER

in a new television series

'MAGIC MOMENTS IN SPORTS'

the series that brings to life again
the most memorable events from the world of sports!

INDEPENDENT TELEVISION CORPORATION
LEADING THE WORLD IN TELEVISION PROGRAM SALES
488 Madison Avenue • New York 22, N.Y. • PLaza 5-2100
and offices in principal cities in 53 countries around the world

TV-Radio Production Centres

Continued from page 26

station, has been on the air for 14 hours with record shows, shopping guide and diary of local events. But only BBC officials were able to listen. Shows went out on closed circuit. Tapes may be played to the Government's Pilkington Committee to show that BBC is able to operate local station service, at present unknown in U. K. . . . BBC turning its longhair Third Program over to sport on Saturday afternoons, starting April 29 . . . **Roberta Peters** singing for **Val Parnell** in "Sunday Night at the London Palladium" on Associated Television May 7 . . . Blinded World War II veteran **Kenneth Revis**, who water-skis, pilots a speedboat, and drives a 90-mph car, booked to talk about his achievements on BBC Television's "It Happened To Me" on Wednesday (5) . . . **Kurt Weill's** widow **Lotte Lenya**, who's in town filming "The Roman Spring of Mrs Stone" with **Vivien Leigh**, has been singing some of her husband's songs for BBC's tv arts-program "Monitor."

IN DETROIT . . .

WXYZ is increasing news coverage by adding four five-minute summaries of local news, plus an hour-long worldwide news program. All additions are across-the-board and in addition to regular five-minute summaries every hour . . . WWJ-TV will revamp its weekday morning schedule beginning April 3 to provide housewives with an hour-long guide to health, charm and beauty. New format features "Consult Dr. Brothers," "Ed Allen (exercise) Time," and "Gateway to Glamour" . . . **Dan Price**, [illegible] host for WJR's successful "Composite" show, has resigned to devote full time to graduate work in Russian studies and Slavic [illegible]. Program now becomes "Showcase," with **Jim Wood** combining features of his old "Showcase" program with that of "Composite" . . . [illegible] **John F. Pival**, WXYZ prexy, for [illegible] "Play of the Week" for [illegible] weeks even though station is [illegible] on the prestige [illegible] . . . **Shirley Eder**, WJBK-TV's [illegible] picked Burt Lancaster and Elizabeth Taylor [illegible] "Butterfield 8" for Academy Awards, [illegible] Sal Mineo, of "Exodus." [illegible] . . . For [illegible] week [illegible] Station has [illegible] George [illegible] exec at W[illegible]

IN PHILADELPHIA . . .

[illegible]

IN PITTSBURGH . . .

[illegible] Joe Tucker, [illegible] . . . H. Needham Smith has resigned as [illegible] WTRF, Wheeling. Cy Ackerman moves into his job [illegible] Kirk [illegible] takes over Ackerman's old job as regional sales [illegible] KDKA received so much favorable response from its "St. [illegible]" on its "PM" series that it will repeat [illegible] . . . **Phil Marella** is the new local sales manager [illegible] WQED-TV [illegible] . . . **Don Knotts**, [illegible] **Vic Suggs**, were [illegible] at West Virginia [illegible] went to the hospital to correct a detached [illegible] talked over an hour [illegible] Knotts found out about the illness through program [illegible] Novak of KDKA-A [illegible] on the Coast [illegible] the DuPont award for "management policies which [illegible] the station's understanding of the interest, activities [illegible] community . . . as well as for responsible programming [illegible] variety of field" . . . **Frank Snyder**, general manager of W[illegible] in Miami Beach.

IN CLEVELAND . . .

[illegible] at WERE as it introduces "Happy Radio." Out as disk jockeys: **Phil McLean, Carl Reese** and **Bob Forster. Bill Randle**, the [illegible] retired from the field the week before. In with the new sound — [illegible] shows and rocket noises — are **George Harris**, from W[illegible] in Springfield, O.; **Jerry Miller** of KONO, San Antonio, and **Johnny McKinney**, from KQV, Pittsburgh . . . Air editorials picking up as KYW features several blasts daily by its women's editor, **Valena Williams** . . . **Joel Rose** is [illegible] news editor of WHK, coming from [illegible] . . . And **Keith Morris** is a new WHK disk jockey from WAIT, Chicago . . . **Tom Manning**, sports broadcasting vet, comes back on the air Monday (4) on W[illegible] Radio.

IN CINCINNATI . . .

WCPO-TV paid tribute to **Glenn Clark Miller**, assistant general manager of Scripps-Howard Cincy stations, who died March 20, in a [illegible] program . . . **Ed Kennedy**, who departed WKRC to telecast Reds games on WLW-T, switched his evening sports show to WLW . . . **Jack [illegible]man** has resigned nightly sportcasts on WCPO-TV after his pro basketball season with Cincy Royals . . . **Waite Hoyt** and **Jack Moran**, [illegible] the full Reds' schedule on WKRC for Burger Beer, [illegible] . . . Taft Broadcasting Co. upped **Ray Owen** to chief [illegible] at WKRC-TV and **Hugh LaCrosse** to chief engineer of WKRC Radio and FM . . . **Len Georgian's** variety show on WKRC-TV changes to [illegible] p.m. after April 1.

IN MILWAUKEE . . .

WTMJ-TV, the Milwaukee Journal station, on "Women's World," hosted by [illegible] **Beulah Donohue**, starts televising a ten-week first aid course April 3. Milwaukee-Waukesha Red Cross Chapter participates and **Gilbert R. Tills**, Safety Services Director for the Chapter, will conduct . . . Candidates for state-wide office in April 4 election have been allotted two speaking time slots on Wisconsin State Broadcasting Service Network, with WHA-WHA-FM, Madison home port . . . WTMJ-TV telecast a 15-minute filmed rundown on U. S. Labor Secretary Goldberg's brief Milwaukee stay last week . . . **Kenneth E. Hegard**, director of radio & television for Cramer-Krasselt Co., was named [illegible] of the Milwaukee advertising and public relations organization . . . **Dan Phillips**, WRIT disk jockey turned vocalist, has his "Day In, Day Out" getting spins . . . The Wisconsin State High School Basketball Tournament championship game was telecast on WITI-TV

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and overage share of audience is furnished. Top competition and competitive ratings also are highlighted.

Chicago, Ill. • STATIONS: WBBM, WNBQ, WBKB. • SURVEY DATES: NOV 10-23, 1960.

WBKB — Average Rating: 10 — Average Share: 22

MONDAYS 10:00-11:30
Program: MOVIETIME USA

Nov. 14 "THREE FOR JAMIE DAWN"
Laraine Day, Ricardo Montalban, Richard Carlson, June Havoc
1956, Prestige, M&A Alexander, Repeat

Nov. 21 "LAST DAYS OF POMPEII"
Preston Foster, Alan Hale, Basil Rathbone, Louis Calhern
1935, RKO, TV Industries, Repeat

COMPETITION

PROGRAM	STATION & AVG. RATING
News, Sports, Weather 10:00-10:15	WBBM 32
News, Weather 10:00-10:15	WNBQ 13
News, J. Conway 10:00-10:30	WGN 11
Late Show 10:15-11:30	WBBM 5
Jack Paar 10:15-11:30	WNBQ 23
Big 10 Highlights 10:30-11:00	WGN 3
Festival Of Stars 11:00-11:30	WGN 1

WBBM — Average Rating: 9 — Average Share: 23

TUESDAYS 10:15-12:00
Program: LATE SHOW

Nov. 15 "TARZAN'S SAVAGE FURY"
Lex Barker, Dorothy Hart
1951, Banner, RKO, 1st Run

Nov. 22 "BLOOD ON THE SUN"
James Cagney, Sylvia Sidney
1945, Javark, UA, Repeat

COMPETITION

PROGRAM	STATION & AVG. RATING
Jack Paar 10:15-12:00	WNBQ 22
Movietime USA 10:15-11:30	WBKB [illegible]
News, J. Conway 10:15-10:30	WGN 9
Chi. Bear Football 10:30-11:00	WGN [illegible]
Festival Of Stars 11:00-12:00	WGN [illegible]
Marty's Morgue 11:30-12:00	WBKB 3

WBBM — Average Rating: 10 — Average Share: 24

WEDNESDAYS 10:15-12:00
Program: LATE SHOW

Nov. 16 "COMRADE X"
Clark Gable, Hedy Lamarr
1940, MGM, MGM-TV, Repeat

"BILLY THE KID"
Robert Taylor, Brian Donlevy
1941, MGM, MGM-TV, Repeat

COMPETITION

PROGRAM	STATION & AVG. RATING
Jack Paar 10:15-12:00	WNBQ [illegible]
Movietime USA 10:15-11:30	WBKB 7
Marty's Morgue 11:30-12:00	WBKB [illegible]
News, J. Conway 10:15-10:30	WGN [illegible]
Stars Play[illegible] 10:30-11:00	WGN [illegible]
Festival Of Stars 11:[illegible]	WGN 1

WBBM — Average Rating: 10 — Average Share: 36

THURSDAYS 10:15-1[illegible]
Program: LATE SHOW

Nov. 17 "FLIGHT COMMAND"
Robert Taylor, Walter Pidgeon
1940, MGM, MGM-TV, Repeat

[illegible] "IT HAPPENED ONE NIGHT"
Clark Gable
1934, Screen Gems, Columbia, Repeat

COMPETITION

PROGRAM	STATION & AVG. RATING
Jack Paar 10:15-12:00	WNBQ 22
Movietime USA 10:15-11:30	WBKB 4
Marty's Morgue 11:30-12:45	WBKB 1
N[illegible] Playhouse 12:00-12:15	WNBQ 4
Pe[illegible] Playhouse 12:15-12:45	WNBQ 2
News, J. Conway 10:15-10:30	WGN 8
[illegible] Stars 10:30-11:00	WGN 1
Festival Of Stars 11:00-12:00	WGN 1
Stars, Late News 12:15-12:30	
Festival Of Stars 12:30-12:45	WGN 1

WBKB — Average Rating: 12 — Average Share: 23

FRIDAYS 10:00-11:30
Program: MOVIETIME USA

Nov. 11 "PASSION"
Cornel Wilde, Yvonne De Carlo
1954, Schubert, RKO, 1st Run

Nov. 18 "SONG OF INDIA"
Sabu, Gail Russell, Turhan Bey
1949, Screen Gems, Columbia, 1st Run

COMPETITION

PROGRAM	STATION & AVG. RATING
News, Sports, Weather 10:00-10:15	WBBM 24
News, Weather 10:00-10:15	WNBQ 12
News, J. Conway 10:00-10:30	WGN 9
Late Show 10:15-11:30	WBBM 13
Jack Paar 10:15-11:30	WBNQ 19
Play Of The Week 10:30-11:30	WGN 3

WBBM — Average Rating: 18 — Average Share: 45

SATURDAYS 10:00-12:15
Program: BEST OF CBS

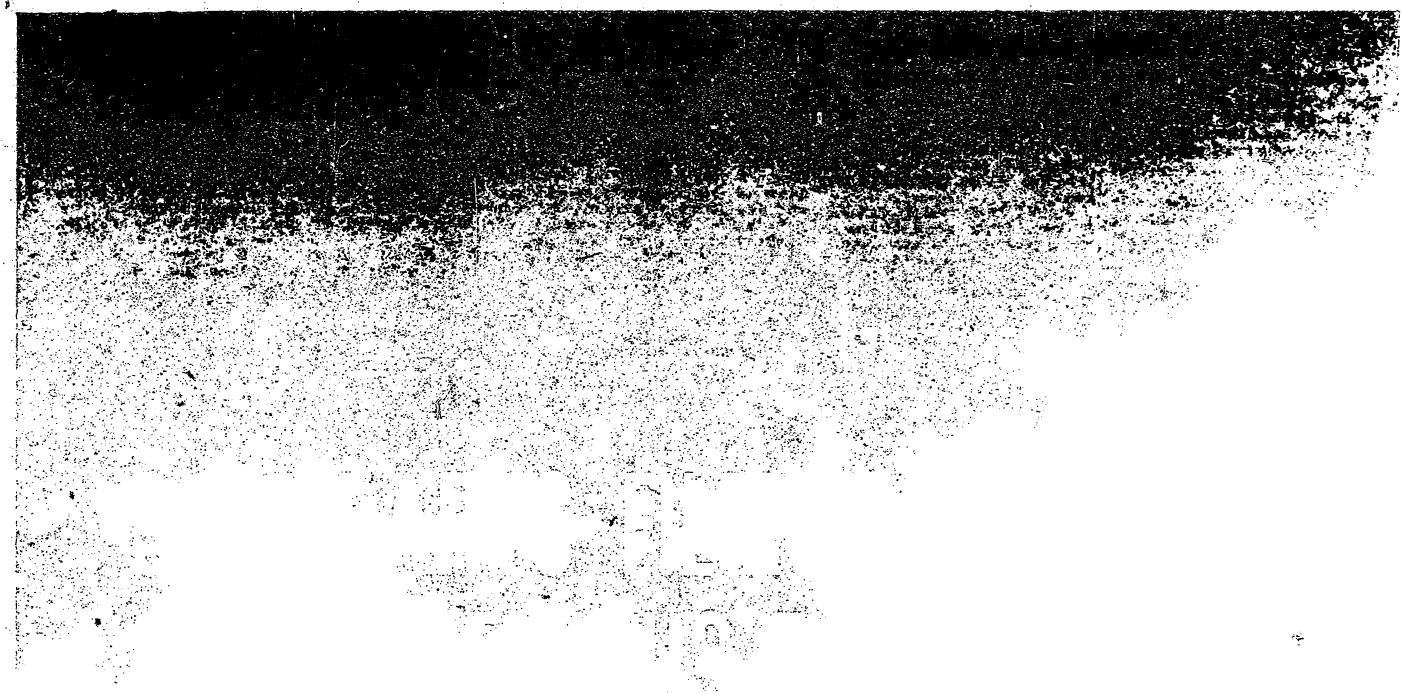
Nov. 12 "GRAND HOTEL"
Greta Garbo, John Barrymore
1932, MGM, MGM-TV, 1st Run

Nov. 19 "GOODBYE MR. CHIPS"
Robert Donat, Greer Garson
1938, MGM, MGM-TV, 1st Run

COMPETITION

PROGRAM	STATION & AVG. RATING
Movie 5 10:00-11:45	WNBQ 13
Movie 5, News 11:45-12:00	WNBQ 11
News, Wrestling 12:00-12:15	WNBQ 6
Champ Bowling 10:00-11:00	WBKB 7
Wrestling 11:00-12:00	WBKB 4
Open End 12:00-12:15	WBKB 1
News, J. Conway 10:00-10:30	WGN 11
Divorce Court 10:30-11:30	WGN 5
Dateline, You're There 11:30-12:00	WGN 1-
Feature Film 12:00-12:15	WGN 2

(Continued on page 42)



SATURDAY NIGHT JAN.-FEB.
ARB AVERAGE RATING—10:00-11:45

KSD (Gold Award Theatre)	RATING	SHARE
Showing "Films of the 50's"	22	46%
Station "B"	18	37%
Station "C"	6	13%
Station "D"	2	4%

The overwhelming superiority of Warner's "Films of the 50's" was demonstrated during the January 6-February 2 survey period in St. Louis. During this time, these Seven Arts feature films were telecast exclusively over KSD's "Gold Award Theatre" sponsored by Beautyrama, Inc.

They scored their high rating against two other feature film programs.

Beautyrama will continue to sponsor the "Gold Award Theatre" and will continue to telecast the Seven Arts' "Films of the 50's."

These recent films from Warner's library of big-star hits do as well against top network shows as they do against other feature films. Example: KTVU in San Francisco on Sunday night scored a smashing 36.2 share of audience, higher by 50% than the next best station, against such tough competition as Shirley Temple, Lassie, Dennis the Menace, Walt Disney and Maverick.

Warner's Films of the 50's . . . Money makers of the 60's

SAA

SEVEN ARTS ASSOCIATED CORP.

NEW YORK: 270 Park Avenue	YUkon 6-1717
CHICAGO: 8922-D La Crosse, Skokie, Ill.	OR 4-5105
DALLAS: 5641 Charlestown Drive	ADams 9-2855
BEVERLY HILLS: 232 Reeves Drive	GRanite 6-1564

For list of TV stations programming Warner's Films of the 50's see Page One SRDS (Spot TV Rates and Data)

TV Followup Comment

Continued from page 27

The "chock-full-of-Scotch" teacup bit should also stay in the act; it may not please some teetotallers but is a genuine and authoritative bit. *Abel.*

Twentieth Century

CBS-TV put the man-in-the-street on an international basis for the Sunday (26) "Twentieth Century" half hour to get a random sampling of what citizens of eight world capitals think of Americans.

Ground rules for the eight CBS newsmen conducting the filmed interviews were that their subjects had to speak English and should not have visited America. Except in London, the restrictions as to language naturally made the sampling bilingual and therefore upper strata, so it was little surprise that most of the opinions were restrained and reasoned.

Covering Moscow, London, Paris, Rome, Cairo, Tokyo, Bonn and Caracas, the correspondents used two queries: "When you think of America, what do you think of?" and "Where did you get your ideas?"

Most of the answers to the first question indicated a picture of America as a great leader in science, industry and culture. On the downbeat side, a Roman found Americans "perhaps too friendly"; an Englishman pictured the country as "violent" and "one mad rush;" South Americans and Far Easterners were critical of U.S. treatment of minority groups.

The one Moscow interviewee, however, envisioned America as "very beautiful" and expressed a hope that the Soviet and the U.S. could work out their differences, because he was certain the peoples of both countries were eager for peaceful friendship.

Anchored by host Walter Cronkite, the newsmen on the interviews were Marvin Kalb, Moscow; Alexander Kendrick, London; Lou Cioffi, Paris; Winston Burdett, Rome; Frank Kearns, Cairo; Peter Kalischer, Tokyo; Daniel Schorr, Bonn; and Richard Kallsen, Caracas. *Bill.*

John Crosby Show

Herb Mayes (McCall's), Norman Cousins (Saturday Review) and Arnold Gingrich (Esquire) were the editors on John Crosby's Sunday nighter on New York's Metropolitan outlet (WNEW-TV) in a discussion of current magazine standards. It evolved pretty much into a noblesse oblige success story and while the logrolling wasn't too obvious perhaps a less successful editor and/or publication might have made the difference. The focus wasn't too sharp on the end-result although all agreed that U.S. reading habits have escalated, this despite Crosby's aim to bristle his guests more by spotlighting the repetitive accent in magazine articles on "newsworthy" and "out-of-the-headlines" personalities, viz., Gabor, Paar, Godfrey, Liz Taylor et al.

Each of the editors was certain of one thing in common—complete editorial freedom without business-office interference, but this was modulated by recognition of mutual problems. Mayes sardonically reprised his "open-door" policy to all McCall's ad salesmen—they're "welcome to come in at any time providing it's on their hands and knees."

Crosby kept calling Saturday Review a "little" magazine—meaning in relation to the mass-circulation Esky, and McCall's — and Cousins kept identifying his weekly as a "smaller" magazine but did point up that the 10-year rise, from 20,000 to 250,000 circulation by SR, was evidence of "improved American reading habits." Gingrich cracked that Esquire may have adopted "of literature"—the former full title of SR—to beef-up his monthly, and lessening the cheesecake. (An audience questioner brought up Playboy vis-a-vis Esquire.) *Abel.*

Passover Festival

There was just nothing right with the "Catskill Summit Meeting" which was the Thursday (23) segment of WNTA-TV's (N. Y.) week-long "Passover Festival" series. Linking the holiday with four "borscht belt" comics had an ethnic relationship but little else, and in fact, at times it was embarrassing.

Using a format designed by David Susskind, N. Y. Herald Tribune columnist Hy Gardner brought together Gene Baylos, Jackie Miles, Phil Foster and Larry Best for a roundup of "borscht belt" reminiscences. The boys delivered several vignettes concerning their early days as mountain resort social directors, spoke of their boff routines and summed up the Catskills' contribution to show biz. It was routine patter that allowed for little humorous interjections.

The show went way off base on a suggestion by Gardner that the comics bring their ad-lib techniques to the fore in a hypothetical situation which brought Ed Sullivan and Jack Paar into the same room. He asked how the comics would handle their introductions to the Catskill audience. It was a touchy idea and fortunately Gardner decided to drop it but only after Foster got stuck as first at bat.

The Catskill Summit" contributed nothing to Passover and just succeeded in making a molehill out of a mountain. *Gros.*

WBAL-TV

Continued from page 2

rights but wanted time to review script and to consider a possible motion. Judge Thomsen granted the motion, saying he did so "without intimating any opinion" on whether the program would have any effect on final sentencing.

Program was presented Wednesday eve, following the Perry Como show, and was preceded during the day by a series of spots planted in earlier programs advising viewers to watch this "most important program" but never saying what it was.

It opened with Brent Gunts, station manager, announcing that this "couldn't happen in Russia," went on to the "moderator" who in turn shifted spotlight to nine jurors who sat around table, with water pitchers, glasses and pads before them as they reenacted discussion they'd had a month earlier in the jury room.

Obviously more self-conscious than they were when doing the real thing, the jurors for the first two-thirds of the program explained why they found Rees guilty, and then, in the last third, reenacted disagreement over whether the convicted man should be sent to the gas chamber. They finally compromised on simple verdict of guilty.

Further outcome of the reenactment was the disclosure that the FBI had opened an investigation of the program and by Saturday (25) afternoon, at least four of the nine who participated had been questioned.

Charles A. Gomer, foreman of the jury and one of those who appeared on the show, said he and the others were paid $1 each to do it. He said he was assured the program would be cleared with Federal attorneys but later learned that it was not. "If I had to do it over I certainly would not go on that program again," Gomer said.

Spokesmen for WBAL-TV at first said the show had been cleared by the "legal department" but after the court developments and FBI action followed, would make no further comment.

Local critics didn't get around to appraisal but New York Times' Jack Gould reached south and devoted his Saturday column to the show, stating that "the notion of making a public spectacle of a jury's role in a murder case is chilling in the extreme. The legal rights of a defendant, let alone the dignity of court procedure are not things to be broken through just to titillate the curiosity of the idle tv mob," he added, calling the show a "three-ring circus."

The program had been taped about a week earlier and displaced preannounced local special on unemployment in the State.

Rees was convicted of abducting Mrs. Mildred Jackson, 27, and her daughter, Susan, 5, from a road west of Richmond, taking them to a wooded spot near Gambrills, Md., and murdering them both on Jan. 11, 1959.

CBS Opens Door

Continued from page 17

nothing to do with these, in the future turning them over to the CBS-TV network. Finally, there's the area of public affairs, which covers a wide range of subject matter, some of which can be produced as capably by outside people as within the CBS staff. It's this "grey area" which Salant believes could be opened to competition, with "Hollywood" as a prime example.

He points out that this has always been his own view as a corporate staff v.p. at CBS and latterly as prexy of CBS News. Reminded, however, that this has not always been the policy of the news division, Salant, without conceding the point, declared that "it should have been."

Inside Stuff—Radio-TV

A one-hour special on the reasons for the trial of Adolph Eichmann and what Israel hopes to gain with the trial will be aired the week before the trial's start by WCBS-TV, the CBS-TV flagship in N. Y. Final date hasn't been set, but it will be a few days before the trial begins on April 11.

Station's assistant pubaffairs director, Ned Cramer, and its documentary producer, Warren Wallace, spent a couple of weeks in Israel filming interviews with government officials and ordinary Israeli citizens. Wallace will film more footage in N. Y. to get the views of American Jews on the trial and its implications.

Charles Collingwood will probably narrate the program.

Largest Canadian concert party to go overseas since end of World War II, the Canadian Broadcasting Corp. will send radio and tv entertainers to tour UN and NATO bases in France, West Germany and the Gaza Strip, 16-day appearances to teeoff on April 13 for 20 two-hour shows.

Nucleus of group will be the cast of "The Tommy Hunter Show," CBC radio series originating in Toronto and carried over a CBC network of 89 stations. This will include Tommy Hunter, Wally Traugott, Al Harris, Mike Ferby, Marc Wald and Jack Jensen. They will be joined by Joyce Hahn and Denyse Ange, singers; Sandra O'Neil and Sherry Moore, dancers; Peter Appleyard, vibraphonist. Gordie Tapp will emcee the show, with Ken Dalziel producing.

During the tour, 10 of the daily series of "The Tommy Hunter Show" will be taped and air-expressed to Toronto for radio broadcasting over CBC's Trans-Canada network from April 25 to May 4. Troupe will travel by Royan Canadian Air Force air transport, this arranged by the CBC and the Canadian Department of National Defense.

Alfred I. duPont 1960 Awards in radio and tv were announced at a dinner in Hotel Mayflower, Washington, last week with honors going to stations KDKA-TV, Pittsburgh, and WAVZ, New Haven, Conn., and ABC commentator Edward P. Morgan. All were cited in the 19th annual awards for "excellence of broadcasting in the public interest."

Dr. Fred C. Cole, prexy of Washington & Lee U. and chairman of the awards committee, praised KDKA and WAVZ for effective editorial comment which was given "added impact" by direct participation of top execs at both outlets. Morgan was cited for his willingness to take sides "in matters of controversy."

The stations, both previous winners, and Morgan received a plaque and a check for $1,000.

Atlanta television course designed to bring alive the teachings of and the life of Jesus debuted Saturday (25) via WSB-TV under sponsorship of Emory University's Community Education Service, Greater Atlanta Council of Churches and Georgia Council of Churches.

Program will run for 14 weeks on Saturdays, 7:30 to 8:30 a.m.

Course was produced by American University, Washington, D.C., and is taught by a Methodist minister, the Rev. Edward W. Bauman, who has been acclaimed by his home town critics as a "dynamic new video personality."

National Assn. of Broadcasters has asked Federal Communications Commission to give broadcasters until May 1 to comment on the controversial revision of application forms. Deadline is now set for April 3.

In its petition, NAB said: "Our preliminary information is to the effect that many broadcasters will wish to make their views known. This should be of considerable assistance to the Commission in its consideration of the important questions involved. It is believed, however, that a much more informative result may be achieved if more time is granted."

First meeting of the news directors of MetroMedia's stations has been set for April 3 and 4 at Washington's Hotel Raleigh. Martin Weldon, the company's newly named director of news and special events, will chair the meeting, to be attended by the news directors of four Met stations and its overall pubaffairs v.p., Mark Evans.

Battle For TV Facilities

Continued from page 17

Steubenville, Grand Rapids-Kalamazoo, Charlotte, Raleigh.

And so, with Treyz back home quarterbacking the flash plays and with the ABC station relation boys hitting the key target areas armed with enticing rating stories and even more attractive compensation deals (the kind that Taft couldn't resist in defecting CBS), the battle goes on.

It's ironic, after more than a year of concentrated effort in bearing down on the NBC affiliates, that the major ABC coup came from a CBS-affiliated group (Taft). But it merely served notice that neither NBC nor CBS is immune today from the Treyz bombardment. If NBC thus far has emerged unscathed (save for some clearances on key shows exacted by ABC), the fact remains that the toll on man hours as the NBC and CBS station relations boys engage in defensive maneuvers is reaching staggering proportions.

If things are relatively quiet today, it hardly means that a major storm won't brew up tomorrow. The stations can hardly be blamed for lending an ear to such ABC blandishments on reportedly break-even compensations deals, or the ABC Nielsen story testifying to the strengthening of its competitive position while (in ABC's own analysis of the rating story "the other networks have remained stationary." The stations'll want to hear more when the ABC-researched Nielsens cite that "ABC has increased its average audience by 9% (over last year) as against NBC's 3% and CBS' 2%; or the ABC-interpreted report on the entire season wherein "ABC has increased its average audience rating by 6%, NBC by 2% while CBS suffered a 4% decline in average rating."

Out of it ABC plucked a Taft taffy. Treyz is determined to get more.

GEN. SARNOFF'S TV STINT

Brig. Gen. David Sarnoff is going on tv today (Wed.) as interviewee on "The Dave Garroway Today Show," on NBC-TV.

RCA board chairman will discuss his contribution to the newly published book, "Prospect for America."

KING-SIZED RATINGS EVERYWHERE!

"RESCUE 8"

BINGHAMTON, 85% DES MOINES, 78% RICHMOND, 65%

Source: ARB, Nov. 1960

For Further Details Contact

SCREEN GEMS, INC.

TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.

711 Fifth Avenue, New York 22 PL 1-9432

NEW YORK DETROIT CHICAGO DALLAS HOLLYWOOD ATLANTA TORONTO

EVERY DAY ON EVERY CHANNEL TV

BROOKS COSTUMES

3 West 61st St., N.Y.C.-Tel. PL 7-5800

Television Division

Edward Petry & Co., Inc.

The Original Station Representative

BEST IN SPOT TV

KOB-TV	Albuquerque	KARK-TV	Little Rock	KPTV	Portland, Ore.
WSB-TV	Atlanta	KCOP	Los Angeles	WJAR-TV	Providence
KERO-TV	Bakersfield	WPST-TV	Miami	WTVD	Raleigh-Durham
WBAL-TV	Baltimore	WISN-TV	Milwaukee	WROC-TV	Rochester
WGR-TV	Buffalo	KSTP-TV	Minneapolis-St.Paul	KCRA-TV	Sacramento
WGN-TV	Chicago	WSM-TV	Nashville	WOAI-TV	San Antonio
WFAA-TV	Dallas	WNEW-TV	New York	KFMB-TV	San Diego
WNEM-TV	Flint-Bay City	WTAR-TV	Norfolk	WNEP-TV	Scranton-Wilkes Barre
KPRC-TV	Houston	KWTV	Oklahoma City	KREM-TV	Spokane
WDAF-TV	Kansas City	KMTV	Omaha	KVOO-TV	Tulsa

WE SAID 60,000,000
WE DELIVERED 62,500,000

THAT'S THE WAY IT IS
WHEN YOU DO BUSINESS WITH
ABC RADIO

"How to hit 60,000,000 customers with one shot"; that's how we said it when we announced ABC's Radio exclusive coverage of the March 13th Patterson-Johannson title bout. 60,000,000 customers; that's how Mennen, Carling and Studebaker bought it. But here's how ABC delivered; with 550 stations throughout the U.S. and Canada with the greatest audience in advertising history, 62,500,000 strong. Still more proof that you always get the best of the bargain with ABC Radio.

ABC RADIO

NBC Showing Some Muscle

Continued from page 19

p.m. The Stanwyck "concession" to Culver forced NBC, which is relatively self-conscious about its image, to put its "image-making" specials somewhere on the sked—in this case Tuesday where a number of web execs felt it would (and it did) get clobbered by CBS' Garry Moore. They had felt Monday would give them a better chance to display their specials and get an audience, too, as more of a counter-programming move.

Bell Telephone demanded Fridays at 9 last season and over a few near-dead NBC bodies, got it. This, according to some impressions, left NBC with a weak lead-in for 10 to 11 the same night. "Michael Shayne" may never have made it anyway, but attitude today is that the action-adventure stanza's cause was in no small way hurt by the gentler musical nature of the Bell series.

General Cigar forced "The Deputy," which is high-priced and was the season before third in its time period, back into Saturdays at 9. Allegedly, in the weakening presence of third-placed "The Deputy," no other commercial bankroller was willing to take 9:30. Consequently, instead of putting the hour "Nation's Future" pub-affairs series at 10, as was originally hoped, the network felt compelled to move it up to 9:30.

In the way of change, NBC so far has turned down bids from General Mills for a Tuesday time period for "Father of the Bride" and from Pepsi-Cola for the Jane Powell series (it didn't want to budge "Cain's 100" from Tuesdays at 10). It's already dittoed "Rio," a Roncom production, for a Friday 8:30 anchorage, even though Brown & Williamson wanted the hour show right there. And putting Joey Bishop's new half-hour series in Wednesdays at 8:30, a show, incidentally, which NBC controls, was apparently a reverse act on former procedure at NBC. Seems the sponsors, Lever and American Tobacco, had their own ideas of what should follow "Wagon Train."

Reasons for the alteration in modus operandi at NBC-TV are many, but principally:

NBC got severely clobbered this season, even by its own admission, in "too many" time slots, although, interestingly, the network won in nine to 10 of the 25 or 26 slots where it was "in favor" of the programming used.

Since late last year, a new group of men has been assuming the strategic slots in the web. Program boss David Levy has been getting a new degree of support from the "team." Robert Stone recently took over a v.p.-general manager of the tv network. James Stabile returned from temporary duty as NBC's "top copy" (a position created in the wake of the quiz scandals) to become head man in contracts, making him one of the web's top negotiators. Then Stone brought in as administrative boss in programming an oldtime salesman, Ed Friendly. They've all held out for "the right program in the right slot."

Indirectly, NBC-TV lost revenue in failing to build up a lineup that satisfied itself. With most of the "concessions" originally having been made in the late-night slots (from 10 to 11), the stations got tired of waiting and demanded that 10:30 be returned to them. Due to many delays and the bending to bankrollers' wills, NBC figured it couldn't successfully program some of the 10:30 time periods, so the affils got four of them back. The fight for affils with ABC and CBS is certainly another reason why NBC decided to move "decisively" this year.

Perhaps pursuit of ABC "ideals" has also helped bring about a change in NBC. Foresaking sure sponsorships, ABC had, in past years, put in the stuff that its boys felt would achieve longrange "objectives." NBC, some of its own feel, is now considering, "not tomorrow, but the day after."

If NBC fails next season, it'll be because its own men picked the wrong shows, not because it let advertisers, with money to offer, talk them into stanzas against their better judgment.

German TV

Continued from page 18

tain a correspondent in Bonn for special events.

Bavarian Television plans to operate completely independently in its second channel, with a new director to be chosen shortly.

For the viewer, it means that a person living in Munich will be able to watch on the first channel exactly the same shows that are appearing throughout Germany, but those on the second channel will be locally originated and different from those appearing, for instance, in Hamburg, Frankfurt, Berlin or Cologne.

For the American television show producers this may mean a fairly lucrative new market. While the single stations running the second channels won't have as much money to pay for individual programs as the combined group operating the first channel, nonetheless it means a chance to sell the programs to many more outlets, since the general managers in various stations might buy the same program for different appearances.

However, it's anticipated that the entire second outlet will be offering only about 800 hours of programming a year. And with some time being used for local events like news and weather, there will be only a short period free for outside shows daily.

Meanwhile, the giant Freies Fernsehen Corp. that was set in motion by the federal government to produce the shows is apparently planning to sell much of its product, already in the can, to the new stations. It was all ready to go into operation with 13 weeks of shows finished, when the federal government got the nix from the highest court of the land.

It's expected, too, that some of the other German television production firms, set up in anticipation of the court move, such as Bertelsmann, Kindler and Tele-West, will be right in the scramble to sell shows.

One big query remains in the minds of the audience, of the advertisers and of the agencies in Germany—what's with commercials? Since the second program, like the first, is financed by the nation's five million television set owners, who plunk out five marks —$1.25—monthly to the federal post office for the privilege of viewing, there is plenty of money available to produce the net programs, so no real need for funds from commercials.

Right now, there is an almost unbelievable scarcity of commercial time available, on the first network, with commercial time soldout as much as 500% at the peak season. It was anticipated that the second channel would devote some of its time to commercial spots, but none of the outlets have as yet announced any plans along this line.

Mgt. William Morris Agency

PEARLS OF THE PACIFIC

★ DRUM DANCERS OF TAHITI ★

Currently FLAMINGO, Las Vegas

WEE MAC ATTRACTIONS

159 N. Dearborn, Chicago, Ill. AN 3-7140

VARIETY ARB FEATURE FILM CHART

(Continued from page 38)

WNBQ

Average Rating: 15
Average Share: 45

SUNDAYS 10:15-11:45
Program: MOVIE 5

Nov. 13 **"BABAKA"**
Boris Karloff, Victor Jory
1955, United Artists, UAA, 1st Run

Nov 20 **"The NAKED STREET"**
Anthony Quinn, Farley Granger, Anne Bancroft
1955, UA, UAA, 1st Run

COMPETITION

PROGRAM	STATION & AVG. RATING
Late Show 10:15-11:45	WBBM 9
Playboys Penthouse 10:15-11:15	WBKB 6
Movietime USA 11:15-11:45	WBKB 2
News, J. Conway 10:15-10:30	WGN 10
Festival Of Stars 10:15-11:45	WGN 3

Ed Murrow

Continued from page 18

White House intervention. Presidential Press Secretary Pierre Salinger confirmed it was he who formulated with CBS-TV the disclaimer used by BBC-TV at the beginning and end of the British telecast which pointed out Murrow had done the show as a private employee of CBS-TV and before he was appointed to the U.S.I.A. post. And Salinger added CBS had promised not to offer the show abroad on a general basis and to "review" each foreign sale individually.

Murrow was rapped immediately for his action from several quarters among them CBS itself. Network, via CBS News prexy Dick Salant, declared that "Harvest," as "a news report," is available "after publication by broadcast, for worldwide circulation just as in any newspaper or magazine. To deny overseas subscribers the use of the news report would be inconsistent with basic principles of freedom of information and full circulation of news."

Also in the anti-Murrow quarter —perhaps the first time their views have been at variance—was the American Civil Liberties Union which branded his action as "attempted official censorship." ACLU declared that any subservience to the Senate by Murrow "will severely damage if not completely destroy at home and abroad the validity of your pledge that U.S.I.A. policy will be to tell the truth, both good and bad."

Ratings

Continued from page 19

users to have the main responsibility for decision made on the basis of ratings."

2. Ratings are manipulated by stations putting on special programs or contests as "hypoing" techniques. The report said of this that "the policies of the services are all in the direction of extending surveys over long enough period so that the cost of 'hypoing' may become too large to become economically feasible for the station."

3. Ratings are "instrinsically evil" because they lead to programs appealing to emotions which aren't "socially satisfactory." The report said: "This complaint is outside the scope of this committee, except that we feel that abolishing the ratings does not really contribute to a solution of this problem."

Among recommendations made by the ASA group was for establishment of an industry-wide organization to study and promote research on rating methods. "There seems a lack of serious methodological research on ratings and their uses in the broadcast industry," the report contended.

However, idea of an overall single rating service for broadcasting was pointedly rejected.

Specific criticism of the services included:

Failure to publish or make available to clients sufficiently detailed descriptions of their methods.

Failure to provide enough information in their pocket pieces and reports on the accuracy with which their rating estimates approximate the values estimated.

Failure to provide enough information on the composition of audiences surveyed.

As for "potentially important sources of error" in rating methods, these were listed as: use of phone directories and the question of how equally phones are distributed geographically and economically; use of diaries and the question of whether they are kept accurately or whether the group that agrees to keep them is representative; use of meters and the question of whether programs are actually watched as well as whether the group which agrees to take them is representative.

Harris emphasized that while the rating services appeared to do a good job on the network level, the local rating surveys were something else. "Decisions on local programming might be quite different if improvements in local rating surveys were made," he said.

Harris' overall comment on the report was: "It is a useful contribution toward solving the tremendously complex and difficult problem of how the airwaves can best be used in the public interest—avoiding censorship or excessive governmental control on the one hand, and excessive commercialism on the other."

Harris said his committee has not yet formally decided whether it will hold hearings on ratings, that this would be determined whether the unit's program for this session is shaped later.

Proxy Row

Continued from page 22

period to pay, we believe, the costs of the NTA debacle.

"In 1959 our company issued over $12,000,000 of its debentures for 88% of the stock of National Telefilm Associates (NTA). A few months later this more than $12,000,000 investment was written down by our accountants by $7,500,000 by charging this amount against earned surplus. In addition, in the same year, our company suffered a loss of $1,036,605 on the same investment."

After making further charges about the NTA investment, the proxy statement alleged: "In our opinion, another wonderful purchase like that and our company would be close to bankruptcy!"

Davis seeks to elect two directors to the NT&T board, himself and Handsman, to act as a "watchdog" on NT&T affairs. He would also like to institute an investigation of corporate affairs by an accounting firm having no association with the firm, "with particular regard to transaction between our company and its subsidiaries, and members of their board of directors and officers and other companies or firms in which the aforesaid directors and office holders have had any interest."

Davis' statement made a number of allegations regarding "self-dealing" by directors of NT&T and NTA.

ABC's Bill

Continued from page 1

"The Good Years," with Leland Hayward as producer.

"Destry" may be the other 90-minute show, but that doesn't seem to be certain. In any event, ABC will have four other Westinghouse programs in hour form. First will be with Meredith Willson, then an "Old Fashioned Thanksgiving" specially produced by Robert Saudek and an Xmas-time version of "Nutcracker Suite." Last ABC show will be on March 16, 1962, special on the Department Winter Carnival.

NBC-TV will have six Westinghouse specials—two Chet Huntley hours, two David Brinkley hours and two entertainment programs not yet chosen.

and two entertainment programs, one of which will be the Hubbell Robinson's "Sound of The 60s" with Dore Schary producing.

WNBQ

Continued from page 19

give over so much of its on-the-air promo time to the buildup is that news is practically its only form of live local programming.

In that crucial 10 p.m. news race, Kalber rates third according to both Nielsen and ARB, behind Fahey Flynn on WBBM-TV and Alex Dreier on WBKB. Fact that Dreier in his new situation maintains about the same rating he used to get at WNBQ prompts Frank Jordan, NBC news director in Chi., to opine that "the only ratings that are going to improve at 10 o'clock are ours (WNBQ's)."

Incidentally, Jordan has been auditioning prospects for the fourth on-the-air berth at WNBQ and is having trouble finding a man who is steeped in news background and can project a winning personality on the cathode tube.

Charlotte, N.C.—Sale of WORD Radio, Spartanburg, to Henderson Belk, Charlotte, has been announced by R. A. Jolley, Greenville, president of WORD and its parent company WMRC, Inc. Ray Stanfield, formerly general manager of WIST (also a Belk interest) is v.p and general manager of the Belk Radio Properties.

EMMETT KELLY

Mgt.: LEONARD GREEN
300 E. 51st St., New York
PL 2-1764

PENTHOUSE FOR RENT

WESTOVER HOTEL
253 W. 72 St., New York City

Four large rooms on 24th floor with exceptionally large private terrace and fully equipped kitchen.

This striking suite is ideal for club, fraternal organization, theatrical offices, dance studio, etc. $400 per month. Brokers Protected.

EN 2-9600

The ADVENTURES of OZZIE and HARRIET

TONIGHT—Channel 7, ABC—TV—8:30 P.M.

DON'T MISS DAVID AND RICKY IN THE MOST HILARIOUS FIGHT SEQUENCE EVER FILMED!

KARATE-RICKY NELSON and BRUCE TEGNER

WRESTLING-DAVID NELSON and JACK ELLENA

NO DOUBLES-
No Trick Photography

Sponsored by The Coca-Cola Co. and The Eastman Kodak Co.

Jocks, Jukes and Disks

By MIKE GROSS

Larry Verne (Era): "ABDUL'S PARTY" (Pattern-Balladeer*) is a wild, noisy item full of the sounds and the jokes that appeal to the kids, and despite everything will probably go far. "TUBBY TILLY" (Bamboo-Jat†) has the rhythmic drive that could keep the juke crowd interested.

Johnny Mathis (Columbia): "JENNY" (Nomat†) salutes another femme name in warm ballad terms but it's not a stickout item. "YOU SET MY HEART TO MUSIC" (Ross Jungnickel†) is just a fair ballad out of the short-lived "13 Daughters" tuner that Mathis can't help.

Frank Sinatra (Capitol): "SENTIMENTAL BABY" Barton*) is built along the ballad grooves that Sinatra hits m so well but it will be a hard spinning push. "MY BLUE HEAVEN" (Feist*) shines again with a brisk vocal that will give the Sinatra programmers another side to toy with.

Tony Orlando (Epic): "LONELY TOMORROWS" (Aldon†) has all the rocking ingredients that appeal to the teeners and should get a good spinning exposure because of it. "HALFWAY TO PARADISE" (Aldon†) wraps up everything the teeners like in music today in a pre-packed tune-artist disk.

Merv Griffin (Carlton): "THE CHARANGA" (Mansion*) is a happy entry into the current Latino dance trend and will lighten up some of the deejay programming time. "ALONG CAME JOE" (Sequence*) has a ballad lilt and a vocal touch that will win it a starting spin.

The Rollers (Liberty): "THE CONTINENTAL WALK" (Roosevelt†) gets an energetic version that will give Hank Ballard's King slice a run for the money in some areas. "I WANT YOU SO" (Westfield†) is a blues rocker that hasn't anything new to say.

Debbie Reynolds (Dot): "LONELY PEOPLE" (American†) is a rocking ballad item that's toned down by the delivery but the name attraction may give it a spinning swing. "JUST A LITTLE GIRL" (Carrie*) is a sweetened up ballad with a sugary vocal but it won't stick to the turntables.

Eddie Heywood (Mercury): "MOUNTAINS ON THE MOON" (Meridian†) displays some fine pianistics over a melodic line that has a catch-on quality and deejay programmers should pay attention to it. "VELVET ROCK" (Meridian†) is a smoothly fashioned instrumental that has some spinning kicks.

The Four Voices (ABC-Paramount): "THIS WORLD WE LOVE IN" (Leeds*) is an Italian-based melody with an English lyric that the vocal group turned into a good spinning bet. "BOOBALA" (Iris-Trojan†) swings a Yiddish word into limited areas.

The Blue Diamonds (London): "HAVE I TOLD YOU LATELY THAT I LOVE YOU" (Duchess†) sells a neat ballad with a bright harmony beat that should draw some spinning favor. "I'M FOREVER BLOWING BUBBLES" (Remick*) is shaped for another spinning run with this lively vocal group treatment.

The Revels (Palette): "I MET MY LOST LOVE" (Compton*) meets all the ballad-harmony requirements for the young disk fans and they will give it a spinning fling. "OH HOW I LOVE YOU" (Compton*) has the spirited rocking flair that manages to keep many teeners happy.

Joe Sherman Orch (Kapp): "LA-PACHANGA" (Peer†) is still another addition to the flow of this new Latino dance craze and it should spin along easily with all the others. "TAKE CARE" (Ashland†) is an okay entry for programmers who lean towards instrumental material with an orchestral bounce.

Don Cornell (Roulette): "THE FLYING TRAPEZE" (Words & Music*) swings with a vocal dash that deserves a spinning try. "WISH I WAS" (Planetary†) has a ballad pattern that's developed nicely by a sincere vocal handling but it has an iffy spinning feature.

*ASCAP. †BMI.

Best Bets

PERCY FAITH ORCH....................BILBAO SONG
(Columbia) .... Lovers Prelude

Percy Faith Orch's "Bilboa Song" (Harms†) puts the attractive and haunting Kurt Weill melody in a strong orch setting that will win it top play all over. "Lover's Prelude" (Marpet) is a pleasing romantic instrumental that's okay for a quiet programming format.*

* * *

CONWAY TWITTY....................THE NEXT KISS
(MGM) .... Man Alone

Conway Twitty's "The Next Kiss" (Plus Two-Moorpark†) blends a teenage-tinted vocal styling with a hot beat to sustain his spinning streak. "Man Alone" (MooMar†) has a country blues beat that will attract pop play.

* * *

HANK BALLARD & THE MIDNIGHTERS
CONTINENTAL WALK
(King) .... What Is This I See

Hank Ballard & The Midnighters' "The Continental Walk" (Roosevelt†) has a rhythmic drive and the vocal shout that can't help but develop into payoff spins. "What Is This I See" (Lois†) is a snappy shaped item pegged for some juke approval.

* * *

THE WANDERERS....................FOR YOUR LOVE
(Cub) .... Sally Goodheart

The Wanderers' "For Your Love" (Beechwood†) is fashioned along good ballad lines that are strengthened for a spinning takeover with a slick vocal presentation. "Sally Goodheart" (Baltic-Mooreback†) could swing up a lovely spinning storm on the juke circuit.

* * *

THE BROWNS ....ANGEL'S DOLLY
(RCA Victor) .... Ground Hog

The Browns' "Angel's Dolly" (Acuff†) has the syrupy sadness that's in spinning vogue and it can't help but go far in all circles. "Ground Hog" (Lois†) runs at a spirited country-styled pace.

* * *

FERLIN HUSKEY.........WHAT GOOD WILL I EVER BE
(Capitol)....................Before I Lose My Mind

Ferlin Husky's "What Good Will I Ever Be" (Tree†) is fashioned along country ballad lines but it has far-reaching impact to pull it into pop tap. "Before I Lose My Mind" (Moss-Rose†) could be picked up by the pop jocks, too, because of it's appealing country flavor.

* * *

ROY ORBISON....................RUNNING SCARED
(Monument) .... Love Hurts

Roy Orbison's "Running Scared" (Acuff-Rose†) pounds away at an exciting beat and a pertinent vocal that will help it take over. "Love Hurts" (Acuff-Rose†) is a slick in styled country weeper that could come out in some pop areas.

* * *

JERRY MURAD'S HARMONICATS
THEME FROM HIPPODROME
(Columbia) ....Tuxedo Junction

Jerry Murad's Harmonicat's "Theme From Hippodrome" (Gil-Rev†) is intriguing melodic lines that are fully developed by the harmonica delegation to give it a potent potential. "Tuxedo Junction" (Lewis) is revved with an enchanting harmonica flair.*

* * *

STAN ROBINSON..............THE EXODUS OF PEPE
(Amy) ....North, South, East, West

Stan Robinson's "The Exodus of Pepe From the Misfits' Savage Place" (Amy†) grabs the motion picture musical theme trend in with a spirited slant and should climb the spinners' market. "North, South, East, West" (Amy†) is pointed in folk directions with a rhythm bounce that can win an occasional spin.

LAWRENCE WELK

Features FRANK SCOTT'S Harpsichord on a Great New Dot Album and "Single" "CALCUTTA" ...Following his Top-Hit "Last Date!"

Album Reviews

Hugo Montenegro Orch: "Overture . . . American Musical Comedy Theatre" (Time). This is an ambitious four-volume project that attempts to cover the showtune field from 1924 to 1960. There are bound to be some carpers about what's been put in and what's been left out but on the overall it does give the sound buffs a solid sampling of Broadway offerings through almost three decades. It's not easy to say why Bobby Shad, who produced the series, gave one song to "Camelot" and four to "Finian's Rainbow" but it's his choice and it's a small quibbling point depending on taste. In all, it's a good showtune roundup for the audiophiles who go for the way Hugo Montenegro builds up each tune with a 70-piece orch. It's a Sardi-set sampler that will go well all over. Stanley Green and Edward Jablonski share the liner note assignments and each has supplied a brief but historically effective view of the shows.

Peter Nero: "Piano Forte" (RCA Victor). The RCA Victor label has an answer to Kapp Records' Roger Williams. Keyboarder Peter Nero should take Victor along the same best-selling path. He has a schmaltzy Steinway style and he builds a lot of new interest as he works over such familiar and ever-popular items as "I Can't Get Started," "Night and Day," "My Funny Valentine" and "Over the Rainbow."

David Rose Orch: "Theme From 'Butterfield 8' and Other Great Songs"-"Theme From 'Cimarron' and Other Great Songs" (MGM). The diskery is stretching a point in trying to build a marquee lure for these two packages. Its selling point is on pic title themes but it's not strong enough. David Rose supplies some lush instrumental interpretations but when the buyer picks up the "Cimarron" album, for example, and finds it surrounded by "Ca C'est L'amour" and "I'm Glad I'm Not Young Anymore," he's bound to be disappointed.

Don Morrow: "Grimm's Hip Fairy Tales" (Roulette). The unfortunate thing about "hip talk" is that it's become square. Therefore, Don Morrow's hip delineation of "Hansel and Gretel," "The Shoemaker and the Elves" and "Rumpelstilts Kin" won't mean anything to the "in's" or the "out's." It's like had it. There's some original jazz compositions on the flip side, with the Mort Lindsay orch blowing, but it falls to make any particular point.

Sam Lightnin' Hopkins: "Lightnin' In New York" (Candid). This is another firstrate entry by this young jazz label, a subsid of Cadence Records. Sam Lightnin' Hopkins, one of the last of the great country blues singers, is caught here in his most evocative forms, delivering with a power and a directness peculiar to these early jazz, or pre-jazz performers. Accomping himself on guitar and piano, Hopkins is standout on his long workover of "The Trouble Blues," his "Wonder Why, Mister Charlie" commentary and the blues purity of "Your Own Fault, Baby, To Treat Me The Way You Do," among other of his own numbers.

"Wisdom" (Decca). Selected from the NBC-TV series of this title, this double LP set brings to the turntables a gallery of remarkable self-portraits in words of eight elder wise men of our times. Included are conversations with David Ben-Gurion, the late Frank Lloyd Wright, Bertrand Russell, Sean O'Casey, Carl Sandburg, Dr. Harlow Shapley, Jawaharlal Nehru and Jacques Lipchitz. The range is vast, and the ideas are brilliantly expressed. This package is as intellectually stimulating as the original tv series.

Diahann Carroll: "Fun Life" (Atlantic): Diahann Carroll's many vocal facets are brought into sharp focus in her initial LP bow for Atlantic. After a fling with RCA Victor and the United Artists labels, Miss Carroll seems to have settled down here and runs off a repertoire that's consistantly interesting. The title song is taken from "The Nervous Set," that ill-fated musical by Fran Ladesman & Tommy Wolf but it's supported by items from Irving Berlin, George & Ira Gershwin, John Latouche and Vernon Duke, Jerry Ross & Dick Adler and Frank Loesser & Frederick Hollander. Peter Matz rates a bow for his vivid arranging-conducting chores.

June Christy-Bob Cooper: "Do Re Mi" (Capitol). The Jule Styne-Betty Comden-Adolph Green score for the current legituner "Do Re Mi" is touched up for the swing set by June Christy and Bob Cooper who leads an all-star crew. Miss Christy handles the lyrics on such as "Cry Like The Wind," "Make Someone Happy" and "I Know About Love" and she gets a breezy reading to "All You Need Is A Quarter" to make it stick out. Cooper, who alternates on bass clarinet and tenor sax, gets sock qualities into "Adventure," "Fireworks" and "It's Legitimate".

The Elmer Snowden Quartet: "Harlem Banjo" (Riverside). Here is a free-wheeling display of a spirited banjo styling. Elmer Snowden plunks away with a rollicking drive that captures and sustains interest. "It Don't Mean A Thing," "Diga Diga Doo," "C-Jam Blues" and "Twelfth Street Rag" are some of the delights to be found in this package. Cliff Jackson supports on piano; Tommy Bryant on Bass, and Jimmy Crawford on drums.

Gros.

DE ANGELIS GIVING UP ROCKING FOR CLASSICS

Peter DeAngelis is exiting his four-year partnership with Bob Marcussi in the management of singers Frankie Avalon and Fabian and in the ownership of Chancellor Records and two publishing firms, Rambed and Debmar. Overall firm, known as MDB Enterprises, will continue under Marcussi with Russ Faith taking over the artists & repertoire chores handled by DeAngelis.

DeAngelis is returning to the longhair field, having just completed a symphonic work. He's going abroad to study in France and Italy but will continue to write pop songs and arrangements for the two rock 'n' roll singers, Avalon and Fabian, whom he helped launch.

FRANK MILITARY HEADS EASTMAN'S PUB FIRMS

Music biz attorney Lee Eastman is building up his publishing activities. Eastman has brought in Frank Military to take over as general manager for the Cherio (BMI), Warock (ASCAP) and Korwin (ASCAP) firms. Eastman acquired the Korwin catalog last month in a buy from Mike Stewart and songwriter Robert Allen.

Military exited is professional manager's slot at Bregman, Vocco & Conn to take over the new post. Before the BVC assignment, he was associated with Frank Sinatra.

Longplay Shorts

Shelley Berman, MGM Verve disker, on a string of one-nighters in the west from April 7-May 11. **Sol Handwerger**, label's publicity topper is coordinating local promotion tieups in the towns Berman will play . . . **Charles Murphy**, Grand Award-Command art chief awarded a citation from the Art Directors' Club of N.Y. for his cover design on "The Persuasive Percussion of Urbie Green". . . **Bobby Bell** will cut a comedy album for the Jubilee label . . . Candid Records has four albums on tap this month. Featured are the **Toshiko-Mariano Quartet, Lightnin' Hopkins**, trumpeter **Don Ellis** and trumpeter **Benny Bailey** . . . **Bobby Hackett** makes his Columbia LP bow with "Dream Awhile" . . . The Grand Award label received a citation from the U.S. Dept. of Commerce for "outstanding service." GA stereo albums were played in 1960 at international exhibits by the Office of International Trade Fairs . . . **Joe Reisman** is preparing **Jimmie Rodgers** next folk album for Roulette release . . . **Leopold Stokowski** has cut Prokofiev's Fifth Symphony for Bruno Hi-Fi Records . . . New distributors in Audio Fidelity's network are the Onandaga Supply Co., Syracuse, and Huffine Distributing Co., Seattle.

RCA Victor is putting out 14 pop LPs for April, including sets by **Frankie Carle, The Three Suns, Hugo Winterhalter, Esquivel, The Belafonte Folk Singers, The Browns** and the debut of the **First Percussion Sextet.** Victor has also called a group of old **Bix Biederbecke** sides for a collector's item package, including one never before released Bix side of "I Didn't Know" with the **Jean Goldkette** orch . . . Decca Records gearing its field staff this week for an allout push on the new **Brenda Lee** LP, "Emotions," which is being promoted with the disk jockeys via voice tracks recorded by Miss Lee and with dealers via a special one-day deal today (Wed.).

MPHC Picks Up Rights To 'Donnybrook' Score

The Music Publishers Holding Corp. Warner Bros. publishing arm, is taking another crack at a show score. The firm has nabbed the upcoming "Donnybrook," an adaptation of "The Quiet Man" film for which Johnny Burke has written words and music. The book is by Robert McEnroe.

The original cast album of the show already has been placed with Kapp Records. Dave Kapp, diskery's prexy, incidentally, is co-producing the musical with Fred Hebert. It's understood that the publishing firm put up some loot in the show's backing to grab the publishing rights.

MPHC's last Broadway venture was with the Sammy Fain-Paul Francis Webster score for "Christine," which was a fast fold last season. Firm's wrapup of the tuner marks the second film-affiliated company to grab the rights to a Broadway score. The other is the Big Three, Metro's publishing arm, which has the rights to Bob Merrill's "Carnival!" which is currently on its pre-Broadway tryout.

ANYTHING GOES IN POP MARKET

NARAS 'Grammy' Award Nommations For 1960 Cover 39 Disk Categories

The nominations for the National Academy of Recording Arts & Sciences' "Grammy" awards were sent out to the membership last week. The winners will be announced April 12 with special fests in N.Y. at the Hotel Astor and on the Coast at the Beverly Hills Hotel. Following is a list of the nominations in the top group of the 39 categories covered by the NARAS awards.

Record of the Year

"Are You Lonesome Tonight?"—Elvis Presley (Victor).
"Georgia On My Mind"—Ray Charles (ABC-Paramount).
"Mack the Knife"—Ella Fitzgerald (Verve).
"Nice 'N Easy"—Frank Sinatra (Capitol).
"Theme of Summer Place"—Percy Faith (Columbia).

Album of the Year

"Belafonte Returns to Carnegie Hall"—(Victor).
"Brahms Concerto"—S. Richter (Victor).
"Button Down Mind"—Bob Newhart (Warner Bros.).
"Nice and Easy"—Frank Sinatra (Capitol).
"Turandot"—Erich Leinsdorf (Victor).
"Wild Is Love"—Nat Cole (Capitol).

Song of the Year

"He'll Have to Go."
"Nice and Easy."
"Second Time Around."
"Theme From a Summer Place."
"Theme From Exodus."

Best Vocal Performance Single Record or Track—Female

Doris Day—"Sound of Music."
Eileen Farrell—"I Got a Right to Sing the Blues."
Ella Fitzgerald—"Mack the Knife."
Brenda Lee—"I'm Sorry."
Peggy Lee—"I'm Gonna Go Fishing."

Best Vocal Performance Album—Female

Rosemary Clooney—"Clap Hands, Here Comes Rosie."
Ella Fitzgerald—"Ella in Berlin-Mack the Knife."
Peggy Lee—"Latin a La Lee."
Miriam Makeba—"
Della Reese—"Della."

Best Vocal Performance Single Record or Track—Male

Ray Charles—"Georgia On My Mind."
Johnny Mathis—"Misty."
Elvis Presley—"Are You Lonesome Tonight?"
Jim Reeves—"He'll Have to Go."
Frank Sinatra—"Nice and Easy."

Best Vocal Performance Album—Male

Harry Belafonte—"Belafonte Returns to Carnegie Hall."
Ray Charles—"Genius of Ray Charles."
Nat "King" Cole—"Wild Is Love."
Elvis Presley—"G.I. Blues."
Frank Sinatra—"Nice and Easy."

Best Arrangement

Don Costa—"Theme From The Apartment."
Percy Faith—"Theme From Summer Place."

Continued on page 48)

Col's Lieberson Over 100G in 1960

Goddard Lieberson, Columbia Records prez, drew a $75,000 salary in 1960 with $10,000 added compensation and $30,000 deferred. According to a Columbia Broadcasting System proxy report, Lieberson also had $24,120 in the company's pension fund.

Under the CBS stock option plan, Lieberson purchased 200 shares on July 17, 1957 at the option price of $22.55. The highest sales price on that date was $32. On Jan. 6, 1959, the diskery prez bought 7,993 shares at $21.26. Highest price on that day was $36.125.

Finkelstein, Kaye In Copyright Symposium

Herman Finkelstein, ASCAP's general counsel, and Sydney M. Kaye, BMI board chairman, will discuss the relationship of performing rights societies to the American composer and artist at Vanderbilt U. in Nashville April 17 as part of a study of copyright law in the music industry. Sigmund Timberg, former special assistant to the U.S. attorney general, will also participate in the panel.

Other Vanderbilt copyright study programs will have such speakers as George D. Cary, general counsel of the U.S. Copyright Office; Walter J. Derenberg, N.Y.U. law professor and president of the Copyright Society of the U.S.A.; Sidney A. Diamond, disk company lawyer; Joseph A. McDonald, of the firm of Smith, Hennessey & McDonald; and Leonard Zissu of the firm of Zissu, Marcus, Ebonstein and Stein.

Valando Back to Coast

Arthur Valando, veepee of Tommy Valando's Laurel, Sunbeam and Valando Music firms, is returning to the Coast to reopen the company's offices there.

According to Valando, a Coast office will not only help in the promotion of their scores but will put them in direct contact with tv and film people as well. Valando publishes the scores to "Fiorello," "Tenderloin" and "Little Mary Sunshine."

Mitch Miller LPs In Sales Bonanza Via Video Plugs

Mitch Miller's "Sing Along" show on NBC-TV, which is getting a regular slot on the network next season on the basis of its rating since it bowed a couple of months ago, is making a powerful impact on his series of Columbia LP platters by the same title. While consistent clicks before the tv show was on, the 10 Miller "Sing Along" LPs, exclusive of a Christmas package, are now outselling everything else in the Columbia catalog combined.

During February, Columbia sold over 500,000 copies of the Miller LPs, reflecting the influence of the tv show. Dealers are now buying the Miller albums three months supply in advance where they once bought for a week. The Miller LP sales impact is now outstripping that of Johnny Mathis when he had a half-dozen LPs riding for him at one time.

The Miller LP bonanza represents one of the few times that television has been a vital factor in disk sales. In the single field, there was "Let Me Go Lover" with Joan Weber several years ago for Columbia when Miller was masterminding the artists & repertoire department. That overnight click, as a result of a showcase on a dramatic show, has not been repeated since as a result of a tv plug.

ABC-PAR BOWS OUT OF '13 DAUGHTERS' LP

ABC-Paramount will wait for another chance to make its entry into the original cast album field. Firm bowed out of its commitment to record "13 Daughters," which would have been the diskery's initial crack in the Broadway tuner sweepstakes.

The disk company, which put up about $25,000 in the show, had until Thursday (23) to notify the producers as to whether it would put the tuner into the groove. With a closing notice up for a Saturday (25) fold, disk company prexy Sam Clark bowed out of the deal. It's the second tuner this season that had a disk company tie diamond because of an early closing. The other was "The Conquering Hero," which RCA Victor had.

The "13 Daughters" score was written by Eaton Magoon Jr. and published by Ross-Jungnickel, a subsid. firm of Jean and Julian Aberbachs. The Aberbachs, incidentally, also had a substantial investment in the musical.

New MGM Engineer

Frank Greenwald has joined the MGM-Verve engineering staff. He'll work under the supervision of Robert Doherty who heads the label's engineering department.

Greenwald served in the U.S. Air Force specializing in radar and electronic research and was associated with Gotham Recording Studios prior to his new assignment.

KIDS BUYING ALL STYLES

The pop music biz, after 10 years of riding almost exclusively on the rock 'n' roll beat, has now become an unpredictable kaleidoscope of musical stylings. Any tune and any artist can break through today in any idiom, whether vocal or instrumental, ballad or novelty, hot or sweet. "The only definite trend in the current market," according to Hugo (Peretti) & Luigi (Creatore), RCA Victor's indie producing team, "is that there is no trend."

Every pop disk is still being aimed at the teenagers, but this market of 12 to 18 years old, according to Hugo and Luigi, has become much more far-ranging in its demands than it was a few years ago. "Every day brings a brand new challenge to the disk creator and any artist & repertoire man who is banking on the formula of studying the charts to determine his next record should be advised to close down his shop because today's best sellers say nothing about tomorrow' hits."

The same holds true for virtually every artist, with the possible exception of Elvis Presley who is unique in commanding an automatic big sale. All other singers, including those coming off a hit with a new release, are facing a market in which past performance is a negligible factor. "The artist has to deliver every time out or else the kids won't bite at all," Hugo & Luigi said.

The fact that Lawrence Welk, never before a teenage idol, could hit with "Calcutta" indicates the freewheeling nature of the young disk buyers. They are taking to the Ferrante & Teicher's along with The Shirelles, a Steve Lawrence along with a Johnny Burnette, a Bill Black Combo along with a

(Continued on page 48)

Ad Jingle Coin Lures Disk Cos. And Vice Versa

The distance between Tin Pan Alley and Madison Ave. is getting smaller. More and more diskers are spreading into the musical commercial field and more and more jingle outfits are going into the disk biz.

Among the latest diskers to branch into adsville are Sonny Lester and Len Levy, who recently formed Modern Sound Inc. designed to the production of original sounds and music for radio-tv commercials. Lester, who simultaneously runs Gold Eagle Records, was formerly artists & repertoire director for Coral, Dot and Top Rank. Levy had been sales manager for Coral, Hanover-Signature and Top Rank.

Among the Madison Ave.-ites to take a stab and disk production is Music Makers, one of the largest of the jingle houses. Another jingle agency that recently entered the diskery sweepstakes is Forrell, Thomas & Polack Assoc., who formed FTP Records.

Biever & Stein Productions Curt and Lou), Raymond Scott (The Jingle Workshop), Satisfiers Productions (the former vocal combo which is now exclusively in radio-tv commercial productions), Sy Schaeffer, who just recently went into the jingle field, and Phil Davis are among others now involved in selling via song. Also, there's Carlton Records disker Paul Evans, who is now doubling in writing and producing radio-tv commercials for Associated Recording Studios.

Tommy Dorsey band, fronted by Warren Covington, will appear at the Hi Ho Club, Dallas, April 7.

AFM Prexy Kenin Warns 1,200 Diskers To End 'Abuses'; Eschews Back Claims

Formal notice of the new get-tough stance of the American Federation of Musicians against fast-buck disk operators was issued last week to 1,200 disk companies. AFM prexy Herman Kenin spelled out the areas where the union claims abuses are costing recording musicians many thousands of dollars in the U. S. and Canada by companies violating the AFM agreement.

Kenin, however, stressed that the AFM has no plans at this time to bring retroactive claims against responsible companies who may have erred honestly in their dealings with recording musicians. The AFM topper said it was his hope that the disk companies would cooperate by prompt compliance so that cordial relations would be unimpaired.

Kenin covered eight areas in which violations of the contract have been frequent. These are: the three-hour limitation on recording sessions; no free rehearsals; no "tracking" (recordings of instrumental music for which vocals are subsequently added) except by prior permission; the eight sessions; wages to be paid no later than 14 days after a recording session; prior approval by the AFM for all contracts for musicians' disk services; exclusive term recording engagements subject to prior approval by the AFM; provision for arranger credits on albums; and reserving solely for the AFM prexy's office the right to make contract waivers and approval of postponements.

Kenin's notice to the disk companies, via telegrams to the 50 top labels and letters to the rest, follows his appointment of George Auld as his assistant. Auld is in charge of a field staff to investigate and enforce uniform contract procedures in the disk industry.

'South of Border' Payoff

London, March 28.

Songwriter Michael Carr has left for Hollywood via N.Y. to write the music for a tv series, "Dr. Syn" and to discuss film plans.

While in California he will make his first visit to Mexico. Carr, who estimates that he has made around $84,000 out of his hit song "South Of The Border, Down Mexico Way," said, "I've always figured I ought to take a vacation in Mexico and give 'em back some of the cash I've made out of the place!"

Brit. Songwriters Press for Quota On O'seas Music

London, March 14.

The Songwriters' Guild of Great Britain is still fighting toughly on behalf of British ditties and sees the Pilkington Committee on Broadcasting as an urgent way of pressing its claims for better representation both BBC and commercial setups. It reminds the committee in an official memo that both the BBC and the Independent Television Authority's direction insist that U. K. and Commonwealth interests should be safeguarded.

But, says the Guild: "It isn't so."

For instance "in no month of 1960 did the overall foreign content of the BBC's disk department's output drop below 59.77%." That's not good enough says the Guild. It examined 182 items in 19 ITA programs stated to be British in origin and performance only to find that slightly over 64% of these items were, in fact, Yank. "Not good enough," repeats the Guild.

So the Guild is urging for a more defined interpretation of "reasonable proportion." It wants a definite quota. It also hints that disk jockeys now have an undesirably great influence and suggests that the number of programs put over by any one person should be limited in any one year. The Guild also cocks a suspicious eye at the "Top 10" and "Top 20" lists, claims that broadcasting organizations might be influenced by such lists and suggests that they should not be referred to unless certified accurate by auditors.

The Guild is clearly unhappy about "persistent foreign infiltrations." It points out that in September, 1959, 84 London music publishing firms were "controlled by 59% or more foreign interests—almost entirely American."

'60 YEARS OF MUSIC' SETS HIT 1,500,000 FOR RCA

RCA Victor's double LP package, "60 Years of Music America Loves Best," released in conjunction with industry's 60th anniversary in 1959, has turned into a bonanza. The first volume of the "60 Years" set, comprising excerpts from the Victor pop and longhair catalog extending from Caruso to Perry Como, has now gone over 1,000,000 copies. Priced like a single LP, the set has been on the best-seller lists since its release.

A second double-LP set, a followup volume in a series under the "60 Years America Loves Best" title, has gone over the 500,000 marker. It was released a year after the first volume. Both sets resulted from an idea by Victor v.p. and general manager George R. Marek who suggested the collation of alltime favorite numbers in a way to mark the industry's growth over the years.

High Ct. Shadow Over ASCAP Meet

The shadow of the U.S. Supreme Court hearing of a challenge to the amended consent decree which went into effect last year hung over the semiannual New York membership meeting of the American Society of Composers, Authors & Publishers at the Waldorf-Astoria Hotel yesterday (Tues.). The court will hear argument tomorrow (Wed.) on [illegible] Sony-Tex Music and other publishers on the decree which radically modified ASCAP's distribution and logging procedures. The dissidents claim that their interests were not represented in the [illegible] either by ASCAP or the Justice Dept. Both of the latter are defending the consent decree before the Supreme Court.

Yesterday's meeting was marked by a watch-and-wait attitude by critics of the administration. Leaders of the Current Writers Committee, representing a group of clefters hostile to ASCAP's payoff emphasis on standards, said they did not intend to speak at this semiannual get-together. They said they were awaiting the outcome of the Supreme Court ruling on the decree and the outcome of talks with the Society's board which could lead to a revision of the present payoff formula.

Prexy Stanley Adams gave the main report to the meeting. ASCAP's financial statement revealed previously at the Coast membership meet several weeks ago, put revenues at a peak of nearly $32,000,000 with expenses climbing to 19% of the total.

Dot Abjures Payola Rap

Washington, March 28.

Dot Records, of Hollywood, has denied Federal Trade Commission charges it dispensed payola to radio disk jockeys.

Firm asked dismissal of an FTC payola complaint issued July 11.

VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations.

This Wk.	Last Wk.	No Wks. On Chart	TITLE, ARTIST	LABEL
1	1	6	SURRENDER Elvis Presley	Victor
2	3	11	DON'T WORRY Marty Robbins	Columbia
3	4	11	APACHE Jorgen Ingmann	Atco
4	7	10	DEDICATED TO THE ONE I LOVE Shirelles	Sceptor
5	2	10	PONY TIME Chubby Checker	Parkway
6	22	3	ON THE REBOUND Floyd Cramer	Victor
7	5	9	EBONY EYES Everly Bros.	WB
8	13	7	THINK TWICE Brook Benton	Mercury
9	8	12	WHEELS String-a-Longs	Warwick
10	11	7	I DON'T KNOW WHY Clarence Henry	Argo
11	9	12	BABY SITTING BOOGIE Buzz Clifford	Columbia
12	15	7	LAZY RIVER Bobby Darin	Atco
13	18	6	THE TOUCHABLES Dickie Goodman	Mark X
14	12	3	BLUE MOON Marcels	Colpix
15	6	10	WHERE THE BOYS ARE Connie Francis	MGM
16	23	6	HEARTS OF STONE Bill Black Combo	Hi
17	21	9	GEE WHIZ, LOOK AT HIS EYES Carla Thomas	Atlantic
18	10	14	CALCUTTA Lawrence Welk	Dot
19	14	8	LITTLE BOY SAD Johnny Burnette	Liberty
20	47	3	MOTHER IN LAW E. K-Doe	Mint
21	33	6	WALK RIGHT BACK Everly Bros.	WB
22	26	5	PLEASE LOVE ME, FOREVER Cathy Jean	Valmor
23	31	3	FIND ANOTHER GIRL Jerry Butler	Vee Jay
24	53	2	RUNAWAY Del Shannon	Big Top
25	17	6	ASIA MINOR Kokomo	Felsted
26	37	6	PORTRAIT OF MY LOVE Steve Lawrence	UA
27	16	10	YOU CAN HAVE HER Roy Hamilton	Epic
28	35	5	HAPPY BIRTHDAY BLUES Kathy Young	Indigo
29	25	10	WHEELS Billy Vaughn	Dot
30	32	4	JUST FOR OLD TIMES SAKE McGuire Sisters	Coral
31	29	5	LITTLE MISS STUCK UP Playmates	Roulette
32	19	10	THERE'S A MOON OUT TONIGHT Capris	Old Town
33	24	9	SPANISH HARLEM Ben E. King	Atco
34	26	7	STAYIN' IN Bobby Vee	Liberty
35	59	2	ONE HUNDRED POUNDS OF CLAY Gene McDaniels	Liberty
36	79	7	FOR MY BABY Brook Benton	Mercury
37	36	6	MORE THAN I CAN SAY Bobby Vee	Liberty
38	34	5	I DON'T WANT TO CRY Chuck Jackson	Wand
39	49	4	TAKE GOOD CARE OF HER Adam Wade	Coed
40	44	11	I WANNA LOVE MY LIFE AWAY Gene Pitney	Musicor
41	27	14	TOMORROW Shirelles	Scepter
42	30	13	SHOP AROUND Miracles	Tamla
43	20	10	GOODTIME BABY Bobby Rydell	Cameo
44	—	1	BUT I DO Clarence Henry	Argo
45	46	15	THERE SHE GOES Jerry Wallace	Challenge
46	77	2	TO BE LOVED Pentagons	Donna
47	40	17	WINGS OF A DOVE Ferlin Husky	Capitol
48	—	1	MY THREE SONS Lawrence Welk	Dot
49	88	2	ONE MINT JULIP Ray Charles	Impulse
50	52	6	HAVIN' FUN Dion	Laurie
51	100	3	I TOLD EVERY LITTLE STAR Cindy Scott	Can.-Amer.
52	38	4	ALL OF EVERYTHING Frankie Avalon	Chancellor
53	68	2	CALIFORNIA SUN Joe Jones	Roul
54	94	3	THAT'S IT, I QUIT Sam Cooke	Victor
55	81	2	DARK AS A DUNGEON Tenessee Ernie Ford	Capitol
56	48	3	LONELY MAN Elvis Presley	Victor
57	—	1	MERRY-GO-ROUND Marv Johnson	UA
58	61	3	ORANGE BLOSSOM SPECIAL Billy Vaughn	Dot
59	51	14	ANGEL ON MY SHOULDER Shelbey Flint	Valiant
60	—	1	MEMPHIS D. Brooks	Era
61	55	2	TONIGHT MY LOVE Paul Anka	ABC-Par
62	90	4	LIKE LONG HAIR Paul Revere	Chain
63	66	4	WATUSI Vibrations	Checker
64	42	18	EXODUS Ferrante & Teicher	UA
65	65	2	LONELY BLUE NIGHTS Rosie	Brunswick
66	—	1	BRASS BUTTONS String-A-Longs	Warwick
67	63	3	BUMBLE BOOGIE B. Bumble & Stingers	Rendezvous
68	—	1	SHU RAH Fats Domino	Imperial
69	93	7	I PITY THE FOOL Bobby Bland	Duke
70	—	1	TRUST IN ME Etta James	Argo
71	—	1	PLEASE TELL ME WHY Jackie Wilson	Brunswick
72	54	10	STORY OF MY LOVE Paul Anka	ABC-Par
73	41	9	WHAT A PRICE Fats Domino	Imperial
74	—	1	THE BLIZZARD Jim Reeves	Victor
75	—	1	FLAMINGO EXPRESS Royaltones	Goldisk
76	73	2	ROMEO Castelles	Era
77	75	3	LOUISIANA MAN Rusty & Doug	Hickory
78	72	3	DARLING Phil & Harv	Rampart
79	82	2	IVORY MARBLES B-B	Cover
80	71	2	YOUR ONE AND ONLY LOVE Jackie Wilson	Brunswick
81	67	2	LITTLE SAD EYES Castelles	Era
82	—	1	SLEEPY EYED Johnny Horton	Col
83	43	11	JIMMY'S GIRL Johnny Tillotson	Cadence
84	39	4	PONY EXPRESS Danny & Juniors	Swan
85	58	2	GOLDEN WILDWOOD FLOWER Tom & Jerry	Mercury
86	99	3	MOOD INDIGO Floyd Cramer	Victor
87	—	1	DIXIE Duane Eddy	Jamie
88	80	3	EXOTIC Night Beats	Sound
89	64	2	LITTLE BOY, LITTLE GIRL Al Martino	20th
90	—	1	FROGG Brothers Four	Col
91	89	6	HIDEAWAY Freddy King	Federal
92	—	1	SECOND TIME AROUND Frank Sinatra	Reprise
93	98	15	YOU ARE THE ONLY ONE Ricky Nelson	Imperial
94	—	1	ONE EYED JACKS Ferrante & Teicher	UA
95	—	1	HELLO WALLS Faron Young	Capitol
96	57	4	TOP 40, WEATHER & SPORTS Mark Denning	MGM
97	—	2	WELCOME HOME Sammy Kaye	Decca
98	—	1	I FELL IN LOVE ON MONDAY Fats Domino	Imperial
99	—	1	GREEN GRASS OF TEXAS Texans	Infinity
100	—	1	CHERIE Bobby Rydell	Cameo

Israeli Composers League Wraps Publication Deal With Mills; Miron in U.S.

Issacher Miron (Michrowsky), one of Israeli's top composers and vice-prexy of the Israeli performing rights society (ACUM), is wrapping up a deal with Mills Music for the latter firm to represent Israeli Composers League Publications in the U.S. ICLP, operated in behalf of the composers, is the biggest publishing operation in Israel, representing a broad cross-section of that country's 290 composers. ICLP will also get reciprocal rights to the Mills catalog in that country.

Miron, who arrived in the U.S. last week, is also conferring with execs of the American Society of Composers, Authors & Publishers and Broadcast Music Inc. with respect to ACUM's deals with them. This is the first year, incidentally, that ACUM has had a licensing deal with BMI, having dealed exclusively with ASCAP in the past. He'll also talk with Harry Fox, publishers' agent, about disk royalties to Israeli composers.

Miron said that the Israeli pop biz is dominated by the U.S. and French music. Via films and the quick international exchange of disks, the tunes arrive in Israel virtually simultaneously with their becoming hits in the U.S. He noted that Israeli music was also getting wide play in the U.S.

Miron, writer of the hit "Tzena Tzena," is also in the U.S. to see his daughter, Ruth Miron, who is studying at the Juilliard School of Music and the High School of Performing Arts in N.Y. In this connection, he's studying U.S. musical education methods since, he states, U.S. is now the musical center of the world.

Lewis Heads Amy Sales

Lenny Lewis, formerly sales manager of Time Records, has joined the Amy company in a similar capacity. The company releases disks under the Amy, Mala and Stereocraft labels.

Meantime, songwriters Lou Stallman and Sid Jacobson have been inked by the diskery to produce masters.

JEROME PRAGER NAMED ANGEL SALES MANAGER

Jerome F. Prager Jr. has been set in the newly created post of sales manager at Angel Records. For the past nine years, Prager has served as general manager of New Sound Record Distributors in San Francisco. According to J. K. Maitland, president of Capitol Record Distributing Corp., Prager's appointment is the first in a series of moves designed to consolidate Angel activities within the present Capitol distributing organization. CRDC, a subsid of Capitol Records Inc., is distributor of Angel throughout the U.S.

Also coming into the Angel orbit are Fred Dumont as western sales and promotion manager with headquarters in L.A., Ted Lindgren as midwest sales and promotion manager based in Chicago, and Burt Page as eastern sales and promotion manager headquartering in N. Y.

Everest Bolsters Staff, Sets Longrange Projects

With a longrange recording program running through the first half of 1962 already blueprinted, Everest Records has bolstered its sales operation with the addition of Sid Schaffer as assistant national sales manager and Moe Shulman as national promotion manager. Schaffer, who'll assist sales chief Charles Hasin, had been with United Artists and served as a branch manager with Capitol and Mercury.

Recording projects will include 13 albums in the classical field. Among the artists will be Leopold Stokowski, Jorge Bolet, Ernst Von Dohnanyi, the London Symphny Orch, Tossy Spivakovsky, the Fine Arts Quartet and the N. Y. Woodwind Quintet. On the pop end, firm is going on a push on Gloria Lynne for May. It'll be tied in with the singer's new LP in which she's accomped by the Earl May Trio.

RETAIL ALBUM BEST SELLERS

(A National Survey of Key Outlets)

This wk.	Last wk.	No. wks. on chart	
1	1	16	**EXODUS** (Victor) Soundtrack (LOC 1058)
2	2	10	**LAWRENCE WELK** (Dot) Calcutta (DLP 2539)
3	10	7	**KINGSTON TRIO** (Capitol) Make Way (T 1474)
4	5	12	**CAMELOT** (Columbia) Original Cast (KOL 5620)
5	6	14	**MANTOVANI** (London) Music from Exodus (LL 3231)
6	3	23	**ELVIS PRESLEY** (Victor) G. I. Blues (LPM 2256)
7	7	10	**GREAT MOTION PICTURE THEMES** (UA) Various Artists (UAL 3122)
8	4	11	**FRANK SINATRA** (Capitol) Swinging Session (W 1491)
9	9	21	**BOB NEWHART** (WB) Button Down Mind Strikes Back (WI 393)
10	12	47	**SOUND OF MUSIC** (Columbia) Original Cast (KOL 5450)
11	11	7	**MITCH MILLER** (Columbia) Happy Times (CL 1568)
12	8	12	**BERT KAEMPFERT** (Decca) Wonderland by Night (DL 4101)
13	19	31	**NEVER ON SUNDAY** (UA) Soundtrack (UAL 4070)
14	13	9	**RAY CONNIFF** (Columbia) Memories Are Made of This (CL 1574)
15	21	7	**WILDCAT** (Victor) Original Cast (LOC 1060)
16	14	15	**UNSINKABLE MOLLY BROWN** (Capitol) Original Cast (WAO 1509)
17	15	11	**RUSTY WARREN** (Jubilee) Knockens Up (JLP 2029)
18	17	16	**HARRY BELAFONTE** (Victor) Returns to Carnegie Hall (LOC 6007)
19	16	29	**MITCH MILLER** (Columbia) Memory Sing With Mitch (CL 1542)
20	20	9	**LIMELITERS** (Victor) Tonight: In Person (LPM 2272)
21	27	4	**JOHNNY HORTON** (Columbia) Horton's Greatest Hits (CL 1596)
22	29	6	**MIKE NICHOLS & ELAINE MAY** (Mercury) Evening with Nichols & May (OCM 2200)
23	—	1	**JOHNNY MATHIS** (Columbia) I'll Buy You a Star (CL 1623)
24	32	2	**RAY CHARLES** (Impulse) Genius Plus Soul Equals Jazz (A-2)
25	38	2	**FRANK SINATRA** (Capitol) All the Way (W 1538)
26	37	6	**DO RE MI** (Victor) Original Cast (LOC 2002)
27	26	49	**BOB NEWHART** (WB) Button Down Mind (W 1379)
28	—	4	**RAY CHARLES** (Impulse) Dedicated to You (ABC 355)
29	33	44	**SOUTH PACIFIC** (Victor) Soundtrack (LOC 1032)
30	22	18	**THE ALAMO** (Columbia) Soundtrack (CL 1558)
31	25	13	**BILLY VAUGHN** (Dot) Soundowners Theme (DLP 3349)
32	36	2	**BROADWAY'S BEST** (Columbia) Assorted Artists (BZW 1)
33	31	6	**PAUL ANKA** (ABC-Par) Paul Anka Sings His Big 15 (ABC-323)
34	18	16	**LAWRENCE WELK** (Dot) Last Date (DLP 3350)
35	—	1	**PLATTERS** (Mercury) Encore of Golden Hits (MG 20472)
36	—	1	**HENRY MANCINI** (Victor) Mr. Lucky Goes Latin (LPM 2360)
37	35	2	**BRENDA LEE** (Decca) This Is Brenda Lee (DL 4082)
38	24	2	**BILL BLACK COMBO** (Hi) Solid and Raunchy (12003)
39	30	3	**BING CROSBY** (WB) Join Bing & Sing (1363)
40	40	2	**BOBBY RYDELL** (Cameo) Rydell's Greatest Hits (C 1009)

On the Upbeat

New York

Randy Wood, Dot prexy, picked up the master rights to "Schnaps," European disk by Willy Millowitsch, from **George Pincus'** Gil Music... **The Barry Sisters** into Sciola's, Philadelphia, for one week beginning April 10... **Lionel Hampton**, on the last lap of his European tour, brings his band into the Flamingo, Las Vegas, on April 13 for a six-week stand... **Ella Fitzgerald** comes into Basin Street East April 13... **Conway Twitty**, MGM disker, into the Continental Arena, Tulsa, April 4... **The Brothers Four**, Columbia diskers, appear on the "Telephone Hour" on NBC-TV Friday (31)... The N.Y. section of the Audio Engineering Society will hold its March meeting tonight (Wed.) at the Hotel Victoria. ... **Al J. Neiburg's** and **J. Fred Coots'** song, "Why Let A Lie Break Your Heart" taken over by Editions Voix du Rythme, of Belgium, for the Benelux territories. It's published here by Neiburg's firm.

Sammy Kaye set for 50 one-nighters from now through August with an eight-week stopoff at Riviera, Las Vegas, starting in June... **Jimmy Jones**, Cub disker, into Convention Hall, Asbury Park, April 3 . . . **Anita O'Day**, MGM/Verve artist, is currently at the Blackhawk Club, San Francisco . . . **Buddy Bair Orch** began a month's run at Roseland Dance City last night (Tues.)... Singer **Micky Marlo** begins a two-weeker at the International tonight (Wed.) ... **The Horace Silver Quintet** opens at the Zebra Lounge, L.A., Friday (31) for 10 days... Singer **Martin Walker** is currently appearing at the Cactus Pete Club, Las Vegas . . . **Gene Pitney**, United Artist disker, making the deejay rounds in the East for his "Take Me Tonight" disk... **Ben E. King**, Atco artist, joins **Fats Domino, Paul Williams** and the **Shells**, for a nation-wide tour beginning April 3.

London

Crosby Bro. expected May 22 for six weeks of concert, vaude and tv dates . . . Confabs under way for **Johnnie Ray** to play a month at Talk of the Town, starting June 26 . . . **Jo Stafford** due in June for three-months stay to tape 13 shows for Associated Television. Miss Stafford has picked **Polka Dots**, British vocal group, to sing with her on every show . . . **Kenny Ball's** jazzmen will be the first-ever traditional group to play the London Palladium when they appear there for two weeks, starting May 1 . . . **Mahalia Jackson** flying in for one concert at the Royal Albert Hall April 7 . . . **Steve Lawrence & Eydie Gorme**, due at the Pigalle in June, are expected to do some major Associated Television shows on their London trip.

Twelve months ago Warner Bros. launched its first label in U.K. with an Everly Bros. disk, "Cathy's Clown." It hit the top of the charts and won a Silver Disk for 250,000 British sales. Now Warner is celebrating its first birthday with another Silver Disker "Walk Right Back" and who should be singing it, but the Everly Bros. . . . **King Bros.** booked for the London Palladium summer show May 15 . . . **Martin Miller**, violin leader of Halle Orchestra, playing **Joe Venuti's** "Satan's Holiday" with BBC Northern Dance Orchestra in lunch-time radio program . . . **Josh White** due in at end of month for Royal Festival Hall song-fest and tv series.

Hollywood

Pete Fountain, clarinetist, in town for pair of Coral recording sessions. He cut two albums while here, "Pete Fountain's Quintet Plays Happy Music" and "I Love Paris," latter with a dixieland beat to a flock of French standards... **Georgia Gibbs**, here to do April 1 Cocoanut Grove show discussing platter pact with Imperial and new releases for her . . . **George Shearing Quintet** paired with **Earl Grant** at Crescendo opening tomorrow (Thurs.). Capitol and Decca arranging for recording sessions... Columbia Records will hold its big champagne bash to celebrate the opening of their ultra-plush recording studios . . . Deejays on all local stations getting the pressures by the Oscar song nominees to play the tunes—and the various recording companies are making calls to press and radio-tv stations.

Chicago

Ray Charles booked into McCormick Place here for concerts April 8-9 . . . **Shirley Scott Trio** set for Sutherland, Chicago, March 29 for 10 days . . . **George Shearing** into Bakers, Detroit, May 8 for one week . . . **Jimmy Smith** down for the Mardi Gras, Kansas City, April 14-24 . . . **Julian (Cannonball) Adderley** plays the Minor Key, Detroit, May 16 for one week . . . **Dukes of Dixieland** set for Shamrock Hilton, Houston, April 27 for a fortnight . . . **Gene Ammons** into the Bambo Key Club, St. Louis, April 28-May 11.

Command Inks Pitt Orch

Pittsburgh, March 28.

Pittsburgh Symphony Orchestra, which recorded previously for Capitol and Everest, signed this week with Command Records.

Command has had no classical line up to now. William Steinberg is the conductor of the orch.

The HIT! OF THE WEEK
Breaking Big!
JOHNNY CYMBAL
Sings
THE WATER WAS RED
K 12978
M-G-M Records

Mills HIT REMINDERS
Songs by
JIMMY McHUGH
I CAN'T GIVE YOU ANYTHING BUT LOVE
DIGA DIGA DOO
PORGY
MILLS MUSIC, INC.
1619 Broadway New York 19

In Need of Good Arranger-Manager
to take complete charge of my unpublished songs. Recently from Chicago where I had one published.
Write: RENA BRANDON
406 No. Mansfield Ave., Margate, N.J.

2 GREAT INSTRUMENTALS!
Theme from
HAND IN HAND
by DAVID CARROLL
MERCURY RECORDS #71790
M. WITMARK & SONS
BILBAO SONG
by LEROY HOLMES
M.G.M. RECORDS K12992
HARMS, INC.

One of Our
TOP STANDARDS
Climbing
TO THE TOP AGAIN!
BUTTONS AND BOWS
DON ROBERTSON
On RCA Victor Records
FAMOUS MUSIC CORPORATION

"A NEW ERA IN MODERN AMERICAN MUSIC"
STAN KENTON
and HIS ORCHESTRA
Currently (4-WEEK ENGAGEMENT)
Riviera Hotel, Las Vegas
Starting April 27 on Extended One Nite Tour Throughout the Midwest and East Coast
CAPITOL RECORDS
BOOKED EXCLUSIVELY BY
ASSOCIATED BOOKING CORPORATION
JOE GLASER, President
745 FIFTH AVE., NEW YORK 22, N. Y., PLAZA 9-4600
CHICAGO • MIAMI BEACH • HOLLYWOOD • LAS VEGAS • DALLAS • LONDON

WIN YOUR NEXT RECORDING SESSION

* *(or your first, for that matter)*

(The professional entertainer who best tells us how a personal Shure microphone can improve his act wins a 12" cutting date . . . lock, stock and barrel!)

You introduce an original George Shearing composition. Solo, with a group, or as a background.

If you win, Shure will showcase you on a major label* stereo disc...with your own choice of sidemen, arrangers, and engineers. We'll design a full-color album cover and guarantee publicity for your record. We'll even give you an original new number by George Shearing to introduce as the first band of your record. You get all the artist's royalties from the disc because Shure pays all the recording costs up to (and even including) $5,000.00*... payable to you for the recording expenses.*

**Total limit for costs usually paid by the artist: $5,000.00. If you're under contract to a label, money can be paid directly to contractual recording company.*

Sidemen (or background music), Arrangers. You pick them, Shure pays for them*.

Recording Studio and Engineers. Shure pays for them*, you get ALL the artist's royalties.

all professional entertainers eligible... for complete details and entry blank, write:

Shure Entertainers' Contest
222 Hartrey Avenue, Evanston, Illinois Dept. V-3

NARAS Nominations

Continued from page 45

Bill Holman—"I'm Gonna Go Fishin'."
Quincy Jones—"Let the Good Times Roll."
Henry Mancini—"Mr. Lucky."
Billy May—"Honeysuckle Rose."
Nelson Riddle—"Nice and Easy."
Dick Schory—"Wild Percussion & Horns a'Plenty."

Best Performance By an Orchestra (Other Than for Dancing)

Count Basie—"Count Basie Story."
Esquivel—"Infinity in Sound."
Percy Faith—"Theme From a Summer Place."
Henry Mancini—"Mr. Lucky."
Gerry Mulligan—"The Concert Jazz Band."

Best Performance By a Vocal Group

Brothers Four—"Greenfields."
Edvie Gorme Steve Lawrence—"We Got Us."
The Hi Los—"All Over the Place."
Kingston Trio—"Here We Go Again."
Swe-Danes—"Scandinavian Shuffle."

Best Performance By a Chorus

Belafonte Folk Singers—"Belafonte Returns to Carnegie Hall."
Ray Charles Singers—"Deep Night."
Pete King Singers—"My Favorite Things."
Norman Luboff Choir—"Songs of the Cowboy."
Robert Shaw Chorale—"What Wondrous Love."

Best Jazz Performance Solo or Small Group

Miles Davis—"Jazz Track."
Duke Ellington & Johnny Hodges—"Back to Back."
Dizzy Gillespie—"The Greatest Trumpet of Them All."
Lambert, Hendricks & Ross—"The Hottest New Group in Jazz."
Modern Jazz Quartet—"Pyramid."
Andre Previn—"West Side Story."
George Shearing—"White Satin."
Art Tatum—"Greatest Piano of Them All."

Best Jazz Performance Large Group

Count Basie—"The Count Basie Story."
Miles Davis & Gil Evans—"Sketches of Spain."
Quincy Jones—"The Great Wide World of Quincy Jones."
Henry Mancini—"Blues and the Beat."
Gerry Mulligan—"I'm Gonna Go Fishin', "Spirituals to Swing Concert."

Best Classical Performance—Orchestra

Beecham Royal Philharmonic — Haydn: "Salomon Symphonies Vol 2."
Bernstein New York Philharmonic—"Ives: Spmphony No. 2."
Copland Boston Symphony — Copland: "Appalachian Spring."
Morton Gould—Grofe: "Grand Canyon Suite."
Krips London Symphony — "Schubert: Symphony No. 9."
Monteux Boston Symphony—"Stravinsky: Petrouchka."
Ormandy Philadelphia Symphony—"Tchaikovsky: Sixth Symphony."
Reiner Chicago Symphony — Bartok: "Music for Strings, Percussion and Celeste."

Best Classical Performance—Vocal Soloist

Almelda Terri—"Conversations with Guitar."
Eileen Farrell—"Arias in Great Tradition."
Fischer Dieskau—"Schubert: Lieder Vol. 3."
Maureen Forrester — "Mahler: Kindertotenlieder."
Peter Pears—"Britten: Nocturne."
Leontyne Price — "Leontyne Price Recital."
Joan Sutherland—"Handel Arias."
Caesare Valetti—"Schumann: Dichterliebe."

Best Classical Opera Production

"Aida" — Tebaldi Bergonzi Simionato Corena Von Karajan.
"La Boheme"—Tebaldi Bergonzi Bastianini Cororoa Serafin.
Cororoa Serafin.
"Don Giovanni" — Siepi Danco Dermota Corena Krips.
"Macbeth" — Warren Hines Rysanek Bergonzi Lainedorf.
"Mefistofele"—Siepi Tebaldi Del Monaco Serafin.
"Peter Grimes" — Pears Pease Watson Britton.
"La Traviata"—De los Angeles Del Monte Sereni Serafin.
"Turandot" — Tebaldi Nillson Bjoerling Tuzzi Leinsdorf.
"La Voix Humaine"—Duval Pretre Opera Comique.

Best Sound Track Album or Recording of Music Score from Motion Picture or Television

"The Apartment"—(Sound Track).
"Ben-Hur"—(Sound Track).
"Exodus"—(Sound Track).
"Mr. Lucky"—Henry Mancini.
"The Untouchables"—Nelson Riddle.

Best Sound Track Album or Recording of Original Cast from Motion Picture or Television

"Bells Are Ringing"—Judy Holiday Dean Martin Original Cast.
"Can-Can"—Frank Sinatra Original Cast.
"G.I. Blues"—Elvis Presley.
"Li'l Abner"—(Sound Track).
"Rashomon"—Lawrence Rosenthal.

Best Show Album (Original Cast)

"Bye Bye Birdie."
"Camelot."
"Fiorello."
"Sound of Music."
"The Unsinkable Molly Brown."

Best Comedy Performance (Spoken Word)

Shelley Berman—"The Edge of Shelley Berman."
Nichols and May—"An Evening with Nichols and May."
Bob Newhart — "Button Down Mind Strikes Back."
Carl Reiner and Mel Brooks—"2,000 Year Old Man."
Jonathan Winters — "The Wonderful World of Jonathan Winters."

Best Comedy Performance (Musical)

Jonathan and Darlene Edwards—"Jonathan and Darlene Edwards in Paris."
Stan Freberg—"Payola Blues."
Homer and Jethro—"Homer and Jethro at the Country Club."
Tom Lehrer—"An Evening Wasted with Tom Lehrer."
David Seville—"Alvin for President."

Best Performance—Documentary or Spoken Word (Other Than Comedy)

"Ages of Man, Vol. 2."
Henry Fonda—"Voices of the Twentieth Century."
Sir John Gielgud — "One Man In His Time."
Archibald MacLeish—"J.B."
Franklin D. Roosevelt—"FDR Speaks."

Best Performance By a Pop Single Artist

Ray Charles—"Georgia On My Mind."
Ella Fitzgerald—"Mack the Knife."
Peggy Lee—"Heart."
Elvis Presley—"Are You Lonesome Tonight?"
Frank Sinatra—"Nice 'N' Easy."

Best Country and Western Performance

Johnny Horton—"North to Alaska."
Ferlin Husky—"Wings of a Dove."
Hank Locklin—"Please Help Me, I'm Falling."
Jim Reeves—"He'll Have to Go."
Marty Robbins—"El Paso."

Best Rhythm and Blues Performance

LaVerne Baker—"Shake a Hand."
Hank Ballard—"Finger Poppin' Time."
Ray Charles—"Let the Good Times Roll."
Bo Diddley—"Walkin' and Talkin'."
John Lee Hooker—"Travelin'."
Etta James—"All I Could Do Was Cry."
Muddy Waters—"Get My Mojo Working."
Jackie Wilson—"Lonely Teardrops."

Best Performance—Folk

Harry Belafonte—"Swing Dat Hammer."
Belafonte Singers—"Cheers."
Brothers Four—"Greenfields."
Jimmy Driftwood—"Songs of Billy Yank and Johnny Reb."
Kingston Trio—"Here We Go Again."
Alan Lomax—"Southern Folk Heritage Series."
Ewan MacColl—"Songs of Robert Burns."
Miriam Makeba.

Best New Artist of 1960

Brothers Four.
Miriam Makeba.
Bob Newhart.
Leontyne Price.
Joanie Sommers.

Belafonte, Miles Davis, Mingus, Adderly Cop French Platter Awards

Paris, March 28.

The top annual record prizes were handed out last week by the Academie Des Disques Charles-Cros via a jury grouping leading critics from all the arts and show biz facets. Harry Belafonte won the nod as top foreign pop and folk singer with "Swing Dat Hammer" (RCA) and Miles Davis took a jazz kudos along with Charlie Mingus and the Cannonball Adderly Quintet with "Kind of Blue" (Fontana), "Pithecanthropus Erectus" (Atlantic), and "In San Francisco" (Riverside) respectively.

Best pop record went to Frenchman Leo Ferre for Barclay Records and local femme singer Helene Martin for BAM. Best vocal group was The Three Menestrals on Fontana and "The Double Six Meet Quincy Jones" for Columbia.

Edith Piaf got a special honorary award for her whole career with "Edith Piaf A L'Olympia" (Columbia) singled out. Charles Munch also got an honorary award and in particular for his recordings of the "Symphonies" of Mendelssohn and the "Requiem" of Berlioz. Daniel Wayenberg's playing with the Concerts De Conservatoire, conducted by Georges Pretre, got the nod for lighter music via George Gershwin's "Rhapsody in Blue."

ARTIE MOGULL JOINS WB MUSIC COMPANY

Artie Mogull has joined the Music Publishers Holding Co.'s professional operation. He'll concentrate on lining up recordings of tunes from the catalogs of Harms, Remick, Witmark, Advanced and New World.

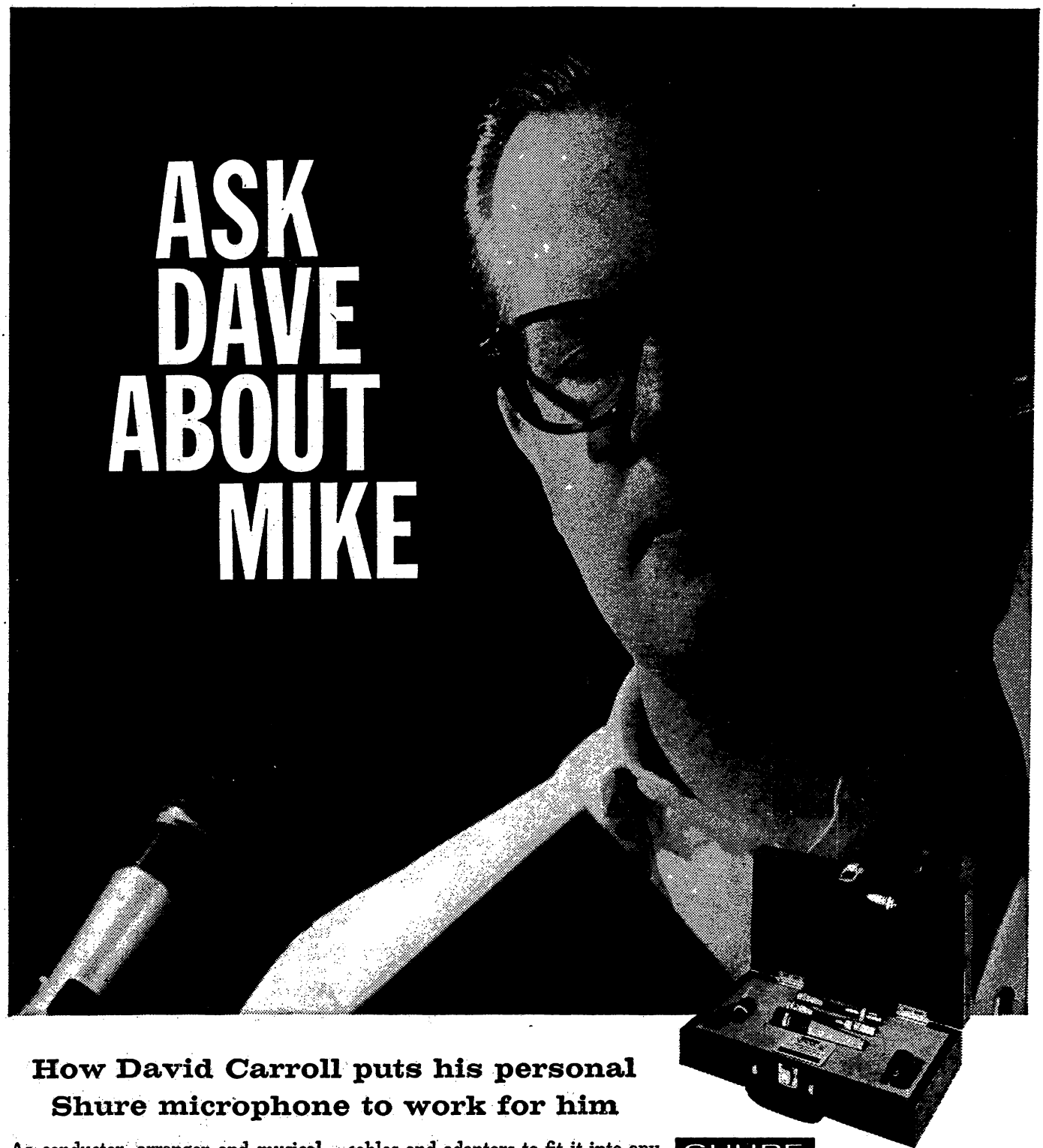
Mogull, who for the past several years had been running the publishing firms for the Kingston Trio, will work under firm's prez Herman Starr and Mac Goldman, assistant to the prez. MPHC is the publishing arm of Warner Bros.

Pop Market

Continued from page 45

Billy Vaughn orch, representing an across-the-board spread of musical approaches not possible when the big beat was drowning everything else out.

A hint of a current trend can be found today in the flock of sides based on the new Latin-American rhythm, known either as the pachanga or the charanga. But Hugo & Luigi don't expect a repeat of the situation a few years ago when one calypso hit by Harry Belafonte brought on a tidal wave of calypso singles. A similar trend occurred after that in the cha cha groove. These were trends that never paid off for the followup platters and the disk makers have now become more careful of trying to cash in on what looks like a trend but turns out to be a three-day fad.



How David Carroll puts his personal Shure microphone to work for him

As conductor, arranger and musical Director of the Mercury Recording Co., David Carroll (Re-percussion; Let's Dance) has tried virtually every top-quality microphone . . . and settled on the Shure Unidyne III as his own personal unit. First and foremost, because it picks up every shading and nuance of sound during his critical audition and rehearsal sessions. But more than that, the Unidyne III fits in best with the performer's way of working. His Unidyne travels right along with him . . . it's lightweight, compact and rugged. The whole unit (complete with all the cables and adaptors to fit it into any club or recording studio set-up) is about the size and weight of a clarinet case. It can take knocking-around that would ruin other microphones. And, it's unidirectional so it can be "aimed" at the sound source and pick it up perfectly while suppressing random background noise and audience murmur. Like the Studio model Shure 333, which is often used in Mercury cutting sessions, the dependable performance of the Shure Unidyne III makes it the choice of the performer-perfectionist.
Ask David Carroll.

SHURE

Performer's Personal

microphone outfit

You CAN (and should) take it with you. Superb UNIDYNE III microphone complete with holder, cable and adaptors to hook into any club or auditorium P.A. system, or into better quality home or professional tape recorders. All in handy case (about the size of a clarinet case). On special order only—see your sound consultant or write to Shure. Only $75.00, professional net, complete.

Send for free booklet on mike technique:

Shure Brothers, Inc.
222 Hartrey Ave., Evanston, Illinois

Talent Bookings In Brazil, Australia Hit Political, Financial Roadblocks

The mushrooming talent export business is hitting some financial roadblocks. Political as well as economic situations are causing agencies to put the brakes on foreign bookings.

One of the major trouble spots developed in Brazil, where a regime not too friendly to the U.S. is reporting readying measures to have the Dept. of Finance okay all transactions in which money is transported out of the country.

Up to now, Brazilian bookings have been fairly routine with the promoters depositing 50% of the money in a U.S. bank while the act is paid in Brazilian coin while working there. Balance of the coin is collectible in America. The difficulty developed recently when promoters in Sao Paulo, who had booked Roy Hamilton, told General Artists Corp. that they would be unable to post the 50% of his guarantee in an American bank because of difficulties with the Dept. of Finance. It's understood that the Brazilian government is studying the situation and is in process of preparing legislation to control the outflow of money. Nothing yet has been finalized, but it's likely that even if such steps are taken, there will be some method of playing U.S. acts in that country.

Between General Artists Corp. and Joe Glaser's Associated Booking Corp. there have been a lot of bookings made in that area. These are offices that will most likely feel the brunt of restrictive financial legislation in Brazil, although all major offices and many indies have been doing business in that area.

Another trouble spot is likely to be Australia, where several indie promoters have been forced to call off bookings of some American names. Reason is ascribed agency demands for posting of monies in advance in an American bank. Forthcoming date of Shoshana Shashon, Israeli singer, was called off for that reason.

Mexico's Unique Vaude Down to 3 Houses As Iris Theatre Shutters

Mexico City, March 28.

The shortlived reopening of the Iris Theatre set off talk of a boomlet in vaude entertainment. But persistent losses caused house to shutter. Number of theatres now offering variety acts is three hardy holdouts, the Lirico, Blanquita and Tivoli (latter a burley grind house).

The Fabregas Theatre, which in past seasons presented acts, has turned legit. It's currently offering "The Wings of the Fish," play by Fernando Sanchez Mayans which won the 1960 Mexican Theatre Festival award.

Vaude routine in Mexico follows a set pattern, with easy to look at line girls, film starlets doing so-so songs and dance turns and comics with racy patter and skits. The skits are really the heart of the vaude layouts. Apart from those of the blackout variety, sketches often present cleverly concocted spoofs on foibles of all social levels.

The sketches are the boxoffice draw of the vaude houses. All the rest, including the prancing beauties, fast comics, offkey singers and somewhat stiff terpsichoreans are mere window dressing. It is a tradition that the "stars," female division, have more good looks than talent. With, of course, the usual rare exceptions.

Jack Douglas & Reiko Trophied by K.C. Shrine

Jack Douglas and Reiko were cited here last night as the "Favorite East-West Team of Ararat Temple" in a brief ceremony after their first show at Eddys,' were they are appearing March 17-30. Officials of the Shrine presented them with a trophy so inscribed.

The award came about as a result of their cooperation with the Ararat Temple in publicizing its East-West All-Star Basketball game played annually in Municipal Auditorium. This year it was held today (Tues.). Team worked out a couple of public service tv commercials on a wacky kick akin to their comedy bent. All proceeds go to the benefit of the Shrine Hospitals for Crippled Children.

Starlight Roof, N. Y., May Not Open for Summer

Starlight Roof of the Hotel Waldorf-Astoria, N.Y., may not open this summer. Instead, activity will be extended several weeks in the downstairs Empire Room which will close June 24. For the past two seasons, the Starlight Roof operated only during June and closed for July and August.

The schedule of bookings in the Empire Room has not yet been completed. Gordon & Sheila MacRae, to be followed by Tony Martin, are set after the incumbent Denise Darcel.

90-Date Tour Set

Belafonte Folk Singers, owned and coached by Robert de Cormier for Harry Belafonte, which played 90 dates this season has a tour of equal proportions in prospect for 1961-62. A repeat appearance with the Ed Sullivan program in July is also contracted.

Choir of 12 is concert-managed by Andre Mertens of Columbia. Chance of a European tour waits on the year following, at Belafonte's direction.

Hardticket Vaude Concerts Hit New Vogue in Chi as Films, Niteries Dip

in motion picture, nitery and legit biz, hardticket vaude concerts are flourishing here as they probably never have before. Two houses, Orchestra Hall and Civic Opera House, which are usually dark this time of year, are practically booked solid on weekends throughout the current spring season. There's a new trend a-brewing.

Impresarios of vaude concerts are not only competing with one another but also with themselves. Harry Zelzer's Allied Arts Corp., for instance, auspiced the Don Cossack Chorus at Orchestra Hall and the Jose Greco dance troupe at the Opera House the same night, a week ago.

Last Friday (24), Allied had Victor Borge at the Opera House at a $5.50 top, while Frank Fried's Triangle Productions sponsored folksinger Odetta at Orchestra Hall at a $3.50 top. Borge grossed over $12,000 and Odetta over $6,500. For the Borge concert, Zelzer put 400 extra chairs on the stage and in the orchestra pit.

He tried to do the same with Bob Newhart's sellout stand at Orchestra Hall the following night, but the comic's manager, Frank J. Hogan, wouldn't permit it. Newhart will repeat the concert April 9, again under Allied auspices, but this time at the larger Opera House.

Upcoming under the Triangle banner are Dave Brubeck, April 14, and the Limelighters, April 29, both at Orchestra Hall. Triangle also has Pete Seeger coming in May 6 at the Studebaker and the Weavers May 10 at Orchestra Hall. Allied is bringing in Judy Garland May 6 for a one-nighter at the Opera House.

Adams-Kelly to Top A.C. Spot's Passover Revue

Atlantic City, March 28.

Joey Adams and Al Kelly return to Hotel Chelsea here to headline an all-star holiday revue during Passover. It is Adams' third consecutive year here as a holiday headliner.

Mal and Pauline Kayo, general managers of the Chelsea, staged a "campaign kickoff" party in Adams' honor two years ago prior to his election as president of the American Guild of Variety Artists. Since than Adams and Kelly have been returning each Spring.

A.C. Restaurateur Maps $100,000 Club to Snare The Vacationist's $ $

Atlantic City, March 28.

Jack Berenato, for years owner and operator of Luigi's, Italian-American restaurant located in the bistro district, will try the supper club business this season. He has sunk some $100,000 into a smart room off his huge restaurant, and will offer it to the vacationist as the Gondola Room. It's due for a plush opening June 16.

Seymour (Pinky) Kravitz, local radio personality, will manage the new club and also will book talent. The Gondola room will seat some 400 patrons in a richly furnished air-conditioned room. Its policy will be a low minimum charge on five nights of the week with cover on Friday and Saturday.

Kravitz says he will book talent in the middle echelon, offering two or three good acts backed by an emcee and a line with a local house orchestra. He is seeking such bookings as Gloria DeHaven, Barry Sisters, Dick Haymes and Fran Jeffries.

Berenato will be bucking two other established spots in the same area. Paul (Skinny) D'Amato's big 500 Club is just a block or so away, and on the next corner is Irv Kokler's Le Bistro, which started operations a year ago and is still in the swim, booking talent throughout the year.

Berenato and Kravitz believe they have a good chance to survive the hectic battle for the bistro dollar here, despite the high casualty rate. They point out that Luigi's has a large clientele every night throughout the season. The Gondola room will serve as an annex to the main restaurant until 10 p.m. Then it will open as a night club. Three shows will be offered Friday and Saturday nights, and two on other nights.

500 Club is expected to operate much as it did last year, booking, if it can get them, members of the "clan," Frank Sinatra, Joey Bishop, Sammy Davis Jr., Dean Martin, et al. Bistro has announced no summer plans.

Court Upholds Hodges' K.O. of Siegel's 50G Suit

The N.Y. Court of Appeals has affirmed an order of the N.Y. Supreme Court which dismissed a $50,000 suit brought by vocal coach Al Siegel against Eddie Hodges and his father, John Hodges. Siegel claimed that he had advanced the interests of the youngster in attaining a theatrical career by providing coaching, managerial and promotion services.

Firm of Friedlander & Gaines represented the Hodges. Sidney Gaines is the son-in-law of Nat Kalcheim, William Morris Agency exec.

Milw. Arena-Auditorium 5 Mos. Earnings Off 50%

Milwaukee, March 28.

Net income of the Milwaukee Arena-Auditorium for the five months period ended Feb. 28, it was disclosed last week, dropped 50% compared with the same period last year. Profit was $47,174 in contrast to last year's $84,411.

Gross also was down with the total take for the five months ended Feb. 28 amounting to $281,986. It compares with $304,779 racked up in last year's equivalent semester.

Projects a uniformly illuminated snow-white spot and wide range flood at short distance. 2½ times the intensity of previous equipment affording similar coverage, and twice the inclusive light coverage of previous equipment of comparable power. Self-contained power supply unit, consisting of a transformer and selenium rectifier, eliminates the need for separate, expensive rectifiers or generators. Draws only 20 ampere from a 110-volt outlet.

Two-element variable focal length lens system, controlled by a single lever, eliminates light waste. Silvered glass reflector. Iris included for pin point spots.

Tilts downward 15° and upward 25°. Horizontal masking control can be angled at 45 degrees in each direction.

Automatic carbon feed maintains constant a uniform arc gap, assures a perfect focus at all times; a sharp-edged round spot always. All controls are on the operating side of the lamp.

Fast operating 6-slide color boomerang includes frame for mounting ultra violet filter.

Shown is installation at the Latin Quarter, New York City.

Night clubs, auditoriums, arenas, stadiums, traveling shows, fairgrounds, rinks, race tracks and amphitheatres rely on Strong Follow Spotlights - arcs that are 15 times brighter, and incandescents that are 9 times brighter! Cut operating costs as much as 73%.

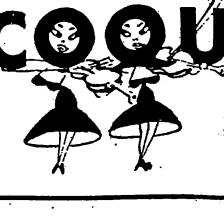
Write for brochure and dealer's name, giving length of throw.

THE STRONG ELECTRIC CORPORATION
97 CITY PARK AVENUE • TOLEDO 1, OHIO
A SUBSIDIARY OF GENERAL PRECISION EQUIPMENT CORPORATION

"THE COMEDIAN"
The Only Real Monthly
PROFESSIONAL GAG SERVICE
THE LATEST — THE GREATEST — THE MOST-UP-TO-DATEST
Now in its 127th issue, containing stories, one-liners, poemettes, song titles, hecklers, audience stuff, monologs, parodies, double gags, bits, ideas, intros, impressions and impersonations, political, Interruptions Thoughts of the Day, Humorous Views of the News, Vignettes, etc.
$25 YR.—SINGLE ISSUES $3
Foreign
$35 YR.—SINGLE ISSUES $4
NO C.O.D.'s
BILLY GLASON, 200 W. 54th St.
New York City 19, CO. 5-1316

B & B
COSTUMES
Gowns and Costumes
INDIVIDUALLY DESIGNED
MADE TO ORDER
110 W. 44th St., N. Y. CI 5-4660

AUDITIONS:
Monday and Tuesday by appointment, for nite club engagement in Greenwich Village, call GR 3-8660.

"TOPS IN THEIR FIELD" VARIETY
★ ★ The Merlin
COQUETTES

Currently
ZIEGFELD FOLLIES
HIS MAJESTY'S THEATRE
Perth, Australia

Controversy Over Nude Murals Gives Pitt's Gaslight Club Frontpage Preem

Pittsburgh, March 28.

Copies of the world's most famous nude paintings and a few originals that make the classics blush gave the new Gaslight Club here a front page opening when Pitt's crusading Safety Director Louis Rosenberg saw them on the premises. He warned the club to remove them immediately or be in violation of a 1959 state act that bans the display of prurient pictures.

When warned, Oscar Gendleberg, president of the Club, told the two papers here that if his murals were banned then every art gallery or museum in the country should be closed. Rosenberg replied with the comment that the place was licensed as a private club and not as an art gallery. He said 22 out of the 24 paintings were objectionable.

Rosenberg set a five o'clock deadline on Saturday (25) for compliance with his decree and as members phoned in for reservations. Gendleberg stuck by his artistic guns. Finally, after the city law department told him his authority in the matter was questionable, Rosenberg allowed the club to open on schedule. He still insists, however, that he will seek action against the club to have the paintings removed.

Gendleberg had commissioned Vincent Nesbert, local artist, to copy famous nudes by Rubens, Sergent, Velasquez, Ingres, Boucher, Manet and Bougereau. He also was to throw in a few originals which have a more modern flair.

The club is a $150,000 affair with three rooms decorated in period architecture much in the manner of Gaslight Clubs around the country although this one is not associated with the others. Membership fee in the club is $100.

Weavers' to Houston

Houston, March 28.

The Weavers return here Friday (31) for a program of folk songs at the Music Hall. They last appeared here in 1951 at the Shamrock Hilton.

Group is composed of Lee Hays, Ronnie Gilbert, Fred Hellerman and Erick Darling. The date is presented by Ed Badeaux and Mack McCormick.

3-Way Deal Puts 'Vegas' Revue In Ft. Wayne Hotel

Chicago, March 28.

Mutual Entertainment Agency has entered into a deal with Indiana hotel chain operator Harold Van Orman and Las Vegas producers Sonia Shaw and Bob Hitchcock to present a "Vegas-type" revue at the Northcrest Hotel in Fort Wayne, Ind., in mid-July.

Total nut for the package has not been specified, but the involved parties estimate it will top anything to date on the hinterland midwest nitery circuit.

Van Orman is rebuilding the hotel's Embers supper club to the tune of more than $20,000, including a theatre-type stage with appropriate curtains and lights, dressing rooms and other structural changes, for the new show. Shaw-Hitchcock (husband and wife team) will engage 15 performers for the revue, both musicomedy talent and vaude acts, and will provide costumes. Rehearsals will be held in Hollywood.

Deal will mark a major switch

(Continued on page 52)

'Ice Capades' Revamps U.S. Itinerary Prior To Jumping Off for Soviet

Kansas City, March 28.

"Ice Capades," which opens here April 3 for a week in Municipal Auditorium, is making some changes in its route, preparatory to an upcoming tour of Russia. Company is due to take off from New York May 1 for the Soviet.

Meanwhile, tentative dates in Fort Worth, and Shreveport, La., which were to have folowed Kansas City have been cancelled. Instead, the company will go from here directly to Evansville, Ind. Latter date was advanced to give the company extra time for rehearsals and revamping before shipping out.

Advance ticket sales for the ice show's local engagement show an interesting trend with mail order sales running 5% or better ahead of recent years, while window sales are down perhaps as much as 10%. It may reflect current business conditions in which the metropolitan area with factory employment is down somewhat, while surrounding territory is feeling no economic pinch.

NEWHART'S CHI REPRISE AFTER CAPACITY $9,000

Chicago, March 28.

Comic Bob Newhart, who was a nobody in his home town less than 18 months ago, not only was an advance sellout in his first Chicago concert last Saturday (25) but has been booked for a reprise two weeks later because the Orchestra Hall turnaways were so numerous.

Second concert, set for April 7, will be an exact carbon of the first, with Chad Mitchell Trio featured. Harry Zelzer, promoter of both concerts, has engaged the larger Civic Opera House, a 3,750-seater, for the reprise.

Newhart grossed slightly over $9,000 in initial concert at 2,600-seat Orchestra Hall at a $5 top ($6 for boxes).

Top Headliners Lift Gotham Nitery Biz Despite Traditional Lent Slump

The graph of nitery business in New York is on an upward swing despite Lent. All this, opine nitery operators, is due to a strong list of attractions.

The major surprise is the draw of the Ritz Bros at Jack Silverman's International. The spot was not only able to book a lot of party and organization business in advance on the strength of the act, but there has been a lot of drop-in trade. The brothers are making money for the boniface despite their $15,000 salary.

The Ritz Bros. are the second blockbuster that Silverman has had in his nitery this season. The other was Myron Cohen with the Barry Sisters. The rest of the season has been below par for the nitery. For example, Sophie Tucker disappointed on this trip, and prior to that Joey Adams and Al Kelly did poorly. The Ritz Bros., incidentally, are on their first date in five years in New York.

Also doing well is Nat King Cole at the Copacabana. Although this spot has been somewhat handicapped because of the Lenten observances, there is a strong tone to the business. The Latin Quarter is doing staunchly with its nonname show. There are plenty of visitors in town, and the convention trade keeps the LQ packing.

Also showing strength is Benny Goodman at Basin St. East. This spot has been on a heat wave for about a year, and has the rep of being a hot room, no matter who is on tap. However, the bookers are buying talent carefully and sometimes imaginatively, going on the theory that it doesn't take much to put the chill on a night club.

The smaller rooms are going along in a mixed fashion, although the Blue Angel is among the winners. In all cases, the weekends are good and in most cases enough to maintain most pleasure domes.

Reyes Vegas-Bound

Honolulu, March 28.

Chuy Reyes is breaking in his Las Vegas-bound Hawaiian show with a nine-night run at the midtown LeRoy's nitery.

Troupe also will entertain aboard the liner Matsonia during its April 11 voyage from Honolulu to California.

A.C. Eyes 200,000 Easter Visitors In Season Kickoff

Atlantic City, March 28.

With any cooperation from the weatherman, the Atlantic City boardwalk is expected to be filled with more than 200,000 visitors as the resort gets its first big holiday crowd this Easter Sunday. Some 100,000 are expected to register in the city's 30,000 hotel or motel rooms for a weekend holiday.

Seeking the visitor's dollars, many seasonal spots will be open this weekend, while others of the all-year-round variety will book in more solid acts. Steel Pier will have its 1961 unveiling as the Hamids open Easter Sunday with Bobby Rydell and the Maynard Ferguson orch.

Rydell will have the Pier's big Music Hall while Ferguson will play for dancers in the Marine Ballroom both afternoon and evening. Disk jockey Ed Hurst will have a record hop in the Marine Ballroom from 4:30 to 8:30 p.m. and the Pier will also offer two first-run pictures plus exhibits and its fun house.

(Continued on page 52)

JEAN SHANNON

VARIETY

"Jean Shannon, exciting earlier as a singer and dancer, emerges as a surefire single comedienne, but retaining the top talents of piping and hoofing. But her comedic stint, via situation bits, oneliners and throwaways, makes her a headliner. And her ad lib ability is amazing; she gets laughs where they're not anticipated." *Bark.*

DON SAFRON
Dallas Times Herald

"Jean Shannon's new act is a fresh re-emergence of one of this business' professionals. She catches an audience early and holds onto them with a style and zest that is natural and exciting. A warm and powerful personality."

DALE BLAIR
Dallas Times Herald

"Jean Shannon, whose act has some of the funniest new material we've heard in a long while, is a girl to watch or hear whether she's merely telling stories or putting some comic touches to songs. Her humor is always present.

TONY ZOPPI
Dallas Morning News

"Back for her third engagement at the Hotel Adolphus' Century Room, Miss Shannon has built a strong following among the Big D supper club set . . . Jeanie with the light blonde hair could become the most thrilling comedienne since Martha Raye exploded into prominence 25 years ago."

WILLIAM A. PAYNE
(Amusement Editor)
Dallas Morning News

"CENTURY ROOM: Blonde Jean Shannon, making her Dallas debut as a "single," captivated the Century Room audience at Hotel Adolphus Thursday night with a clever combination of sophisticated comedy and song."

JOE REICHMAN
Adolphus Hotel

"A delightfully new concept in distaff comedy. A versatile entertainer equally adept at songs, dances or hilarious punch lines."

Just Concluded

ADOLPHUS HOTEL

Dallas, Texas

Personal Management: PAUL HANDLER, 4750 North Clarendon, Chicago, Ill.

Inside Stuff—Vaude

Honolulu councilmen are learning the facts of life about construction costs—and getting the shock of their collective lives. City floated a $3,000,000 bond issue some years ago for its long-proposed war memorial auditorium and spent $2,300,000 of that amount to obtain the site.

Architect last week submitted an itemized breakdown of the cost of the entire project. Multi-million dollar headache adds up as follows: multi-purpose arena "multitorium," $3,721,000; theatre-concert hall, $2,300,000, 500-seat assembly hall, $542,000; exhibition hall, $269,000; utilities, $130,000; site preparation and development, $360,000.

Architect cautioned that the price can increase as much as 20% unless it's all put out to bid within three months, in view of spiraling construction costs. One councilman came up with the understatement of the week, "Financing becomes a practical problem."

Eddie Root, Jex Minor & and Renee &: and now ballrooming with a new partner Sheila Taylor, is working on a tour for ballroom dancers to Europe this summer in an effort to revive interest in this art, which used to be a staple on the vaude and nitery circuits. Plan includes guest appearances in various cities and then take the tour guest to various dance spots.

Root and his new partner are currently instructing and working the floorshow at the Versailles, Miami Beach; and Scaroon Manor, Schroon Lake, N. Y., during the summer.

A story in the March 15 VARIETY anent Negro comics on the prime ofay nitery circuit erratumed in reporting Slappy White's booking agency. It's Associated Booking Corp. He was booked with the Chi Playboy by ABC v.p. Freddie Williamson.

Flexible aud. which would vary capacity from 1,800 to 2,600, is on the drawing board for construction in Columbia, S.C., along with a coliseum at the Fair Grounds there. Building, which is being designed by architects Lyles, Bissett, Carlisle & Wolff, would utilize a dropping "wall" in the upper balcony, William G. Lyles explained.

The idea isn't new. It was tried in the Adler-Sullivan aud-theatre in Chicago in 1889. Another such structure is now under construction in Detroit, where it will replace two legit houses, the Shubert and the Riviera. Lyles said the idea is to provide best acoustics for plays with the smaller capacity, but more seating for musicals and such.

An attention-getter at Lake Chickamauga Resort near Chattanooga, Tenn., is the Lakeshore Aqua-Dine, a unique 134' x 60' x 21' nylon building supported entirely by air. This huge all-electric structure, first of its type in the U. S., is supported by air pressure supplied by a small blower. It will not collapse even if doors are opened or holes are punched in it. Winds, heavy snow and ice won't affect it.

Aqua-Dine shelters an Olympic size swim pool and also covers surrounding patio. Pool's temperature is kept at comfortable figure for winter swimming. Customers enter Aqua-Dine through air locks.

HONOR SAM BERGER IN CITY OF HOPE BENEFIT

"If only these walls could talk, what a dialect they would have" observed George Jessel in his familiar role as toastmaster at the Grand Ballroom of the Hotel Waldorf-Astoria, N.Y., Sunday (27) at the dinner given for the benefit of the City of Hope in honor of Sam Berger, senior partner and president of the personal management firm of Berger, Ross & Steinman. About 900 attended the affair which went at $75 per skull in which many of the show biz orbit attended.

Jessel had one of his better days. He whipped up the speakers on the platform to a breakneck speed, but the time gained in that respect, was lost by the longish turns of many acts. Format had an entertainer following a speaker. One of the top spots of the evening was a gathering of comedians, each of whom spoke briefly. It remained for Gene Baylos to be the major click with doubletalker Al Kelly a close second. Alan Gale did a good warmup job in this sequence, with good contributions following by Harvey Stone, Bob Melvin, Myron Cohen, Harvey Lemback, and others. Writer Bobby Gordon contributed a series of sketches based on Berger's life. *Jose.*

Borge 10G, St. Paul

Minneapolis, March 28.

Victor Borge scored a healthy $10,000 in a one-nighter at the St. Paul Auditorium Saturday (25).

Scale in this 2,695 seater was $2.20 to $5.50.

HERBIE SELLS
Opening April 3
STEUBEN'S RESTAURANT
BOSTON, MASS.
JOE FLAUM AGCY.
1697 Broadway, New York City

Mass. Charity Outfits Accent Packaged Shows Rather Than Benefits

Boston, March 28.

The growing trend here of charitable enterprises to buy shows instead of benefits is exemplified with the four-performance booking of a "Celebrity Revue" by Gate of Heaven Church, South Boston, for Dennelly Memorial Theatre (former Loew's State, now operated by Catholic Archdiocese of Boston) April 17-19.

Acts, with Fabian and the Fabulous 4 in closing spot, include Jean Carrolle, Cathy Carr, Billy Ward & his Dominoes, Corbett Monica, Maria Neglia, Lee Martys, Mattison Trio, Excess Baggage, Chop Chop with Charlene. The 3,200-seat theatre is scaled at $4 for orch and loges; $2-$3, balcony. Eddie Elkort, GAC, booked the show.

Don Dennis, Steuben's Vienna Room emcee, will emcee the vaude show, and Tony Bruno's Orch, from Steuben's, will back with 20 pieces. Sam Pearlman is producer.

It's the first vaude show to play here in some time. The idea of buying a complete package show, instead of putting on a benefit, was originated here by Jewish Memorial Hospital, which each year presents an array of big name talent in the Boston Garden, and pre-sells the show in advance with a $10 top.

Local bookers have had a problem for the past five years or more with direct bookers to clubs and theatres, which leave them out in the cold. There is a law, which the bookers succeeded in placing on the books, which is to the effect that bookers shall be residents of Massachusetts. However there is no teeth in the law, and practically anybody can book a show in Mass.

Sinatra's 3 Mexico City Stints, Then Respite

Mexico City, March 28.

Frank Sinatra, due here April 19 for a benefit appearance, may also do a one-shot on tv plus a one-night stint in a local vaude house. Martial Mexicana, the firm which is bringing the singer here, revealed he'll receive $8,000 for the tv show.

Sinatra's tv fee, it was stated, will also be turned over to a charity organization. Following his local appearances, Sinatra will go to Acapulco for a few day's rest.

A. C. Eyes

Continued from page 51

500 Club is bringing in the Jaye Bros. for the holiday to augment its present show while spots like Le Bistro, Jockey Club, Paddock International and Harlem will go along on their present talent. Most of the beachfront hotels will increase their grill talent for the holiday, hoping to do better than good business both Saturday night and Sunday.

More than ever before resort is decorating for this Easter. Hotel and motel lobbies, churches, restaurants and cocktail lounges will be heavy with blooms. Traditional Easter services will open Sunday when 2,000 will assemble in the ocean stadium of Steel Pier at 6 a.m. for morning worship.

The annual fashion parade gets underway on the boardwalk an hour before noon. At its peak hours fashion authorities will move along in rolling chairs and select the "best-hatted" women and men.

3-Way Deal

Continued from page 51

for Van Orman, who has been using semi-name acts in the room in a standard nitery format. The booking agency is speculating to an extent in bringing in the show on a part-cash part-percentage basis in mid-summer in this normally outdoor-oriented area.

Mutual agent Bob Vincent, who arranged the deal, expects to draw from an estimated 500,000 people within 75 miles of Fort Wayne, most of whom have never been to Las Vegas or seen a chorus line and vaude revue. Vincent hopes to put the package on the small town circuit following its Northcrest engagement.

RINGLING CIRCUS PULLS RECORD $170,000 IN D.C.

Washington, March 28.

Ringling Bros. Circus has just completed one of its most successful runs in Washington with a gross of $170,000 for 12 performances, Wolcott Cotton Fenner, v.p. of Super Shows, Inc., a Feld affiliate, said.

The advance sale of $100,000, Fenner declared was due to the use of radio-tv, newspaper, window sign, and billboard advertising. "Ten of the 12 performances were sold out," he noted. "Washington was the first time in the history of Ringling Brothers when we had nine consecutive sellouts."

Vaude, Cafe Dates

Hollywood

June Ericson makes her Coast nitery bow at Marshall Edson's Little Club April 4 for two frames . . . **Dick Shawn** opens four-week stand at Mapes Hotel, Reno, Aug. 10 . . . **The Coasters** on display at The Summit . . . **Don Rickles** and **Frances Faye** pair up at Crescendo April 6, joining current **George Shearing** Quint . . . **Molly Bee** into La Fiesta Club, Juarez, April 3 . . . **Carmen MacRae** and **Mickey Manners** set for Slate Bros. teeoff April 6 . . . **Rex Allen** to star in annual rodeo at Redwood Acres, Eureka, Cal., June 24-25 . . . **Dell Fin** Thursday joined talent lineup at Ben Blue's . . . **Jimmie Rodgers** starts Sunday (2) at Chi-Chi, Palm Springs.

Reno

Dinah Shore pacted for June 22 debut at Tahoe Harrah's . . . **Nick Lucas** follows current Holiday date with recording sesh in Hollywood . . . **Tomerlin Bros.** signed a **Barry Ashton** Revue to long-term date at their Golden Hotel, with first night set for May 11 . . . **Hank Penny & Sue Thompson** to White Sands, Riverside, Calif., April 12 . . . **Kay Martin & Bodyguards** reprise at Wagon Wheel, Tahoe, July 9 . . . **Dick Contino** in May 3 at Harrah's, Reno, for four frames . . . **Sue Flanders** (of the **Bobby Page** group) to wed Tahoe realtor **John Carrillo** April 13, but will stay in show biz . . . **Dick Shawn** inked for one-man, one-month show at Mapes beginning Aug. 10 . . . Trumpeter **Al Hirt** booked for Tahoe Harrah's date in early fall . . . **Matys Bros.** in at Holiday for four weeks.

MCA Ups Perenchip

Hollywood, March 28.

Jerry Perenchip has been set to helm MCA's newly-created Western Division Concert Dept., formed to handle concert and theatrical bookings. Promotion ups him to v.p. status, working in conjunction with E. K. Greene.

Greene is in charge of personal appearance activities of clients.

Nina Simone Asks AFM To Get Her $2,500 Pay In Roundtable, N.Y., Tiff

Nina Simone is filing a complaint with the American Federation of Musicians asking a full week's salary from the Roundtable, N.Y., for a recent date there. Singer says that she did not agree to leaving the nitery willingly. She says she was cancelled, and the parting was not by mutual consent as stated by General Artists Corp. veepee Joe Higgins. She is consequently instituting an action with the union to get $2,500.

Miss Simone says that she attempted to sing during the first night of her engagement, but the level of noise was such that the spot's operator and she agreed to stick to instrumentals. At the end of the first show on the third day of her engagement, the operator felt that they ought to part and she was subsequently cancelled. Miss Simone avers that she originally signed for a longer period than one week, but agreed to curtail the date to seven days when it became apparent that the room wasn't to her liking.

'Impulse' Fold Opens Gate

Cancellation of "Impulse" the Alex Cohen jazz show which folded last week on the road, has enabled Nina Simone to start a stand at the Village Gate tomorrow (Thurs.). On bill with her will be Herbie Mann Sextet.

Art D'Lugoff, the Gate operator, is also the personal manager of Miss Simone.

RAY CHARLES TO HIT NAT'L CONCERT TRAIL

Ray Charles has been booked on a concert tour starting April 1 in Kansas City which will culminate in a one-nighter at Carnegie Hall, N. Y., April 30. Hal Zeiger, Coast promoter who has staged some of Charles bashes on the Coast, is doing the promotion of all dates except the college stands.

Charles, who records for ABC-Paramount, is set for 25 dates in all including a string of stands on campuses. College dates include Notre Dame, U. of W. Va., Wisconsin, and Michigan. On tour with Charles will be singer Betty Carter and the Rayettes, a choral group.

BILLY GLASON'S FUN-MASTER
PROFESSIONAL COMEDY MATERIAL
for all Theatricals
"We Service the Stars"
Buy Professional — Be Professional
35 Gag Files for $15, Plus $1.00 Postage
Foreign: 35 for $25
● 3 Parody Books, Per Bk. . . . $10 ●
● 4 Blackout Books, Per Bk. . . $25 ●
● Minstrel Budget . . . . . $25 ●
How to Master the Ceremonies
$3 per Copy
No C.O.D's "Always Open"
BILLY GLASON
200 W. 54th St., N.Y.C., 19 CO 5-1316
(WE TEACH EMCEEING and COMEDY
(Let a Real Professional Train You

"The Refreshingly Different Comedian"

LARRY WILDE
Currently
STEUBEN'S
BOSTON, MASS.
April 3rd (Fifth Return Engagement)
TOWN CASINO
BUFFALO
Pers. Mgt.: BILL FOSTER
1697 Broadway, N.Y. JUdson 2-3326

PEARLS OF THE PACIFIC
★ TAHITIAN DRUM DANCERS ★
Currently FLAMINGO, Las Vegas

WEE MAC ATTRACTIONS
159 N. Dearborn, Chicago, Ill. AN 3-7140

Thirteenth Week on Tour
"HARLEM GLOBETROTTERS"

CAB CALLOWAY
Current CORAL Release
I'LL FOLLOW YOU b/w DANCING MAN
Variety (Jan. 11) RAVES
Management BILL MITTLER, 1619 Broadway, New York

DICK WESTON AND AUNT MARTHA
Comedy Ventriloquism
Currently
THE THUNDERBIRD
LAS VEGAS, NEV.
Pers. Mgt.: GEORGE SOARES
4208 El Jardin, Las Vegas, Nev., Du. 4-2182

Hotel Pierre, N. Y.

Stanley Melba production of "No, No Nanette," by Vincent Youmans; book by Otto Harbach and Frank Mandel; lyrics, Irving Caesar and Harbach; featuring Jimmy Carroll, Jeanne Michelle, Bonnie Murray, Ronald Rogers, Harry Snow, Mary Tremain; adapted by Melba and Dolores Pallet, directed by Miss Pallet, lighting by Leslie Wheel; musical director, Carroll; orchestra conducted by Lee Hilbert (also did the arrangements); $3 cover.

This is No. 5 of the modern dress adaptations of past musicomedy and operetta clicks and it's among the best. While, in a measure, these tabloid musicals are very free versions of the basic original, embellished with other tunes by the same composer, few out front know—or care. Strictly speaking, of course, these have evolved more and more into another form of "salute" to the tunesmith, but there is enough variation on the theme, as against producer Stanley Melba's last season's "composer's nights," to give the current policy new format.

Strictly speaking, "No, No, Nanette" thus sees its score enhanced by such other Vincent Youmans items as "Sometimes I'm Happy" from "Hit The Deck," "Should I Be Sweet?" (from "Take A Chance"), "Orchids In The Moonlight" (from "Flying Down To Rio," a filmusical, not a legit source), "Flannel Petticoat Girl" ("Mary Jane McKane"), "Time On My Hands" (from "Smiles"), "Without A Song" (out of "Great Day"), "Oh Me, Oh My, Oh You" (from "Two Little Girls In Blue") and "Through the Years" (from "Smiling Through").

Thus, factually and actually, "No, No, Nanette" becomes more a Youmans medley than a basic plot source, but maestro-emcee-juvenile Jimmy Carroll (who blends from the podium into the "action") skillfully sets the pattern by indicating that the book is not to be taken too seriously.

The "plot" thread is thus a flimsy skein for the competent six principals to pair off in solos and duets. Each has a seasoned voice and all are topnotch, from the ingenue Mary Tremain to the prima, Bonnie Murray, and the soubret, Jeanne Michelle. Same goes for the three men, Harry Snow seems most at ease, perhaps because he's familiar with the score from the last-season "Night With Vincent Youmans" but Ronald Rogers and Jimmy Carroll are equally facile in their vocal opportunities. Miss Murray, incidentally, flashes some neat ballerina work which is perforce restricted because of the miniature stage.

Melba has done well with these musicomedy patterns; first the composers' salutes, which were good for two solid seasons, and now with these tab musicals which, like the "nights," have been packaged by him and sent to Minneapolis, Montreal, Los Angeles and other niteries. Currently "Anything Goes" is at the Coconut Grove, on the Coast, and will be brought back to wind up the Hotel Pierre's Cotillion Room season on April 25 until the summer closing May 28. This cast will comprise Betty Madigan (Jan McArt was in it last time), Wilbur Evans, Larry Douglas, Carroll and Marie Santell (replacing Mary Tremain in the previous "Anything Goes" package).

Dolores Pallet has done a tiptop staging job and Lee Hulbert batons the Jimmy Carroll orchestra for the equally expert musical backstopping. *Abel.*

Holiday, Reno

Reno, March 21.

Nick Lucas & His Troubadors (4) with Allie Lorraine; Joe Maize & his Cordovans (4), Charles Gould & His Satin Strings (8); no cover, no minimum.

For the many dates Nick Lucas has played the Reno-Tahoe scene in recent years (an average of three bookings per annum) he's made little change in format, ie., from the straight standup fronting as troubador-balladeer. For current stint, however, there's much departure in the offering, namely, the addition of a femme singer (Allie Lorraine) and the use of a bit of comedy from drummer Mel Obsen. Also the other two troubadors are given more upstaging.

Lucas remains the undisputed headliner with his essaying of titles he's been identified with for a quarter of a century ("Tiptoe Through The Tulips," "Four Leaf Clover," et al.). But with new format he gags it up a bit, works duo with the petite, dark-haired thrush, and generally offers a more relaxed demeanor.

Drummer Obsen scores with asides to auditors and his special sound effects, in addition to his neat percussion work. Despite the revamping, there's no noticeable changes in the Lucas styling. He works smoothly and with little apparent effort, and the pipes retain the same rich quality.

Miss Lorraine, late of the San Francisco bistros, makes with commanding delivery and knows her way around varied tempos. She's smartly gowned and neatly coiffed to enhance the visual appeal. Singer is particularly effective as she belts such as "Swanee," and works tandem with headliner on "Side by Side."

She's strong on the gutteral, growling passages but detracts nothing from the more sensitive interpretations in the doing. Troubadors offer expert backing with trio showing much talent on drums (Mel Obsen), piano (Clark Keen), and string bass (Jim Bates).

Joe Maize, also a frequent visitor to the Reno-Tahoe area, accents both comedy and intricate work on the steel console. Much of the endorsement comes with the comedic stuff, but there's also obvious knowledge on the instrumental work. He utilizes to full advantage his control of facial expressions, and his porcupine hair-do effect.

Partner Johnny Cassineri is a natural foil, and fills in nicely on the accordion. Theirs is a fast package with many gimmicks. Highlight remains Maize's mastery of the steel guitar. Two are backed by drums and string bass.

Charles Gould and his Satin Strings are long-term holdovers. Six violins stroll among auditors for stereo effect, and offer a varied catalog of standards and pops. Violins are augmented by piano and string bass. All are accomplished musicians.

Show change slated for April 12. *Long.*

Harrah's, Tahoe

Lake Tahoe, March 24.

Fred Waring & his Pennsylvania's (35), Derben Singers & Dancers (17); no cover, no minimum.

Abetted by perfection in sound and lighting equipment, current Fred Waring presentation achieves full concert quality in this 700-seat swankery—and the offering is designed to please all tastes. It's a study in precision, discipline, and class. And the many solo spots (both instrumental and vocal) make for added interest.

For this Tahoe session, included in a special segment done with the Derben Dancers & Singers, with the accent on spring. (On night caught, the area was experiencing one of the heaviest snowstorm of the season, with chains mandatory on all roads leading into the mile-high area). Routine sees choreography expertly executed with Waring ensemble working out of sight behind curtain.

Another departure from past Waring shows (in this room) is a melange of spirituals and folk songs stressing the Easter story, and albeit offered in a saloon, none of the intent was lost. And response is impressive. Titles include such as "Were You There When They Crucified My Lord," and "Glory, Glory, Hallelujah!"

Use of transistor mikes allows for full appreciation of Waring's impressive soloists (of both genders), and strategic placement of stage-side mikes precludes any distraction. Show includes numbers from the classics, Dixieland stuff, semi-classical, novelties and standards, plus instrumental solos for piano and accordion.

Staging is neat and tight, and full turn shows much rehearsal. Waring is upstage for most of the hour-plus, either with baton or at mike for emceeing and a bit of funnery. In his comedic asides, some editing is suggested, what with some of the lines adding no particular value to the bill, yet detracting somewhat from the dignity of the class presentation. But Waring in the maestro role is in a class alone.

New show set for April 6. *Long.*

Eden Roc, Miami Beach

Miami Beach, March 25.

Johnny Mathis, Jackie Mason, Terrace & Elita, Mal Malkin Orch; $7.50-$10 minimum.

Johnny Mathis is back for a repeat engagement in time for the Easter holiday's teensters and college crowd who are dominant factors in bookers-thinking here at this time. Per always, he grabs a goodly number of such patrons.

But what makes this outing the more notable is that he's wowing adults as well, and they're the tab pickers-up plus providing the buttressing at the cashbox that lifts grosses into a profitable score for the swank Cafe Pompeii. This aspect is especially important with the Mathis fee in the 20-grand class for this stint which concludes Saturday (1).

The lad with the male-duplication of the Lena Horne stage-mannerisms, complete to the shuffling, mincing bow-walks and delivery at mike, has a solid book that hits with all types in the audience. This time out, he's showing development of a more mature approach in, and to his cleffings collection.

The vocalistics are based on a lower range that's highly effective when he gilssandos up into the tricky high-note warblings that distinguish his style. He's sock with the ballads, whams with his upbeat arrangements—only fault is still a tendency to the bemused stare in mien, as if entranced with his lyrics. Withal, Mathis is in the begoff class throughout the constantly building tenure on stage.

Jackie Mason is new here and a big click. Which is a credit to his offbeat delivery and material, for there's a tendency to get sloppy in content—a matter of wandering off on a funny theme to overdo the angles. That he gets them back into yock-mood fast is again evidence that here's a strong addition to the small crew of comics who can play this tough room and make it howl-big with the hip and moneyed patrons.

The heavy eastside accent is at first, a seeming hindrance in projecting the lines to the mixed crowd this posh'ry attracts. But in the unwinding the laughs soon begin to sprout. Delivery is on the intimate side, the comedian working to various ringsiders to get his message across to rest of room. In his case, it's effective. With tightening and some editing, Masons' ready for any class cafe assignment on the Miami-Vegas-Manhattan run.

Terrace & Elita, she's a startling double for the early Rita Hayworth) go well with their Latin-accented ballroomology. Physical appeal is obviously there, and workout of their terps is smoothly handled to set them in hearty-hands class. Mal Malkin and his expanded crew are aces at the showbacks. Due April 2, Frankie Avalon and Alan King. *Lary.*

Living Room, N.Y.

Sunny Gale, Bobby Cole Trio; $4.50 minimum.

Danny Siegel's Living Room has curtailed some of its activity with this show, relying on its staple, the Bobby Cole Trio and on Sunny Gale, a yet swinger on the circuits. Miss Gale, an alumna of the band vocalist ranks, has a personable line of material which is well delivered. She covers a wide range of subject matter winding up with a medley of new dirkings which provided a lively session. Closer, "Bill Bailey," is her strongest number.

Bobby Cole seems to be a perennial in this room. Working at the piano with bass and drum behind him, he is an offbeat singer and instrumentalist. He investigates the undiscovered side of most of his offerings and frequently comes up with some interesting material. He is slated for top billing on the next Living Room show. *Jose.*

Club Impulse, Rochester

Rochester, N.Y., March 21.

Lambert, Hendricks & Ross, with Jassic Trio; $1.50 admission weekdays; $2.50 weekends.

Jazz diggers here found something new to sink their teeth into when Club Impulse, a non-alcoholic nitery, opened. Opening week's run, with vocal trio Lambert, Hendricks & Ross, backed by cool sounds instrumental of Jassic Trio, had this jazz pit, a converted funeral parlor, jumping.

Owners of the new club, Neil Sawyer and John R. (Dick) Warner, who operate two downtown record stores, aim to offer top jazz stars to all age groups without exposing younger fans to alcoholic beverages. The operation, they state, is styled after a similar club in San Francisco that has proved highly successful.

Five shows are scheduled nightly, from 10 p.m. until 3 a.m. One of the features of the dry nitery is the vending of food and beverages through coin machines.

Columbia Records' Dave Lambert, John Hendricks & Annie Ross ease through their own composition, "Blue," before applying socko treatment to "In A Mellow Tone" from the Ellington book, Randy Weston's "High Fly," and "Home Cooking" and "Cookin' At The Continental," both by Horace Silver. The trio, one of the hottest combos in jazz, finish with "Cloudburst." Lambert and Hendricks work smoothly with bouncy Annie Ross.

First two shows opening night were sold out. Capacity is 270. *Dave.*

Deauville, Miami Beach

Miami Beach, March 25.

Jack Carter, Sabrina, Les Rhode Orch; (Damita Jo subbing for Sabrina first two nights); minimum $5-$6.50.

Jack Carter is playing his third date on the hotel-cafe circuit have this season. In another comedian's case, it might be too much of a good thing. But in Carter's he comes up with a raft of fresh out-of-the-news waggery that sets him in good stead to aid in making his hour-long bombardment of belly-laughlines a howl-accepted stint.

Carter's probably one of the hardest-working performers around. He never lets up in punching away at the auditors' likes. He weaves smoothly from a set of lines that might be faltering in raising reaction into a new route that gets him the response.

With his plentifully stocked book, he keeps the laugh aura on high, via one-liners on topical matters, on hotel owners, the guests and around his song-dance pegs. Latter are based on a theme he aptly titles "Showmanship" that allows for his artful impreshes that are as devastating as they are incisive.

Sabrina, through a mixup in contract dates, didn't show for opening night. Damita Jo, long-season holdover click at the Diplomat's Tack Room, was rushed in at last minute to replace. She proved a show-stopper and can be marked as a hot bet for the bigger spots.

Although she — of necessity — used her intimate jazz-styled arrangements, the belting style and lusty themes had the auditors in hand fast. Delivery is very pro, free-flowing with the vocalistics taking in blues and big-beat with equal skill.

An attractive lass, Damita Jo was palm-plaudited in a manner that could have kept here on longer, had she been able to stay; the rush-back to the Diplomat for a show, fifteen miles away prevented.

Les Rhode and his crew backed smartly. Due Thursday (30), the McGuire Sisters. *Lary.*

Saddle & Sirloin, Tucson

Tucson, March 22.

The Modernaires, Jack Smith Quartet; $2 minimum Saturdays.

The Modernaires, making their third Saddle & Sirloin appearance in the past two years, are once again proving they are among the teams to beat for honors as the country's top vocal quintet. Hal Dickinson, Paula Kelly and company, never sounding better in Tucson, projected a well-paced show of slick vocal arrangements, amply sprinkled with tunes made popular in the Mods' Glen Miller days.

Opening strong with "Little Brown Jug," the group goes on to a ballad "Misty," by Alan Copeland and a spiritual-like interp of "Down By the Riverside." They keep modernizing their standard, "Juke Box Saturday Night," with a surprisingly hilarious Burl Ives impression by Vern Polk. Copeland scores on "My Baby Just Cares," with some 17 impressions of show biz greats. Chuck Kelly contributes a convincing trombone on several numbers.

High spots are a clever routine, "Go to Sleep," by hubby-wife Hal Dickinson and Paula Kelly followed by the inevitable Miller medley. Group has to begoff from new "Tuxedo Junction" arrangement with "April in Paris," to heavy mitting. *Alex.*

Dunes, Las Vegas

Las Vegas, March 23.

"Holiday in Japan," Izumi Yukimura, Rie Taniuchi, James Borges, The Rocky Fellers (5), Nagata Kings (3), Bill Reddie Orch (14); produced by Steve Parker; directed and choreographed by Paul Godkin; musical direction, Ted Dale; $4 minimum.

For those who have never seen Steve Parker's "Holiday In Japan," the current Arabian Room four-week entry probably leaves nothing to be desired in the way of novel entertainment—its quaint oriental charm is refreshingly different from average nitery fare.

However, the many old friends of the original version, which ran for a year here at the New Frontier, may be somewhat disappointed. The title, and three of the first edition's acts are back, but the revue lacks its predecessor's exciting flavor, making it a doubtful bet as a long run attraction beyond its skedded 28 days.

Outstanding in the show are Rie Taniuchi—who was also the hit of the earlier unit—and a new group called The Rocky-Fellers, a male quintet including two six or seven-year-youngsters who rock hilariously a la Elvis. Miss Taniuchi is still one of the most torrid torso tossers ever to appear in Vegas.

Izumi Yukimura, the Japanese film star, headlines. She's a beauty, and impressively sings American pop songs in English. Perhaps a dash of native songology would make her turn even more effective. The Nagata Kings (3), held over, get rousing yocks with their baseball routine.

Chico Nagata is very funny as a fast draw gunner in a cowboy spoof, and handsome James Borges ideally fits the festivities as singer and narrator.

Unlike the earlier "Holiday," this time there are no nudes—which seems odd, since the Dunes is the hotel which pioneered nudity in Las Vegas.

Paul Godkin deserves a special kudos for his choreo and direction; Ted Dale provides fine teamwork as conductor of the Bill Reddie orch (14).

Zsa Zsa Gabor opens here April 20. *Dale.*

Fontainebleau, Miami

Miami Beach, March 23.

Louis Prima & Keely Smith with Sam Butera & The Witnesses, Brascia & Tybee; $5-$7.50 minimum.

Louis Prima came to this biggery's LaRonde without Keely Smith for the first part of a two-week engagement—she was reported ailing with an attack of carbuncles. The results, attendance and entertainment-wise, left much to be desired albeit no fault of Prima's.

Booked at the last minute when Dean Martin couldn't make the date, Prima arrived sans not only his partner but some of the regular members of the Witnesses. End result was the sort of performance that might fit a Vegas bar-lounge, but not a swank spot such as this.

Miss Smith made her belated appearance Wednesday (22) along with other missing members of the crew, to rocket the act into the hit class established here two years ago when they first played the area at the Roe's Cafe Pompeii.

The rowdy, betimes bawdy, carefully planned ad-lib bits of biz between Prima and Miss Smith—playing to a filled room—are as potent as ever. It's now questionable on how one would do without the other. As an oddly-contrasted team they belt all the way.

Miss Smith's deadpan stance, random body-scratching and "bored-by-it-all" attitude while awaiting her turn serve as a mute-straight to build the Prima antics while working out his ace trumpetry, growly comedy vocals and mangled English gab.

Sam Butera is another big item with his special song bits with Prima and in instrumental solos; another solid item is from his trombone man. Miss Smith wraps it up with her set of blues and rhythm tunes and finally, in the duo-vocals with partner-spouse Prima. There's one off factor—the troupe could use some staging on coming on, and getting off at end of act.

Brascia & Tybee, held over, score again with their Cubano-beat and "West Side Story" accented terps.

Due Saturday (1), Paul Anka. *Lary.*

CURRENT BILLS

WEEK OF MARCH 29

NEW YORK CITY

MUSIC HALL Gladys Kreise, Helen Wood, Alearas Bros., Rasses, Bill Drew, Corps de Ballet, Raymond Paige Orc.

AUSTRALIA

MELBOURNE (Tivoli) — John Larsen, Colin Croft, Ormonde Douglas, Nance Parkinson, Doreen Morrow, Alwyn Smith, Bruno Schulever, Judy Hooke, Charles Philpot, Eileen Hattam, Frederick Dore, John Scott, William Howard, Vincent Foster, Arthur German, Lorraine Quinn, Ian Smith, Robert Clarke.

SYDNEY (Tivoli)—Bob Kole, Rita Tanzo, Wendy Warine, Ben Vargas, Joe Bennett, Robbin Miller, B. J. DeSimone, Joel Craig, John Mineo, Steven Ross, Patsy Hemingway, Julie Day, Rez Collins, Ted Zegner, Philip A'Vera, Lloyd Cunningham.

BRITAIN

BRIGHTON Hippodrome — Tony Hancock, Jones, Albert & Les Ward, Skyliners, Leo Bassi, & [illegible]

BLACKPOOL (Tower Circus) Charlie [illegible]

[illegible]

Cabaret Bills

NEW YORK CITY

[illegible]

Steve La Fever.

LE CRAZY HORSE—Crazy Horse Revue

SLATE BROS.—Jerry Lester, Dagmar Dick Stabile Trio.

STATLER HOTEL—"Playmates of '61" Skinny Ennis Orc.

THE SUMMIT—The Coasters.

YE LITTLE CLUB — Randy Sparks, Gloria Smyth, Joe Felix Duo.

LAS VEGAS

DESERT INN—Tony Martin, Ford & Hines, Donn Arden Dancers, Carlton Hayes Orc.; Lounge: Michael Kent, Dave Apollon, Milt Herth, Henri Rose, Bobby Stevenson.

Dunes—"Holiday in Japan." Izumi Yukimura, Rie Tanuchi, James Borges, Rocky Fellers, Nagata Kings, Bill Reddie Orc.; Lounge: Billy Eckstine, Joy & The Boys.

EL CORTEZ—Johnny Ukulele, Lei Mani, Bromley Twins, Spencer Quinn.

FLAMINGO Steve Allen, Jayne Meadows, Gabe Dell, Belle Montrose, Flamingoettes, Nat Brandwynne Orc.

FREMONT Joe King Zaniacs, Fabulous Jets, Satellites.

GOLDEN NUGGET Bob Wills, Wade Ray 5, Sunshine Boys, Bobbie & Smoky Coats.

HACIENDA — Four Tunes, Johnny Olenn, Revelots, Cathy Ryan.

MINT—Pat Mariano's "Artists & Models"

NEVADA CLUB [illegible]

NEW FRONTIER [illegible]

RIVIERA [illegible]

SAHARA [illegible]

SANDS [illegible]

SHOWBOAT [illegible]

SILVER SLIPPER [illegible]

STARDUST [illegible]

THUNDERBIRD [illegible]

TROPICANA [illegible]

MIAMI-MIAMI BEACH

AMERICANA [illegible]

BILTMORE TERRACE [illegible]

[illegible]

DEAUVILLE [illegible]

DIPLOMAT [illegible]

EDEN ROC [illegible]

FONTAINEBLEAU [illegible]

MURRAY FRANKLIN'S [illegible]

PALLADIUM [illegible]

SAXONY [illegible]

SEVILLE [illegible]

THUNDERBIRD—Frankie Scott, Richie B[illegible]

RENO-TAHOE

HAROLD'S CLUB Rusty Draper, Charles [illegible] Don Conn Orc.

HARRAH'S (Reno — Jerry Colonna, [illegible]

HARRAH'S Tahoe [illegible]

HOLIDAY Nick Lucas, Troubadors, [illegible]

MAPES [illegible]

RIVERSIDE Vaughn Monroe, Ford & [illegible]

WAGON WHEEL (Tahoe) — Andrini [illegible]

SAN FRANCISCO

BLACKHAWK Anita O'Day.

EARTHQUAKE McGOON'S — Turk Murphy Orc.

FAIRMONT HOTEL—Della Reese, Ernie Heckscher Orc.

GAY 90'S—Ray K. Goman, Bee & Ray Goman.

HUNGRY i Stan Wilson, Barry & Carlin, Bob Ponnet.

JAZZ WORKSHOP—Cannonball Adderley.

NEVE Carmen McRae, Dick Kerr.

NEW FACK'S Mel Young, Bobbi Norris, Geo. Cecutti 3.

ON THE LEVEE Kid Ory Orc.

PURPLE ONION — Don Irwin, Carol Breen, Epstine Paris.

365 CLUB Phyllis Inez, Barry Ashton Dancers, Roy Palmer Orc.

[illegible]

VILLAGE BARN [illegible]

VILLAGE GATE [illegible]

VILLAGE VANGUARD — Stan Getz

WALDORF-ASTORIA [illegible]

CHICAGO

BLUE ANGEL [illegible]

DRAKE [illegible]

GATE OF HORN [illegible]

LONDON HOUSE Jack Teagarden, [illegible]

MISTER KELLY'S [illegible]

PALMER HOUSE [illegible]

PLAYBOY CLUB Bill Henderson, [illegible]

TRADE WINDS [illegible]

LOS ANGELES

BEN BLUE'S Ben Blue, Les Corps de Ballet [illegible]

CLOISTER [illegible]

CRESCENDO [illegible]

DINO'S — [illegible]

Tahoe

Continued from page 1

workers in the area, who will ride a chartered bus for six hours or more each way, win or lose a few and then go back after a few hours on the same chartered bus.

The secret of that trade is the fact that Harrah's refunds more than half their roundtrip bus fare, as an initial grubstake, and also gives a token good for one drink. The offer of the fare refund is good only from Monday to Friday noon. The Chinese workers that come here, for example, are avid Keno players. It's a card game in which the player marks 10 numbers on a card. If those numbers come up, prizes up to $25,000 are possible.

Harrah's in the peak summer periods employs as many as 3,000, bulk of them in the Lake Tahoe operation, and about 800 in its Reno outlet. All this has come about without a first-class hotel and little convention trade, which is counter to the normal growth patterns in any resort area. The bus and automobile riders have been sufficient up to now.

However, near Harrah's, the Wagon Wheel is breaking ground for an 11-story hotel. There are reports that Harrah has blueprints for a 1,000-room edifice to be constructed. Harrah has accumulated [illegible] ground for this purpose. Last week a deal was closed for the [illegible] Plaza Casino, across the road from the present site. On the other side of the road, next [illegible] the Wagon Wheel, the old [illegible] is owned [illegible] winter weekends. [illegible]

Harrah Sparks Expansion

[illegible]

Harrah has long wanted to Bay too [illegible] but has only done so within the last year when the new 700-seat South Shore Room was completed. Harrah still permits the unconventional attire in these rooms that is normal in Nevada, but is trying to accustom the trade to wearing ties and jackets, which is not placing too great a strain on the democratic procedure normal in this area. Harrah also has other ventures, such as the Ferarri and Rolls Royce agencies in that part of the country. Last week he sold a Rolls to Sammy Davis Jr.

[illegible] nature of the resort.

Up to now, Tahoe has had no plane service. However, it's anticipated that within a few weeks, TWA will inaugurate a service from San Francisco and expand to other cities in time. The fare will be $22 for a round trip from that city, of which Harrah will refund $11 to the buyer and also give him a "token" for a drink.

Because of the influx of the mass spender, Harrah's has felt little need for the convention trade, although there have been a few meets which were housed in various motels in the area. With hotels in the works for this area, the confab trade is likely to come. However, they will have to be resigned to the fact that they will have no preferential treatment, as Harrah feels this would destroy the democratic

House Reviews

Bobino, Paris

Paris, March 10.

Juliette Greco, Charlivels (3), Edmond Taillet, Potassy & Partner, Pierre Repp, Little John, Rilanders (2); $1.50 top.

Juliette Greco is making her first singing headline appearance at this name house in three years. She has lost nothing of her sophisticated bite in the interim. Moreover, her thesping stints in pix have helped her in stance and deft use of arms and expressions. She is still sheathed in a black full length gown. But a reddish tint to her hair and a humorous tinge to her songs give this a balance which has her in for good audience response and a probable two weeks of fine biz. The expert supporting show around her also helps.

Existentialism has passed, but Miss Greco remains. Her dramatic songs still have a direct, biting flair. However, they are now heightened by a knowing acceptance of life which gives them a better balance and tang.

Her candor, fine enunciation and offbeat voice, plus intelligent songs, build this into a witty and personal stint. Only she could get away with a [illegible] lament about the good old days in [illegible] of so-called ill repute. Under the [illegible] is a direct human [illegible] with keen awareness and [illegible] which blends her into the offbeat singing star she is and [illegible]

Charlivels hold down second spot [illegible]

[illegible]

Etoile, Paris

Paris, March 22

[illegible]

Charles Trenet tries that hazardous thing for a singer, a one-man show. It is a tribute to his knowhow and sympathetic qualities to state that he manages to keep [illegible] alive almost throughout, [illegible] except for a few lags when his self-elected material may build up to a repetitious feeling.

But then a shaft of poetics, sincere sentiment, or a deeper, more probing bit of satire or truth peak things up again. He looks in for an okay stint at this house, but it is not smash.

Trenet is in fine form. He has eschewed his old hat prop. However, there is plenty left underneath. His songs are fresh, airy and rarely melancholy, tortured, biting or dramatic, as seems to be the bent here. He is a man who likes to sing, likes life and conveys it to the audience. He is ably backed by the Guy Lapaerts orchestra and chorus. Biz is about three quarters weekdays, but full on weekends.

There are not many singers who have the showmanship and more dynamic production qualities to warrant an upbeat full length show. Even Edith Piaf never tries it and is content to be preceded by a well picked group of acts.

Maurice Chevalier, of course, is an exception. Perhaps Yves Montand has it and Henri Salvador. But then it is hard to find the prerequisites for a singing act diverse enough for an all night stint.

Trenet is exuberant, big voiced and has a good sense of musicianship that keeps things rattling pleasantly along. Most of the songs are catchy and good. He again makes it clear he is one of the sock staple singers here and, though not making concessions to modern song angles, is as fresh and pertinent as ever. A solid showman he. *Mosk.*

New Act

THE GAYLORDS (2)
Songs, Comedy
30 Mins.
Latin Quarter, N. Y.

The Gaylords, trimmed down to a twosome, have revamped their turn so that singing and comedy are mixed in ample proportions. They have a universal applicability so that they can work lounges as well as the big rooms. They have a forceful projection, good singing voices, and their material hits with frequency.

The Gaylords have been successful with disked adaptations of Italian tunes, and they reprise some of their material in that genre. Their comedy, however, is fairly basic. It's far from being cute or sophisticated, and sometimes it seems too beat on reaching for the [illegible]. But, it is still an effective act, although not quite up to the standard of the Latin Quarter. *Jose.*

Civil War

Continued from page 1

[illegible]

RCA Victor [illegible] into the Civil War [illegible]

MGM Records is issuing a new "Gone With The Wind" album by Ornadel, which will be a double-fold package containing a pictorial spread. The diskery will also renew its push on two Jaye P. Morgan albums, "Down South" and "Up North."

Dot Records is producing an album called "Leaves of Grass," consisting of excerpts from Walt Whitman set to music by Irving Gertz. It will be performed by Dr. Norman Sorenson Wright and the choir of the Hollywood First Methodist Church. Roulette is riding with its "Civil War Almanac," a two-volume set recorded by the Cumberland Three.

An album called "Abe," reflecting Lincoln's life and times in song and story, will be released by 20th-Fox Records. The package features the voices of the Robert de Cormier Chorale and will be narrated by Charles Hohman, who portrays the part of Lincoln. Also due for release this month is a new Max Steiner orchestration of "Gone With The Wind," which will be issued under the Warner Bros. banner.

banner. The indie Folkways label is also getting into the act.

Weinstein-Feldman Plan 3d House For Westport-Paper Mill Setup

By JESSE GROSS

A potential stock operation gross of $1,000,000 a year is the aim of the producing team of Henry T. Weinstein and Laurence Feldman. According to James B. McKenzie, general manager of the firm, the Laurence Henry Co., the outfit will presently be able to afford a staff of directors and stage managers and provide its own capitalization for the production of plays on Broadway.

Weinstein and Feldman, now involved in the operation of two stock theatres, intend adding a third to their string next winter. The two theatres with which they're now connected are the Westport (Conn.) Country Playhouse and the Paper Mill Playhouse, Millburn, N. J. They've been responsible for summer programs at Westport since 1959 and last year joined Frank Carrington, managing director of the Paper Mill in producing shows there.

With the addition of a third theatre to be selected, it's figured the potential combined take from the three operations will provide the desired $1,000,000 gross. That's based on total receipts last summer of $501,829 for regular legit performances only at the Connecticut and New Jersey spots. The 1960 gross for a 13½-week session at Westport was $236,025, compared to the $213,000 take for 13 weeks the previous year. At Paper Mill, the gross for a 14-week spread last summer was $265,804, an increase over a $100,000 take for the same number of weeks in 1959.

Weinstein and Feldman, who have a lease on the Westport house through 1964, recently signed an agreement with Carrington to continue their co-producing arrangement for five years. The extended

(Continued on page 61)

English-Language Group Does U.S. Plays, Munich; Big Potential Audience

Munich, March 21.

An English-language legit enterprise has been unveiled at the Intimes Theatre here by an American company tagged Theatre International. The organization, founded by its producer, Hjordis Hume, is presenting "The Hairy Ape" as its initial presentation.

The venture is regarded as being particularly important in that it may provide a clue as to whether or not there's much of an audience for English-speaking legit companies in such European cities as Munich, where there are a large number of Yank residents and tourists. This town, for instance, has a heavy GI contingent, plus a sizable American resident colony.

There are also an estimated 1,000-2,500 tourists and businessmen from the U. S. in the city each day, besides Americans involved in film production in Geiselgasteig. Another group believed to be interested in English-language legit here is the university's English language and literature students, who would presumably appreciate the opportunity of being able to catch an American play in its original language.

Among those in the Theatre International company are several performers previously connected with the Provincetown (Mass.) Players. Three members of the cast were here as U. S. soldiers and decided to join the company upon discharge. Starring in the play is former fighter and jazz musician Al Hoosman, a local resident.

Other performers include Tanya Wisbar, daughter of film-tv director Frank Wisbar, and Daniel McCafferty. Arthur Brauss and Ramond Burgin, who also directed the offering, for which tickets are scaled to a $3 top.

New Haven's Arts Fest Dropped for This Year

New Haven, March 28.

New Haven Festival of the Arts, after three years on the historic New Haven Green, has been dropped for this year for lack of funds.

The necessary $20,000 bankroll was not forthcoming, presumably because of local economic conditions. The event may be revived in 1962.

Jack Carson in 'Million' Set for Ft. Worth Date

Fort Worth, March 28.

Jack Carson will star in "Make a Million," opening May 3 at the Casa Manana here as third production of the Spring Play Festival. The comedy will have five performances, May 3-6.

The Casa Manana's summer musicals series of seven productions opens May 27 with a local premiere of "Calamity Jane," based on the film western.

K. C. Bandbox's Double Bill Hit: Drama-'Drunkard'

Kansas City, March 28.

Carrying on a successful legit operation in a 125-seat theatre has had its problems for the Cabaret Players at the Gilded Cage Theatre, but "The Drunkard" seems to be the answer. The company, under American Guild of Variety Artists jurisdiction, is currently presenting "Suddenly Last Summer" at 8:30 Fridays and Saturdays as its serious entry.

It follows with "The Drunkard" at 10:30, however. The Tennessee Williams drama has a $2.75 top, while the hokum meller draws only $2 per head. Or a patron can stay over from the serious piece for the souse opus at half price $1.

The company, headed by Michael Newton, Duke Howze and Lois Daniels, played "The Drunkard" over a year in the Cage, then took it out for other shows. It brought back the oldie, however, and its steady grossing upholds any weaknesses in the straight plays the company presents, such as "The Little Hut" earlier this season.

Two performances nightly of "The Drunkard," however, do not seem to draw as well as the dual-billed serious effort combined with the meller. The theatre's capacity of only 125 seats demands a turnover. The company plays weekends only.

The Cage is located above the Red Garter Saloon and Branding Iron Cafe, and cafe-saloon owner Peter Carter also operates a bar in connection with the upstairs theatre. Drinks are offered at beginning and intermissions of the serious play, but anytime during the meller.

GUTHRIE WILL DIRECT CHAYEFSKY'S 'GIDEON'

Stratford, Ont., March 28.

Tyrone Guthrie, who's set to direct Paddy Chayefsky's "Gideon," which Fred Coe and Arthur Cantor intend producing on Broadway next season, is due here in June for the start of rehearsals of the Stratford Shakespeare Festival presentation of Gilbert & Sullivan's "The Pirates of Penzance," which he'll stage. The production will later play the Tyrone Guthrie Theatre, currently under construction in Milwaukee.

Guthrie directed a previous Chayefsky play, "The Tenth Man," which is currently in its 73d week on Broadway. Cantor is co-producer of that show, in partnership with Saint Subber.

Open House

Ruth White, featured femme lead, in "Big Fish, Little Fish" at the ANTA Theatre, N. Y., apparently spilled too much in an interview prior to the show's recent Broadway opening. The actress, a resident of Perth Amboy, N. J., told a local reporter her entire family planned to attend the preem.

The story was published, and on the night of the show's opening the White residence was robbed of a tv set, movie camera, jewelry and $500 worth of bonds.

Hub's Charles Playhouse Offering European Tour

Boston, March 28.

Charles Playhouse, a local off-Broadway type operation, is sponsoring a European theatre tour, organized by house manager Nance Movsession. It will take girl students to Paris, Milan, Rome, Verona, Vienna, Salzburg, Bayreuth, London, Stradford, Edinburgh and Dublin.

The tour leaves July 15 and returns Aug. 24, according to Frank Sugrue, producer of the Charles.

B'way 'Mattress' Pays 5% Profit

The road tours this season of "Once Upon a Mattress," although representing an enormous production and operational deficit to date, is paying off for the management and backers of the original New York venture. An initial $10,000 profit distribution will be made the end of this week by the management of that presentation, which preemed at the Phoenix Theatre, N. Y., and subsequently played four different Broadway houses prior to closing last July 2.

The original edition, which completed repayment of its $100,000 investment last January, has been earning income from the musical's road operations. There were originally two editions of the property on tour this season. One which had been hitting major cities, closed last March 18, and the other, a bus-and-truck entry for split-week stands, is scheduled to close May 27 in Washington. The active company will take over some of the time previously scheduled for the closed presentation.

Under its original deal with the touring companies, which were jointly financed at $120,000, the original New York production was to get $750 a week royalty from each troupe against 5% of the weekly gross, but concessions may have been made in that setup because of a substantial deficit thus far incurred by the two-company road venture.

The $10,000 profit divvy is to be split equally between the management (T. Edward Hambleton, Norris Houghton and William and Jean Eckart) and the backers, giving the latter a 5% return on their investment. The road enterprise is under the management of Frances Cannon Hersey and Michael Dewell, who obtained the touring rights from the National Phoenix Theatre, Inc.

Costarring in the remaining edition of the musical, currently at the O'Keefe Centre, Toronto, are Imogene Coca, Edward Everett Horton and King Donovan. Dody Goodman and Buster Keaton costarred in the other touring company. The musical, a parody of Hans Christian Andersen's "The Princess and the Pea," has a book by Marshall Barer and Dean Fuller, music by Mary Rodgers and lyrics by Barer.

2 'Nervous Set' Numbers Due for West End Revue

St. Louis, March 28.

Two tunes from the 1959 musical, "The Nervous Set," originally presented in St. Louis at the Crystal Palace and later done on Broadway, have been acquired by the London producing firm H. M. Tennent for the upcoming revue, "On the Avenue," slated for the West End in April. The songs, "How Do You Like Your Love?" and "The Ballad of the Sad Young Men," have lyrics by Fran Landesman and music by Tommy Wolf. The pair recently collaborated with Nelson Algren and Jay Landesman on a musical version of the Nelson Algren novel, "A Walk on the Wild Side," recently sold to Columbia Pictures.

The Landesmans and Wolf recently completed their third show, "Molly Darling," a turn-of-the-century musical which will probably be turning up as a summer presentation at the Crystal Palace cabaret-theatre.

Choreographer - director **Dania Krupska** is staging the N. Y. City Center revival of "Show Boat," due April 12 with a cast headed by **Joe E. Brown, Jo Sullivan, Robert Rounseville, Jane Kean, Carol Brice, Anita Darian and Richard France.**

Bellamy Supporting Split Ticket In Factional Equity Election Fight

Ralph Bellamy, unopposed candidate for a fourth term as president of Actors Equity, is campaigning for a split ticket in the union's upcoming annual election. Although he heads the nominating committee's slate, Bellamy has thumbed down six of his running mates in favor of candidates nominated by petition. The action is regarded partly as a move to provide a more politically balanced lineup than that recommended by the nominating committee.

The Equity president's stand, endorsed by 20 prominent members of the union, was the subject of a privately-financed campaign mailing to members of the union last week. Headlined "Ralph Bellamy's Personal Views Concerning the Election," the piece deals particularly with the contest for the post of recording secretary, the only officer category in which there are opposing candidates.

Bellamy is strongly supporting John Effrat, the incumbent. Effrat, the recording secretary for the last nine years, was by-passed by the nominating committee in favor of council member Carl Harms, whose term expires next year. Effrat is running for re-election on a nominations-by-petitions slate, which also includes five council candidates.

Although he gives Effrat an endorsement, Bellamy also expresses the opinion that Harms is a "fine and devoted councillor." His feeling, though, is that since Harms still has a year to go as councillor the membership, in voting for Effrat, would "keep the services of two fine and experienced councillors." Also getting Bellamy's en-

(Continued on page 60)

Merrick Has Versatile Production Assistants

A rash of off-Broadway moonlighting has broken out in the office of Broadway producer David Merrick. Last January his casting director, Michael Shurtleff, debuted as a playwright with the production of "Call Me by My Rightful Name" at One Sheridan Square, N. Y.

Now Merrick's production assistant, Virginia Snow, and his secretary, Elizabeth Raynor, are to be partnered in the off-Broadway production of two modern Scandinavian one-acters. The double-bill, which they intend presenting at an undesignated house this spring, consists of Hjalmar Bergman's "Mr. Sleeman is Coming" and Runar Schildt's "The Gallows Man."

They've formed the Sno-Ray Co. for the venture.

Shuberts Weigh 'Student Prince' Revival in Hub

Boston, March 28.

That old Shubert perennial, "The Student Prince," may be due for a comeback. It's understood the Shuberts are readying a new version of the Sigmund Romberg operetta for a tryout at the Shubert Theatre here following the scheduled departure from the house next May 20 of its current longrun tenant, "My Fair Lady."

The revival is said to be the idea of John Yorke, former manager of the Shubert Theatre here, and now an executive of the Show of the Month Club in New York. A longtime member of the Shubert organization, Yorke discussed the possibility of a new "Prince" production during a recent visit here, expressing the opinion that a new generation may welcome the 1924 operetta.

The Shuberts own the rights to "Prince," which was last presented here by a road company about 20 years ago.

NEW ROOF AND SIDES FOR HUB ARTS CENTER

Boston, March 28.

The Metropolitan District Commission has voted to appropriate $25,000 to replace the canvas sides and bubble roof of the Metropolitan Boston Arts Center Theatre, the state-sponsored playhouse on the Charles River in Brighton. The hurricane last September shredded the sides and damaged the roof of the tent, which has been occupied for two seasons by the Cambridge Drama Festival.

The MDC has ruled out the festival for this year, but the season will be under the direction of the theatre committee, headed by Jerome Rosenfeld, president and founder of the Show of the Month Club; and Talcott Banks and Nelson W. Aldrich, prexy. The committee plans to bring in a producing company to conduct a 10-week season.

Commissioner Robert F. Murphy has promised that the MDC will fulfill maintenance obligations stated in the lease to the arts center theatre committee. A proposal to convert the present steel-girdered, canvass-roofed structure to a permanent, all-wether playhouse were tabled, subject to further study.

Buoyant Presnell

Harve Presnell, male lead in "The Unsinkable Molly Brown," makes an initial appearance April 14 on the Telephone Hour, booked by Andre Mertens of Columbia Concerts.

Under the concert manager's prodding, Presnell is developing his voice in the Wagnerian repertory.

Legiter 'Suzie' Likely To Hit Politico Snags Prior to Sydney Preem

Sydney, March 21.

James Laurie's Aussie production of "Suzie Wong" looks like coming up against political snags prior to its preem at Palais, St. Kilda, Melbourne. Also understood that the local gendarmes will be present at the premiere to report back to the authorities whether the play is suitable for general viewing by the public.

In Parliament House, Canberra, Labor politicians asked the Robert Menzies' Liberal Party government if steps would be taken to prevent plays of the 'Wong' type from coming into Australia, especially as this sort of legiter highlighted the life of a prostitute and was considered by Opposition members as quite unsuited for presentation here.

Spokesman for the Menzies' government said the show would be viewed by governmental officers and a decision would be made in due course. General opinion in show biz circles here is that no action will be taken against "Wong."

Laurie is presently dickering for a Sydney house for "Wong," and an approach has been made to Metro for a lease of the Minerva, King's Cross, 1,000-seater, formerly used for stage shows by the late David Martin.

"Wong" is the British producer's first bid Down Under.

Local 'Seesaw' to Play Wilbur Theatre, Boston

Boston, March 28.

Jerome Rosenfeld, Boston and New York Show of the Month Clubs president who has presented several shows here this season is partnering with Frank Sugrue, producer of the local Charles Playhouse, in the production of "Two for the Seesaw," costarring John Ireland and Lee Grant.

The production, being directed by Jeffrey Lynn, will play the Wilbur Theatre for three weeks, opening next Monday (3). Although the William Gibson comedy has been played around the central Massachusettes area in stratshat, it has never played Boston in any form.

Sugrue is finishing up his Charles Playhouse season with "The Cocktail Hour," for which he is importing six English actors.

Hopes for 'Perfect' Musical

Gower Champion Still Tinkering as 'Carnival' Continues Tryout—Wary of Losing Right Balance

By LES CARPENTER

Washington, March 28.

Gower Champion and his "Carnival" company moved on to Philadelphia over the weekend for two more weeks of tryouts, while the director and choreographer pondered the knotty problem of attempting to make a "perfect" musical out of what already appears a certain hit.

"There are spots in the show that bug me," Champion complained before leaving. "But I am afraid to fool with them very much. I mustn't disturb the balance of the delicate mechanism which somehow works in its present form. Yet there are changes I would like to make."

The new David Merrick production collected unanimous raves from the three Washington critics, plus audience enthusiasm without equal here in recent years. It was a total sellout, including maximum standing room, at all performances except opening night, when there was unsold standing room.

"It isn't like getting panned," said Champion. "In that case a director can charge in and overhaul everything. Should I alter one character now, I mights disturb the entire thing."

Champion has already made minor adjustments which have seemed to click. The puppets, created by Tom Tichenor, have had such an impact that their lines have been lengthened. A song by James Mitchell, "A Sword, Rose and Cape," has been shortened, but the ballet following it left untouched.

Champion wants and will have, revisions in Anna Maria Alberghetti's first song, "A Very Nice Man." These alterations have been made only after extensive consideration and consultation.

"To me," observed the stager, "'South Pacific' was the 'perfect' musical. I'd like to see this one 'perfect,' but I can see things that bother me."

Champion had a hit in his first effort at combining direction and choreography for a Broadway musical. That was "Bye Bye Birdie." He confesses that he wanted to be directing all the time he was performing as a dancer with wife Marge.

"I'd direct anything I had a chance to direct," he recalled. "I staged 'Lend an Ear' and did the dances for 'Make a Wish' and 'Small Wonder' for Broadway. Then, I did a number of directing jobs for television. I directed commercials; anything I had a chance to direct.

"You know, tv offers a marvelous training ground if you want to learn to direct. It's a different technique, of course, but it gives you a chance at staging, and that's the important thing."

Ed Danus Moving Stock Operation Near Atlanta

Newnan, Ga., March 28.

Ed Danus, New York actor and director and a former Atlantan, is moving his summer stock theatre activities from Brighton Beach, New York, to this small Georgia town, about 40 miles from Atlanta. He plans a 12-week Southern Theatre Festival starting June 12 at the 300-seat Patchwork Opera House, located in the Dunaway Plantation Gardens, a tourist spot.

The outdoor playhouse will be renamed the Vivien Leigh Theatre, in honor of British actress who played Scarlet O'Hara in "Gone With The Wind" and visited Atlanta recently to attend the anniversary local re-release of the picture at Loew's Grand Theatre there.

Planned in connection with the Centennial of War Between the States is a six-show festival (two weeks each) to include two plays about the 1861-65 conflict. Four other plays will be by Southern authors or about Dixie. At least one will be a premiere, according to Danus, who said that a professional company from New York will present the plays.

In recent years the Patchwork has been used by the Newman Playmakers and by visiting concert groups from Atlanta.

Coast Lawyer Sues For 'Vintage '60' Legal Fees

Los Angeles, March 28.

Attorney Bernard M. Malin has filed suit in Los Angeles Superior Court against Broadway producer David Merrick, Coast legit producers Zev Bufman, George Skaff and Max Perkins, the "Vintage '60" revue and Max-Pam-Bev Productions, Inc. He claims that $8,500 is due him for legal services.

Bufman, Skaff and Perkins, who preemed "Vintage '60" at the Ivar Theatre here last April, were also partnered with Merrick in the Broadway edition of the show, which was a fast fold last fall. Malin, who's represented by Murray Gomer, asserts that in the last two years he's been paid only $500 on a total fee of $9,000.

(According to Merrick, he had nothing to do with the retention of Malin as an attorney for the "Vintage '60" production and is not involved in the situation. His inclusion in the suit is a legal formality, he says.—*Ed.*)

'Tenderloin' Has 120G to Recoup

"Tenderloin" has thus far repaid its backers 50% of their $350,000 investment. The repayment climbed to $175,000 with the distribution earlier this month of another $17,500.

The Robert E. Griffith-Harold S. Prince presentation, on twofers since last January, earned a $15,497 operating profit for the four weeks ended last Feb. 25 on grosses ranging from $36,743 to $47,901. The musical cleared $752 on the lower figure when royalties were waived, and $4,549 on the higher take.

As of Feb. 25, the Maurice Evans-starrer had unrecouped costs of $125,821. The outstanding deficit is figured to be about $110,000-$120,000 now. The musical adaptation of Samuel Hopkins Adams' novel, with book by George Abbott and Jerome Weidman, music by Jerry Bock and lyrics by Sheldon Harnick, cost $247,027 to produce. A $14,473 operating profit on the out-of-town tryout reduced the cost of opening the show on Broadway to $232,544.

The production is currently in its 24th week at the 46th St. Theatre, N. Y. A new musical, "Donnybrook," is booked to open at the house May 18.

Bob Weiner Resigns As 'Double Entry' Manager

Robert Weiner has resigned as general manager of "Double Entry," currently in its fifth frame at the Martinique Theatre, N. Y. Following his withdrawal, he planed to Chicago to check his production of "Medium Rare," which has past its 450th performances at The Happy Medium cabaret-theatre.

The swiggery-playhouse is run by Oscar and George Marienthal, co-producers of "Double Entry."

Rogers & Gordon Eying Two Projects for B'way

Two properties contemplated for Broadway production by the newly-formed producing team of Emmett Rogers and S. Stanley Gordon are "Fare the Well," a comedy by screenwriter Robert Presnell Jr., and a dramatization of Arthur Woolson's novel, "Goodbye My Son." Rogers and Gordon planned from New York to Los Angeles last Friday (24) to meet with Presnell.

While on the Coast they'll also confer with film scripter-stager Richard Brooks regarding a projected stage version of the Woolson novel. Brooks, who owns the screen rights to the book, would possibly be partnered with Rogers and Gordon in the projected legit production.

Stock Group In Trade Restraint, Packager Claims

An "unlawful restraint of trade" issue has been raised by Floyd F. Ackerman Associates in connection with the recent announcement by the Council of Stock Theatres of its resolution to eliminate "excessive charges which have been added to star package productions by middlemen packagers." The Ackerman firm is a major packager of summer theatre productions.

COST has been notified by the Ackerman outfit that it intends fighting the organization's declaration, "That the outside packager, who has an attraction of interest to us, must work with a COST member as co-producer and adhere to the COST regulations." According to a member of COST, this demand does not necessarily mean a financial arrangement between the summer theatre operator and the packager.

The primary purpose of the resolution is to give the barn operator an opportunity to see the books of the packager and therefore ascertain whether the price being asked for the package is reasonable. The COST package position was reaffirmed at a membership meeting in N.Y. last Monday (27).

Despite the COST stand on packages, the Ackerman office is continuing to set stars and presentations for the summer market. Included in the firm's lineup are several husband-and-wife teams, notably Craig Stevens and Alexis Smith, Michael O'Shea and Virginia Mayo and Pat and Mrs. O'Brien.

The Stevens couple are to tour in "Marriage - Go - Round," the O'Sheas in "Send Me No Flowers" and the O'Briens in "Mr. January and Mrs. X." Other entries take in "Remains to Be Seen," with Mel Torme and Dagmar; "Country Girl," with Vera Miles, Jeffry Morrow and Keith Larsen; "Majority of One," with Sylvia Sidney, and Anne Sheridan and Scott McKay in a property still to be set.

A summer circuit tour of the Coast production of "The Billy Barnes People" is planned by the Ackerman outfit, which also intends routing a tryout musical, "The Vegas Notion," to be produced by Matt Conley. Non-star packages of "Take Me Along" and "Destry Rides Again" are also skedded as are several other presentations, with and without names.

Scratched Preems Trip Times

The N. Y. Times was able to get away half clean in altering its theatre section last Sunday (26) to conform with the cancellation at the end of last week of two shows originally scheduled to open on Broadway this week. Both changes were announced after the midweek makeup deadline for the Sunday section.

The paper was able to make the proper change in the opening date of "Far Country," which postponed its preem at the Music Box Theatre, N. Y., from last night (Tues.) to next Tuesday night (4). The show was dropped from the list of openings this week, but the paper carried a photo and story on the play, which normally would run the Sunday preceding the show's opening.

"Impulse," the other entry, announced last Friday (24) that it was closing Saturday (25) in Toronto and would not open in New York as scheduled next Saturday (1). The news came too late for the Times to make any chances in the Sunday section, which listed the show among its openings this week, along with a frontpage picture, which also listed the no-longer-valid preem at the Royale Theatre, N. Y.

The N. Y. Herald Tribune, with a Friday deadline for its Seven Lively Arts section, had time Thursday (23) to hold out a Page 3 spread on "Far Country" and then on Friday (24) kill a story and picture on "Impulse." The N. Y. Sunday News, also with a late deadline, likewise had a chance to yank references to "Far Country" and "Impulse" and substitute other type.

Asides and Ad-Libs

Edward F. Kook, president of Century Lighting, leaves next Monday (3) by plane for a stay of about three weeks in East Germany on a Ford Foundation experimental project for the development of new lenses for theatrical lighting. He'll spend most of the time in Jena and Rathenow, working closely with two stage lighting technicians from West Germany. He'll stop off briefly in London en route both ways.

Author-director-producer **Dore Schary** is vacationing in Palm Beach. He's due back in three weeks . . . There's reportedly already Broadway interest in the musical comedy rights to "No Mother to Guide Her," the new **Anita Loos** book due for publication next week. It deals with Hollywood in the late 1920's and early 1930's . . . Legit-tv actress **Eleanor D. Wilson**, who recently closed a series of engagements at the Alley Theatre, Houston, is vacationing in Mexico . . . The Charles Morris Price School of Journalism, Philadelphia, will give an annual award in memory of **Arthur B. Waters**, recently deceased veteran local drama critic and VARIETY correspondent.

George Keane, former actor who has been in the insurance business for a number of years, is now a qualifying member of the Million Dollar Round Table of the National Assn. of Life Underwriters, something of a feat for a Johnny-Come-Lately. **Mrs. Keane** is the former **Betty Winkler**, who suffered in many a Chicago and New York-based radio soap opera . . . **Jerome Hines**, the Met basso, repeated for sixth year in the lead role at Salvation Army Temple of the sacred music drama, "I Am the Way," which he also wrote. He's sung the role 35 times under various religious auspices around U.S. . . . **James Slevin**, who produced "Howie" on Broadway after leaving the former Miriam Howell agency, is now an exec assistant to **Frederick Brisson**. He accompanied the latter on his recent scouting trip to London and Paris.

"I am like an old horse returning to the stable. It is a good way to wind up. There is no substitute for live audiences. We work in tv and films because we have to eat . . . I have no regrets. I have known all the anxiety and all the satisfaction that goes with acting. I would not have done anything else." — Legit-tv-film actor **Eduardo Ciannelli**, featured in "The Devil's Advocate," as quoted by **Henderson Cleaves** in the N. Y. World-Telegram.

"My income is growing. In 1959, I made about $1,000 on my work. In 1960, it was $10,000. In 1961, I've made $5,000 in two months. The New York income is a small part of it. It means I don't have to take an outside job, and I like that. Although my tastes are inexpensive, I like to sit in good seats at the theatre, so I can see what's going on." —**Edward Albee**, author of the off-Broadway dramas, "The Zoo Story," "The American Dream" and "The Death of Bessie Smith," as quoted in the Talk of the Town section of the New Yorker.

"I'm not the kind of fellow who waits around. If another good role doesn't come along within a month after this show closes, I'm going into public relations. I'll invest my money in a firm and get good people to help me. I don't intend to let acting ruin my life the way it has for some guys I know with more talent than I have. All they have to show for it is one big heartache." —**Warren Berlinger**, featured actor in "Come Blow Your Horn," as quoted by **Frances Herridge** in the N. Y. Post.

"An actor cannot afford what is loosely called living the part, than which there is no greater trap. If he does live the part he is liable to live it differently, and perhaps wrongly, three nights out of four. What he must do is acquire the emotional attributes of the character, then discipline himself to the job of reproducing them with regularity."—**Leo Genn**, costar of "The Devil's Advocate," as quoted by **Joseph Morgenstern** in the N. Y. Herald Tribune.

"I don't think actors are supposed to live like kings. Maybe we should all live more simply, arrange our lives so that we would have no need to earn fantastically large sums of money. We should be able to work for the joy of it, and our reward should be in the giving of something wonderful to an audience."—Actress **Julie Harris**, as quoted by **Margaret McManus** in the N. Y. World-Telegram.

Bits of London

London, March 28.

Oliver Neville has been appointed assistant to director **Michael Benthall** at the Old Vic.

Flora Robson will star in a new **Lesley Storm** play, "Time And Yellow Roses."

"Simple Spyman" has passed the 1,200-performance mark at the Whitehall and "The Mousetrap," at the Ambassadors, has chalked up over 3,400 shows.

"On The Brighter Side," a new revue with **Stanley Baxter**, has had its provincial tryout postponed because the star has a blister on his vocal chords.

Kenneth Haigh will play the lead in "Les Sequestres D'Altona" at the Royal Court, replacing **Laurence Harvey**, who asked to be release from his contract.

The Gallery First Nighters' Club hosted a dinner Sunday (26) for the entire Aldwych Stratford-on-Avon company. **Peter Hall** replied to the toast.

George Benson will play Crippen in the new **Wolf Mankowitz** musical, "Belle—Or The Ballad Of Crippen."

Hugh Hunt, formerly with the Old Vic, becomes the first professor of drama at Manchester Univ. under a grant of $420,000 made by Granada TV.

Jack Gelber's "The Connection" folds Saturday (1) at the Duke of York's. It will have had 46 performances, and is figured likely to involve a loss of about $22,000.

The Ministry of Works is inviting applications for the use this summer of the Open Air Theatre, Regent's Park.

Phyllis Calvert, Diana Churchill, Alan Badel, Maggie Smith and **Robert Hardy** open April 6 at the Globe with Jean Anouhilh's "The Rehearsal." It's a joint Tennent and Bristol Old Vic presentation.

J. P. Donleavy's "Fairy Tales of New York" folds April 8 at the Comedy. **Paddy Chayefsky's** "The Tenth Man" is due April 13 at the theatre.

The long-banned play "South," by **Julian Green**, has now received the nod of the Lord Chamberlain. **Denhold Elliott** and **Heather Sears** will play the leads at the Lyric, Hammersmith, opening April 7.

The next Green Room Rag is set for April 16 at the Victoria Place. **Paul Robeson** will be among those appearing.

Christopher Plummer will play the King in "Becket" at the Aldwych Theatre this summer. He will also continue in "Ondine" and "The Devils," and have to commute between London and Stratford-on-Avon for his appearances as Benedick and Richard III at the Royal Shakespeare Theatre there.

"Three" is to end its limited run April 8 at the Criterion.

Sked 'Vagabond,' 'Pacific' For Milwaukee Outdoor

Milwaukee, March 28.

The Milwaukee County Park Commission has scheduled productions of "The Vagabond King" for July 7-8 and "South Pacific" for Aug. 4-5, both in the Music Under The Stars season at Washington Park. Broadway leads supplemented by members of the Florentine Opera Co., with John Anello conducting, will appear in both musicals.

A "Get-Acquainted" concert, with Alec Templeton as pianist and Edward Zielinski, conducting the orchestra has been inked for July 1. A program of music from "Showboat," with Carmen Dragon conducting and artists to be announced, is set for July 22. Howard Barlow will conduct July 29 and Steve Swedish and orchestra is slated for Aug. 22.

Don Plumby has joined "Bye Bye Birdie" as assistant conductor.

B'way Better With 3 SRO Shows; 'Lady' $54,204, 'Rhinoceros' $28,749, 'Big Fish' $21,029, 'Hamlet' $21,576

Business improved for most Broadway shows last week, but several entries were shaky. There were 31 productions on the Main Stem, and the only sellouts were "Camelot," "Mary, Mary" and "Sound of Music." The "Mary, Mary" gross was cut by theatre party commissions and the "Camelot" figure was reduced by refunds to patrons unable to attend performances recently because of a snowstorm.

The lineup also included nine shows with cut-rate tickets in circulation. Of those, two, "Becket" and "Gypsy," exited last Saturday (25) for road tours. Saturday also marked the fold of "Thirteen Daughters." Three other shows scheduled to close soon are "Toys in the Attic," due to shutter April 8, and "Music Man" and "Under the Yum-Yum Tree," both slated to exit April 15.

Joining the shows with discount ducats this week is "Best Man," while "Miracle Worker" will begin honoring twofers April 11. Two openings scheduled for this week were cancelled, "Far Country," is now due to preem next Tuesday (4) at the Music Box Theatre, N. Y., but "Impulse," folded last Saturday (28) in Toronto.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Advise and Consent, Cort (D) (19th wk; 148 p) ($7.50; 1,155; $40,500) (Ed Begley, Richard Kiley, Chester Morris, Henry Jones, Kevin McCarthy). Previous week, $25,257. Moves April 17 to the Royale.

Last week, $25,172.

All The Way Home, Belasco (D) (17th wk; 133 p) ($6.90-$7.50; 967; $38,500). Previous week, $16,436 with twofers.

Last week, $16,405 with twofers.

Best Man, Morosco (D) (51st wk; 400 p) ($6.90-$7.50; 999; $41,000) (Lee Tracy, Frank Lovejoy). Previous week, $15,325.

Last week, $15,524.

Big Fish, Little Fish, ANTA (CD) (2d wk; 13 p) ($6.90-$7.50; 1,185; $49,178) (Jason Robards Jr., Hume Cronyn). Previous week, $19,937 for five performances and one preview.

Last week, $21,029.

Bye Bye Birdie, Shubert (MC) (49th wk; 384 p) ($8.60-$9.40; 1,453; $64,000). Previous week, $40,506.

Last week, $42,427.

Camelot, Majestic (MC) (16th wk; 129 p) ($9.40; 1,626; $84,000) (Richard Burton, Julie Andrews). Previous week, $80,635.

Last week, $83,524, Burton missed four performances Tuesday-Thursday (21-23) because of a virus His understudy, John Cullum, subbed.

Come Blow Your Horn, Atkinson (C) (5th wk; 37 p) ($6.90-$7.50; 1,090; $43,522). Previous week, $21,562.

Last week, $21,948.

Critic's Choice, Barrymore (C) (15th wk; 117 p) ($6.50-$7.50; 1,067; $40,000) (Henry Fonda). Previous week, $27,823.

Last week, $28,203.

Devil's Advocate, Rose (D) (3d wk; 20 p) ($6.90-$7.50; 1,162; $46,045) (Leo Genn, Sam Levene, Edward Mulhare). Previous week, $35,226.

Last week, $34.904.

Do Re Mi, St. James (MC) (13th wk; 104 p) ($8.60-$9.40; 1,615; $69,500) (Phil Silvers). Previous week, $67,943.

Last week, $65,542.

Evening With Mike Nichols and Elaine May, Golden (R) (24th wk; 195 p) ($6.90-$7.50; 773; $30,439). Previous week, $23,704.

Last week, $26,621.

Fiorello, Broadhurst (MC) (69th wk; 548 p) ($8.35-$9.40; 1,182; $58,194). Previous week, $36,981.

Last week, $39,223. Moves April 10 or 17 to the Broadway Theatre.

Importance of Being Oscar, Lyceum (one-man) (2d wk; 15 p) ($5.65; 995; $26,500) (Michael MacLiammoir). Previous week, $5,463 for seven performances.

Last week, $6,195.

Irma La Douce, Plymouth (MC) (26th wk; 204 p) ($8.60; 999; $48,250) (Elizabeth Seal, Keith Michell). Previous week, $38,603.

Last week, $41,041.

Mary, Mary, Hayes (C) (3d wk; 21 p) ($6.90-$7.50; 1,139; $43,530) (Barbara Bel Geddes, Barry Nelson; Michael Rennie). Previous week, $40,589 with parties.

Last week, $41,377 with parties.

Miracle Worker, Playhouse (D) (74th wk; 588 p) ($6.90-$7.50; 994; $36,500) (Suzanne Pleshette, Patty Duke). Previous week, $16,655.

Last week, $19,762.

Music Man, Broadway (MC) (170th wk; 1,351 p) ($8.05; 1,900; $73,850). Previous week, $30,205 with twofers. Closes April 15.

Last week, $32,614 with twofers.

My Fair Lady, Hellinger (MC) (262d wk; 2,087 p) ($8.05; 1,551; $69,500) (Michael Allinson, Margot Moser). Previous week, $47,819 with discount tickets.

Last week, $54,204 with discount tickets.

Rhinoceros, Longacre (CD) (11th wk; 88 p) ($6.90; 1,101; $37.000) (Eli Wallach, Zero Mostel). Previous week, $25,532.

Last week, $28,749

Show Girl, O'Neill (R) (11th wk; 84 p) ($6.90-$7.50; 1,076; $45,052) (Carol Channing). Previous week, $23,994.

Last week, $21,949.

Sound of Music, Lunt-Fontanne (MD) (67th wk; 532 p) ($9.60; 1,407; $75,000) (Mary Martin). Previous week, $73,263.

Last week, $75,881.

Taste of Honey, Booth (D) (25th wk; 199 p) ($6.90; 807; $30,500) (Joan Plowright, Angela Lansbury). Previous week, $15,861.

Last week, $19,647.

Tenderloin, 46th St. (MC) (23d wk; 184 p) ($8.60-$9.60; 1,342; $65,331) (Maurice Evans). Previous week, $35,658 with twofers.

Last week, $35,327 with twofers.

Tenth Man, Ambassador (D) (72d wk; 567 p) ($6.90-$7.50; 1,155; $41,562). Previous week, $14,617 with twofers.

Last week, $14,516 with twofers.

Toys in the Attic, Hudson (D) (56th wk; 440 p) ($6.90-$7.50; 1,065; $39,600) (Maureen Stapleton, Patricia Jessel, Anne Revere, Robert Loggia). Previous week, $12,656 with twofers. Closes April 8.

Last week, $13,891 with twofers.

Under the Yum Yum Tree, Miller's (C) (19th wk; 149 p) ($6.90-$7.50; 912; $30,486). Previous week, $13,521 with twofers. Closes April 15.

Last week, $14,181 with twofers.

Unsinkable Molly Brown, Winter Garden (MC) (21st wk; 164 p) ($8.60-$9.40; 1,404; $68,000). Previous week, $54,579.

Last week; $57,730.

Miscellaneous

Hamlet, Phoenix (D) (2d wk; 14 p) ($4.60; 1,150; $29,882). Previous week, $17,450 for six performances and two previews.

Last week, $21,576.

Closed Last Week

Becket, Royale (D) (25th wk; 193 p) ($6.90-$7.50; 1,040; $45,507) (Laurence Olivier, Anthony Quinn). Previous week, $36,473 with twofers. Ended Broadway run last Saturday night (25) with an estimated $100,000 deficit on a $162,000 investment. Begins brief tour tomorrow night (Thurs.) in Boston with Arthur Kennedy in the title part previously played by Olivier, who's switched to the role performed by Quinn, who withdrew from the cast at the conclusion of the N.Y. run.

Last week, $37,348 with twofers.

Gypsy, Imperial (MC) (89th wk; 702 p) ($8.60-$9.40; 1,428; $64,500) (Ethel Merman). Previous week, $43,146 with twofers. Ended Broadway run last Saturday night (25) with an estimated $365,000 profit on a $420,000 investment. Begins touring tonight (Wed.) in Rochester.

Last week, $50,448 with twofers.

13 Daughters, 54th St. (MC) (4th wk; 28 p) ($8.60-$9.40; 1,434; $60,172) (Don Ameche). Previous week, $21,191. Folded last Saturday (25) at an estimated $425,000 loss, including the original $350,000 capitalization, plus an additional $75,000 investment to keep the show from an earlier collapse.

Last week, $21,410.

Laying Off This Week

Wildcat, Alvin (MC) (13th wk; 99 p) ($8.60-$9.40; 1,453; $65,000) (Lucille Ball). Previous week, $61,520. Laid off following the evening performance last Saturday (25) and resumes next Monday (3).

Last week, $63,254.

Miller Theatre, Milw., With Ford Fund Setup

Milwaukee, March 28.

The Fred Miller Theatre has taken the offer of the Ford Foundation to become an affiliate of a new theatrical communications group to work in building coordination in college, community and professional theatres nationally. That is revealed by Miller managing director Ray Boyle.

A national network of practicing theatres, Boyle indicated, will be included in the group, thus motivating active training and exchange of both actors and theatre personnel. Boyle pointed out the new setup would tend to stop the present need of seeking actors in either Chicago or New York. Boyle also said the network would prove a training ground for actors and actresses, and curtail seeking such training in either Los Angeles or New York.

In addition to the Fred Miller, others in the network are: Front Street Theatre, Memphis; Barter Theatre, Abingdon, Va.; Indiana University, Bloomington, Ind.; Baylor University, Waco; University of Kansas, Lawrence, Kans.; Stanford University, Palo Alto, Cal.; University of Minnesota, Minneapolis; Tulane University, New Crleans; theatre group of extension division of University of California, Los Angeles; Actor's Studio, the Association of Producing Artists, the Living Theatre and the Phoenix Theatre, all in New York City.

LONDON SHOWS

(Figures denote opening dates)

Amorous Prawn, Piccadilly (12-9-59).
And Another Thing, Fortune (10-6-60).
Bargain, St. Martin's (1-19-61).
Billy Liar, Cambridge (9-13-60).
Bride Comes Back, Vaudeville (11-25-60).
Caretaker, Duchess (4-27-60).
Connection, Duke York's (2-22-61).
Company Slask, Colliseum (3-27-61).
Connection, Duke York (2-22-61).
Fairy Tales, Comedy (1-24-61).
Fings Ain't, Garrick (2-11-60).
Flower Drum Song, Palace (3-24-60).
Gazebo, Savoy (3-23-60).
Glory Be, Royal, Stratford, E. (3-3-61).
Irma La Douce, Lyric (7-17-58).
J.B., Phoenix (3-23-61).
Jacques, R. Court (2-22-61).
John Borkman, Mermaid (2-16-61).
King Kong, Princes (2-23-61).
Lady From the Sea, Queen's (3-15-61).
Man All Seasons, Globe (7-1-60).
Miracle Worker, Royalty (3-9-61).
Mousetrap (Ambassadors (11-25-52).
Music Man, Adelphi (3-16-61).
My Fair Lady, Drury Lane (4-30-58).
Oliver, New (6-30-60).
Repertory, Aldywich (12-15-60).
Ross, Haymarket (5-12-60).
Settled Out Court, Strand (10-19-60).
Simple Spymen, Whitehall (3-19-58).
Sparrers Can't Sing, Wyndham's (3-29-61).
Suzie Wong, Prince Wales (11-7-59).
Three, Criterion (2-13-61).
Watch It Sailor, Apollo (2-24-60).
West Side Story, Majesty's (12-12-58).
You in Your Small Corner, Arts (3-21-61).
Young in Heart, Vic. Pal. (12-21-60).

SCHEDULED OPENINGS

One Over Eight, Duke of York's (4-5-61).
Wakefield Mystry Plays, M'maid (4-5-61).
The Rehearsal, Globe (4-6-61).
South, Lyric, Ham. (4-7-61).
On the Brighter Side, Phoenix (4-12-61).
Tenth Man, Comedy (4-13-61).
Altona, R. Court (4-19-61).
Sound of Music, Palace (5-18-61).

CLOSED

Changeling, R. Court (2-21-61); closed Saturday (25) after 30 performances.
Chin-Chin, Wyndham's (11-3-60); closed Saturday (25) after 164 performances.
Hostage, Lyric, Ham. (2-13-61); closed Saturday (25) after 48 performances.
Luisillo Dancers, Coliseum (3-6-61); closed Saturday (25) after 32 performances.
Magic Lantern, Saville (2-6-61); closed Saturday (25) after 37 performances.
Stop It Whoever, Arts (2-15-61); closed Saturday (25) after 37 performances.

'Sound' $90,284 for 4th Det. Week, 'Fiorello' Record $62,585 in Cincy, 'Carnival' Sellout $53,320 in Wash.

"Sound of Music," with a wow fourth frame in Detroit, was the top grosser on the road again last week. "Fiorello" trailed for the second successive stanza, establishing a house record for a one-week stand at the Shubert Theatre, Cincinnati. Other big musicals were "My Fair Lady" and "Music Man," plus the Broadway-targeted "Carnival," a sellout in its third week in Washington.

"Majority of One," in Pittsburgh, was the top-grossing straight play. "Far Country," which was to have exited Boston last Saturday (25) after a fortnight, is holding an additional week. The bus-and-truck edition of "Pleasure of His Company" ended its tour Saturday night and "Impulse" folded that night after a one-week Toronto tryout.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net: i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

BALTIMORE

Music Man, Ford's (MC-RS) (2d wk) ($7; 1,819; $65,000). Previous week, $57,757 with Theatre Guild-American Theatre Society subscription.

Last week, $61,538.

BOSTON

Far Country, Wilbur (D-T) (2d wk) ($4.95-$5.50; 1,241: $33.699) (Kim Stanley, Steven Hill, Sam Wanamaker). Previous week, $16,124.

Last week, $16,513.

My Fair Lady, Shubert (MC-RS) (12th wk) ($6.50-$7; 1,717; $67,355) (Michael Evans, Caroline Dixon). Previous week, $60,574.

Last week, $62,664.

CHICAGO

Flower Drum Song, Shubert (MC-RS) (19th wk) ($5.50-$6.60; 2,100; $67,613). Previous week; $43,297.

Last week $49,571.

Hostage, Civic (CD-RS) (5th wk) ($5.50-$6.50; 904; $30,500). Previous week, $18,094.

Last week, $14,746.

Raisin in the Sun, Blackstone (D-RS) (4th wk) ($4.95-$5.50; 1,447; $42,500) (Claudia McNeill). Previous week, $28,145.

Last week, $29,614.

CINCINNATI

Fiorello, Shubert (MC-RS) ($5.10-$6; 2,100; $73,000). Previous week, $75,506, eight-performance split.

Last week, house record, $62,585 with TG-ATS subscription.

DETROIT

Sound of Music, Riviera (MD-RS) (4th wk) ($5-$6.50; 2,700; $100,000) (Florence Henderson). Previous week, $83,485 with TG-ATS subscription.

Last week, $90,284.

PHILADELPHIA

Happiest Girl in the World, Shubert (MC-T) (4th wk) ($6-$7.50; 1.876; $60,000) (Cyril Ritchard). Previous week, $46,000.

Last week, $49,810.

PITTSBURGH

Majority of One, Nixon (C-RS) ($5.50; 1,760; $52,000) (Gertrude Berg, Cedric Hardwicke). Previous week, $34.340 with TG-ATS subscription, Hanna, Cleveland.

Opened here March 20 to two endorsements (Cohen, Post Gazette; Monahan, Press).

Last week, $38,959 with TG-ATS subscription.

SAN FRANCISCO

Five Finger Exercise, Curran (D-RS) (2d wk) ($5.40-$5.95; 1,758; $50.000) (Jessica Tandy, Roland Culver). Previous week, $27,619 with TG-ATS subscription.

Last week, $31,248 with TG-ATS subscription.

TORONTO

Impulse, O'Keefe (R-T) ($4-$4.50; 3,200; $75,487) (Brendan Behan).

Opened here March 20 to three unfavorable notices (Cohen, Star; Evans, Telegram; Thomson, Globe and Mail).

Last week, $6.848. Folded here Saturday (25).

WASHINGTON

Carnival, National (MC-T) (3d wk) ($4.95-$6.60; 1.563; $51,882) (Anna Maria Alberghetti). Previous week, $51,910 with TG-ATS subscription.

Last week, $53,320 with TG-ATS subscription.

SPLIT WEEKS

Andersonville Trial (D-RS) (Brian Donlevy, Martin Brooks). Previous week, $27,953, five-performance split.

Last week, $22.102 for five performances with Broadway Theatre League subscription: Arcadia High School, Phoenix, Monday (20), one, $3,278; Temple of Music & Art, Tucson, Wednesday (22), one, $4,737; Liberty Hall, El Paso, Thursday-Friday (23-24), two, $9,736; Ector High School, Odessa, Saturday (25), one, $4,351.

J. B. (D-RS) (John Carradine, Shepperd Strudwick, Frederic Worlock). Previous week, $27,633, seven-performance split.

Last week, $23,582 for six performances: Florida State U., Tallahassee, Monday-Tuesday (20-21), two, $10,000; Marina, Panama City, Fla., Wednesday (22), one, $3,847; Temple, Birmingham, Thursday-Friday (23-24), two BTL, $8,126; Lanier High School, Montgomery, Saturday (25), one, $1,609.

Once Upon a Mattress (MC-RS) (Imogene Coca, Edward Everet Horton, King Donovan). Previous week, $38,305, six-performance split.

Last week, $36,504 for six performances: Shrine Mosque, Peoria, Sunday (19), one BTL, $4,989; Rivoli, Toledo, Tuesday-Wednesday (21-22), two, $11.154; Sexton High School, Lansing, Thursday (23), one BTL, $4,782; Morris Municipal, South Bend, Friday-Saturday (24-25), two BTL, $15,579.

Pleasure of His Company (C-RS) (Joan Bennett, Donald Cook). Previous week, $30,540, seven-performance split. Closed last Saturday (25) in New Haven.

Last week, $20,175 for seven performances: Loew's Poli, Worcester, Monday (20), one BTL, $5,664; Capitol, New London, Tuesday (21), one, $3,100; Bushnell, Hartford, Wednesday (22), one, $3,794; Shubert, New Haven, Thursday-Saturday (23-25), four, $7,617.

Ft. Wayne Tags Selmier

Indianapolis, March 28.

Tray Selmier, of Indianapolis, has been named director of the Ft. Wayne Festival Music Theatre and will produce the musicals to be given in the News-Sentinel Outdoor Theatre in Franke Park there this summer.

Selmier was a founder of the Footlite Musicals of Indianapolis, and is now a producer-director of WIW-I, Indianapolis.

'Gypsy'

Continued from page 1

Merrick-Leland Hayward production as of last Feb. 11 included the 12-week period ending that date. During that period it laid off Dec. 19-24, at a cost of $5.321. The overall operating profit for the other 11 weeks, of which two were in the red, was $38.057. The figures ranged from a $9.970 loss on a $24,219 gross to a $12.002 profit on a $62,173 gross for the frame ending with New Year's Eve.

As of Feb. 11, the show had distributed $280,000 profit, split equally between the management and backers. There was a reimbursement of $14,854 in waived royalties. The balance available for distribution, after the deduction of $35,000 sinking fund, was $26,029.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **This information is published without charge.**

In addition to the available parts listed, the tabulation includes productions also slated for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading.

Legit

BROADWAY

"All The Best People" (C). Producers, Joel Spector & Buff Cobb (147 W. 57th St., N.Y.; PL 7-2691). Available parts: naive femme, 21; male, 30-35; middleaged femme; executive male, 50-60; callous male, 30-35. Mail photos and resumes, c/o above address.

"Blood, Sweat and Stanley Poole" (D). Producer, Roger L. Stevens (745 Fifth Ave., N. Y.; PL 1-1290). Part available for boy, 21-22, college grad type with good comedy ability. Mail photos and resumes c/o Terry Faye (165 W. 46th St., N. Y.).

"Complaisant Lover" (D). Producer, Irene Mayer Selznick (112 Central Park South, N.Y.). Available parts: English girl, 19, attractive, not too slender; English couple, mid-50s, upper middle class; English boy, 9-11, earnest, unaffected, plays Michael Redgrave's son; character man, 50s, heavy set, prosperous, speaks Dutch fluently; character man, 30-50, shrewd, facile hotel valet, some Dutch. Mail photos and resumes c/o Irving Schneider, above address.

David Merrick, 246 W. 44th St., N. Y.; LO 3-7520. Accepting photos and resumes of sopranos, bass-baritones, tenors and boys and girls, 7-14, who sing and dance, for casting file. Mail material, c/o Michael Shurtleff, above address. Indicate voice range.

"Get It Up" (MC). Producer, Charles Curran (c/o Lambs Club, 130 W. 44th St., N.Y.; JU 2-1515). Available parts: six femme singers, 20-23, must double with specialty; ballroom dance team, 20-23; young comedienne. Accepting photos and resumes, c/o above address. Don't phone. Applicants must have intimate night club experience.

"Jennie" (MD). Producer, Newburge-Porter Prods. (148 W. 24th St., N.Y.; WA 9-6836). Available parts: male lead, 30's, tall; femme, 20, etherial, small, lovely, must sing well; character woman, 30; barmaid, 40's, plump; character man, 40s; Irish man, 50's. Mail photos and resumes, through agents only, above address.

"Love A La Carte" (MC). Producer, Arthur Klein (St. James Theatre Bldg., 246 W. 44th St., N. Y.; LO 5-6376). Available parts: girl, 22; leading man, 30; second leading man, 30; character comedienne, 30. Accepting photos and resumes, above address.

"Medium Rare" (R). Producer, Robert Weiner (146 CPW, N.Y.; SU 7-1914). Parts available for male and femme revue types. Apply through agent or mail photos and resumes, c/o above address.

"Nine Millionth Star" (D). Producers, Michael Chernee & Geoffrey F. Rudaw (340 E. 66th St., N. Y.; RE 4-1478). Available parts: girl, 14; boy, 16. Mail photos and resumes, c/o above.

"Sound of Music" (MD). Producers, Richard Rodgers & Oscar Hammerstein 2d (488 Madison Ave., N. Y.); casting director, Eddie Blum. Auditions for possible future replacements for girls, 7-16, and boys, 11-14 all with trained voices, character. Mail photos and resumes to above address.

"Talent '61" (R). Producer, John Elliott (c/o Broadway Show League, 1619 Broadway, N.Y., suite 810). Auditions tomorrow (Thurs.), Friday (31), at the Hotel Astor (Broadway & 44th St., N. Y.). The annual professional talent showcase will be presented April 25 with rehearsals beginning April 6. Do not phone the hotel.

OFF-BROADWAY

"Browning Version" (D). Producer, Equity Library Theatre, 226 W. 47th St., N.Y.; PL 7-1710. All parts available. Auditions next Monday (3) and Thursday (4), at 5-10 p.m., April 5, 10 a.m.-2 p.m., at ELT Rehearsal Hall (133 Second Ave., N.Y.). Script is available at the Drama Book Shop (51 W. 52d St., N.Y.) and applicants are asked to be familiar with it. "Browning" will be done on a bill with Noel Coward's "Red Peppers," the casting notice for which will appear next Wednesday (3).

"Gallows Man" and "Mr. Sleeman Is Coming" (D). Producers, Elizabeth Raynor & Virginia Snow (c/o Snow-Ray Prods., 246 W. 44th St., N. Y.). Available parts: character woman, over 40; boy, 17-20 Scandinavian appearance; girl, 16-19, Scandinavian appearance. Mail photos and resumes c/o above address.

"Hector," "West of the Moon" & "Blood Bugle" (D). Producer, Lee Paton (c/o Otto Bonaparte, 302 Ashland Pl., Bklyn, N.Y.). Available parts: man, 20-30, eager, naive, energetic, classical background; man, 30-35, bizarre army officer, classical background; man, 20-30, intelligent, inquisitive; man, 20-30, violent, sensual, neurotic, dynamic. Mail photos and resumes c/o above address and call Paton (CO 7-8073), Monday thru Friday, 11 a.m.-5 p.m.

"I Want You" (MC). Producers, Theodore J. Flicker & Joseph Crayhon (c/o The Premise, 154 Bleecker St., N.Y.; LF 3-5020). Available parts: Irish-American girl, 18, sexy but sweet; young leading man, thin; male song and dance team, wise crackers; man, huge, dumb, Irish cop; man, short, fat, funny; man tall, thin, evil; six beautiful girls; several low comedians. All applicants must sing and dance. Mail photos and resumes, above address.

"It Should Happen To a Dog" (C). Producer, James J. Cordes (600 Tenth Ave., N. Y.; JU 2-5999). Available parts: five character men to play older Jewish types with authentic accents. Mail photos and resumes c/o above address.

"King of the Dark Chamber" (D). Producers, Van Joyce & Harold Leventhal, in association with Patricia Newhall (c/o Jan Hus House, 351 E. 74th St., N. Y.; RE 4-4605). Available parts: character man, 30 heavyset, 6 feet tall, comic; femme, 25, beautiful, dark hair, singing background; Negro man, tall, deep voice, well-built; femme, 20-25 cute comedienne. For interview appointment, call Ken Costigan, 4-7 p.m., at above number.

"Leave It To Jane" (MC). Producers, Joseph Berhu & Peter Katz (c/o Sheridan Square Theatre, Seventh Ave. & Fourth St., N.Y.; CH 2-9609). Auditions for male and femme singers as replacements, every Thursday at 6 p.m., above address.

"Worm In Horseradish" (C). Producers, Dorothy Olim & Gerald Krone (785 West End Ave., N. Y.; UN 6-1220). Understudy parts available: middle-age character man, Jewish immigrant to understudy Eli Mintz; middle-age character man, also Jewish type, large, lovable humor. For appointment, call Krone, above number, 9-5 daily.

OUT OF TOWN

"Flower Drum Song" (MC). Producers, Rodgers & Hammerstein (488 Madison Ave., N. Y.; MU 8-3640). Part available for young male singer dancer to understudy Wang San: Contract Edward Blum, above address.

"Vintage '61" (R). Producer, Zev Buffman (1605 N. Ivar Ave., Hollywood 28, Calif.; HO 4-7121). Parts available for six male and six femme singer-dancer-actors under 30. Mail photos and resumes, above address.

STOCK

Music Fairs. Producers, Lee Guber, Frank Ford & Shelly Gross (140 W. 58th St., N. Y.; LI 1-3250). Open call for dancers, April 5, men at 11 a.m. and girls at 12 noon; open call for singers, April 6, men at 2 p.m. and girls at 3 p.m., at Nola Studios (113 W. 57th St., N. Y.).

AUGUSTA, MICH.

Barn Theatre. Producer-director, Jack Ragotzy (200 E. 36th St., N. Y.; MU 6-0043). Available parts: leading man; ingenue lead; character woman with second woman range; male and femme musical performers who can double in dramatic roles for part of the season. Mail photos and resumes, above address.

BEVERLY, MASS.

North Shore Music Theatre. Managing director, Stephan Slane (27 W. 55th St., N. Y.). Parts available for male and femme Equity musical performers, principals and chorus, and apprentices. Mail photos and resumes, above address. Auditions for Equity singers, Tuesday (4): men, at 12 noon and girls, at 2 p.m.; open call singers, Wednesday (5): girls, at 3:30 p.m. and men, at 5 p.m., all at Pilgrim Production Studios (231 W. 54th St., N. Y.).

BRADDOCK HEIGHTS, MD.

Mountain Theatre. Producer, William O. Brining (4545 Connecticut Ave. NW, Washington, D.C.; EM 3-5051). Parts available for five male and six femme Equity dramatic performers and several non-paid apprentices. Mail photos and resumes, above address. Season opens June 20.

BRUNSWICK, ME.

Brunswick Summer Playhouse. Producer, Victoria Crandall (162 W. 54th St., N.Y.). Parts available for Equity musical performers, principals, solo dancers, chorus and apprentices. Auditions tomorrow (Thurs.) by appointment only, at Variety Arts Studio (225 W. 46th St., N. Y.). For appointment call producer, at CI 6-2246. The 10-week season opens June 26.

CANAL FULTON, OHIO

Canal Fulton Summer Arena. Producers, David Fulford & William Dempsey (60 W. 45th St., N.Y.; MU 2-1570). Parts available for male and femme Equity dramatic performers. Mail photos and resumes c/o above address; don't phone. 15-week season begins June 6.

CHICAGO

Chicago Music Theatre and Chicago Tenthouse Theatre. Producer, Herb Rogers (45 East End Ave., N. Y.; RE 4-6187). Parts available for male and femme musical principals and apprentices. Mail photos and resumes to above address. New York auditions will be held April 3-14, through agents only.

CORNING, N. Y.

Corning Summer Theatre. Producers, Dorothy Chernuck & Omar K. Lerman (c/o Corning Theatre, Houghton Park, Box 51, Corning, N. Y.; 6-4636). Parts available for male and femme actors, singers and dancers. Accepting photos and resumes c/o Richard Flusser (550 Fifth Ave., N. Y.) for musical performers and above address for dramatic actors. Ten-week season begins June 26.

EPHRATA, PA.

Legion Star Playhouse. Producer-director, John Cameron (P.O. Box 334, Ephrata, Pa.). Parts available for five male and five femme Equity dramatic performers and apprentices. Mail photos and resumes, above address. N. Y. auditions will be held April 20-21, by appointment only.

FORT WORTH

Casa Manana Musicals Inc. Managing director, Michael Pollock (545 Fifth Ave., N.Y.; Rm. 1015). Parts available for male and femme musical and dramatic stock performers for the Ft. Worth theatre, opening April 19. Mail photos and resumes, c/o above address.

FRAMINGHAM, MASS.

Carousel Theatre. Producer, Stanton Shifman (c/o Lenny-Debin Agency, 140 W. 58th St., N.Y.; JU 2-0270). Same audition schedule as for Wallingford (see above).

HINSDALE, ILL.

Salt Creek Playhouse. Producer, Tom Blank (437 S. Jackson St., Chicago). Seeking male and femme featured performers and name stars. Mail photos and resumes c/o above address. Season runs June 4-Labor Day, at the former Hinsdale Summer Theatre.

HYANNIS, MASS.

Cape Cod Melody Tent. Managing Director, David Holtzman (c/o King Edward Hotel, 120 W. 44th St., N.Y.; JU 2-2503). Auditions for Equity singers, Monday (3), girls at 11 a.m.-1 p.m. and boys at 2-4 p.m.; open call singers, Tuesday (4), same schedule as above, all at Variety Arts Studio (225 W. 46th St., N. Y.).

NORTHPORT, L.I.

Red Barn Theatre. Producer, William Edans (c/o Theatre, Northport, L.I., N.Y.; area code 516, AN 1-5900). Parts available for male and femme musical and dramatic performers, especially character people. Mail photos and resumes c/o above address. Season runs May 24-Sept. 24.

PALM BEACH, FLA.

West Palm Beach Musicarnival. Producer, John Price (940 S. Military Trail, West Palm Beach, Fla.; P.O. Box 2108). Parts available for leading men and women, and male and femme chorus performers. Mail photos and resumes, through agents only, c/o above address.

SPRINGFIELD, ILL.

Tent at the Lake. Producers, Jane Stanley Buckles & D. G. Buckles (c/o Buckles Theatre Co., 1472 Broadway, N. Y.; Rm. 904). Available parts: leading man and woman; ingenue; character woman. Mail photos and resumes, c/o above address, through agents only in the case of the leads.

SULLIVAN, ILL.

Summer of musicals. Producer, Guy S. Little Jr. (Box 185, Sullivan, Ill.). Parts available for male and femme Equity musical performers and paid apprentices. Mail photos and resumes, above address.

TRAVERSE CITY, MICH.

Cherry County Playhouse. Producer, Ruth Bailey (Spring Hill Lane, Cincinnati 26, Ohio; TR-1-0049). Parts available for character man, character woman with second woman range, leading man, juvenile. Mail photos and resumes c/o Charles Hollerith Jr. (122 E. 76th St., N. Y.). Apprentice applicants write to Cincinnati address for application forms.

WALLINGFORD, CONN.

Oakdale Musical Theatre. Producer, Ben Segal (c/o Lenny-Debin Agency, 140 W. 58th St., N.Y.; JU 2-0270). Equity auditions April 10: girl dancers at 10 a.m., boy dancers at 12 noon; girl singers at 2 p.m., boy singers at 4 p.m.; April 11: open call dancers, girls at 10 a.m. and boys at 2 p.m.; April 12: open call singers, girls at 10 a.m. and boys at 2 p.m. All calls will be held at Showcase Studios (950 Eighth Ave., N.Y.). See also Warwick and Framingham.

WARWICK, R.I.

Warwick Musical Theatre. Producer, Burton Bonoff (c/o Lenny-Debin Agency, 140 W. 58th St., N.Y.; JU 2-0270). Same audition schedule as for Wallingford (see above).

WILLIAMSTOWN, MASS.

Williamstown Summer Theatre. Executive Director, Nikos Psacharopoulos (Williamstown Theatre, Box 468, Williamstown, Mass.; GL 8-4146). Parts available for male and femme dramatic and comedy performers. Mail photos and resumes c/o above address. Auditions will be held in mid-April by appointment only.

TOURING

"Double Entry" (MC). Producers, Albert C. Lasher, Paul Lehman & Happy Medium (c/o L&L Theatre Productions, 245 Lexington Ave., N. Y.). All principal roles available. Casting through agents only. Tour slated to begin in Chicago next fall.

"Flower Drum Song" (MC). Producer, Lenny-Debin Agency (140 W. 58th St., N.Y.; JU 2-0270). All parts available. Mail photos and resumes to Jack Lenny, c/o above address. Show will tour the strawhats this summer.

"Gypsy" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). All parts available for the second company. Mail photos and resumes to Manny Davis, at the Merrick office. Script, published by Random House, available at Drama Book Shop (51 W. 52d St., N.Y.).

"La Plume de Ma Tante" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Available parts: two femme dancers. Mail photos and resumes c/o Michael Shurtleff, above address.

SHOWS IN REHEARSAL

BROADWAY

"Donnybrook" (MC). Producer, Fred Hebert (130 W. 57th St., N. Y.; JU 6-1962).

OFF-BROADWAY

"Decameron" (R). Producers, Selma Tamber & William Tarr (250 W. 52d St., N. Y.; JU 6-0482).

"Evening With Chekhov" (D). Producer, Greg Reardon (335 W. 84th St., N. Y.; SU 7-4194).

"Gallow's Humor" (D). Producers, Richard Barr & Clinton Wilder (c/o Gramercy Arts Theatre, 138 E. 27th St., N. Y.; MU 6-9630).

"Hobo" (MC). Producer, Prego Productions (21 Ninth Ave., N. Y.; BU 8-3448).

"Magnificent Hugo" (C). Producer, Cornelius Productions (319 W. 48th St., N.Y.; CI 6-9100).

"Painted Days" (C). Producer, Elliot Martin (58 W. 57th St., N.Y.; PL 7-4181).

"Seven At Dawn" (D). Producer, Connie Simon (c/o Actor's Playhouse, 100 Seventh Ave. So., N. Y.; OR 5-1036).

OUT OF TOWN

"Two For the Seasaw" (C). Producer, Frank Segrue (132 Beacon St., Boston; KE 6-3773).

TOURING

"Miracle Worker" (D). Producer, Martin Tahse (55 W. 42d St., N. Y.; JU 2-7650).

Television

"Camera Three" (educational-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

Klaus Werner Productions (530 Fifth Ave., N.Y.; YU 6-6500): Spots available for announcers and juveniles for work in commercials. Although no open casting is being done at present, photos, resumes and tapes are being accepted at above address. Most casting is done through agencies.

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"Naked City" (dramatic series). Producer, Herbert B. Leonard (Screen Gems, 711 Fifth Ave., N. Y.; PL 1-4432). Accepting photos and resumes of general male and female dramatic talent by mail only, c/o above address.

NBC-TV (30 Rockefeller Plaza, N. Y.; CI 7-8300). Casting director Rick Kelley is accepting photos and resumes of male and femme dramatic performers for several shows. Mail information to him, c/o above address.

Films

"Chicapee Falls" (D). Producer, Oscar Lerman (1472 Broadway, N.Y.; BR 9-5218, suite 1109). Parts available for leading lady, 20-30, and leading man, 25-35, six feet tall or over. Mail photos and resumes, c/o Jeanette Kamins, above address.

Miscellaneous

N. Y. Summer Resort. Director, Michael Skori (75-15 210 St. Bayside, L. I., N. Y.; HO 8-4251). Spot available for femme singer with good English and Yiddish repertoire. Phone above number for appointment.

Inside Stuff—Legit

Bennett Cerf, whose Random House will publish "George," the self-written autobiography of Emlyn Williams (no ghost or as-told-to) late next fall, calls the book a "Welsh 'Act One'." Unlike Moss Hart's segue from the Bronx directly to show biz, Williams' course was from Wales to Oxford Univ., from which he graduated with academic honors, and thence to the theatre. Both Hart's and Williams' families were impoverished.

Besides becoming an acting star, Williams wrote numerous plays, including such hits as "Night Must Fall" and "The Corn Is Green." He starred in the former in London and New York, but appeared in the latter in only London (Richard Waring played the part on Broadway, opposite Ethel Barrymore). "The Corn Is Green" was generally recognized as based on the author's own life.

The autobiog's title, "George," derives from the actor-author's full name, George Emlyn Williams. The book will be published in Britain by Hamish Hamilton, coincidentally with the U. S. publication by Random House. Williams is currently starring in London in "Three," a triple-bill of one-acters.

Leningrad, Moscow and other Soviet cities are on the itinerary of the Earl of Harewood, artistic director of the Edinburgh International Festival, in his talent and material-searching trek to Russia for the Scot show biz feature of 1962. According to a Festival Society spokesman at Edinburgh, Lord Harewood intends looking at whatever the Russians may have to offer for the Festival, but his main interest will be in music. Drama offerings may be out of the question because of stage limitations at Edinburgh.

A cousin of Queen Elizabeth, the Earl is the first member of the British royal family to visit the USSR since the 1917 Communist Revolution.

Shows Abroad

J. B.

London, March 24.

David Hall (in association with Laurier Lister) presentation of a two-act drama by Archibald MacLeish. Stars John Clements, Constance Cummings, Donald Sinden, Paul Rogers. Staged by Laurier Lister; decor, Alan Tagg. Opened March 23, '61, at the Phoenix Theatre, London; $2.80 top.

Electrician	Paul Craig
Nickles	Paul Rogers
Mr. Zuss	John Clements
J.B.	Donald Sinden
Sarah	Constance Cummings
David	Carl Conrad
Mary	Lucinda Curtis
Jonathan	Andrew Lang
Ruth	Susanne Smith
Rebecca	Jessica Benton
Maids	Mary Holder, Katherine Page
Messengers	Peter Bowles, Patrick Garland
Girl	Jean Trend
Mrs. Adams	Mary Holder
Jolly Adams	Angela Sephton
Mrs. Lesure	Katherine Page
Mrs. Murphy	Louisa Lister
Mrs. Botticelli	Golda Casimir
Bildad	Geoffrey Chater
Zophar	Felix Felton
Eliphaz	Roddy Maude Roxby

The heralded Broadway play has a fairly specialized appeal and the cards may be still further stacked against it having a lengthy run because the producer, David Hall, has been able to book the Phoenix Theatre for only three weeks. Even if another theatre can be found immediately the play could have difficulty in surviving its change of venue, unless it settles swiftly as a word-of-mouth attraction.

The London presentation is worthy, but occasionally over-reverent and even pompous. However, for audiences prepared to be as patient as Job himself, there are rewarding moments and Archibald Macleish's poetic dialog, without ever soaring into exaltation is literate and worthwhile.

Perhaps the author's idea of telling the story of Job in modern idiom is a gimmick that doesn't fully click, and it is questionable whether ticket-buyers will turn to the Bible and refresh their memory of the original story. But, against Alan Tagg's effective and well-lit setting, which has apparently been based closely on the American one designed by Boris Aronson, Laurier Lister has staged the play powerfully, even managing to cope successfully mith the most unlikely Sabbath supper scene.

Donald Sinden, better known here as a film actor, though he has lately spent more time on the stage, gives the role of the millionaire business man the right touch of complacency and his protestations of faith in the Lord are not allowed to degenerate into smugness. He and Costance Cummings, as the rather priggish and irritating wife, make an excellent team and keep the earthly body of the play together.

Much of the [illegible] depends on the two actors playing Nickles and Mr. Zuss, the circus actors who, as Satan and God, struggle for supremacy over the actions and feelings of J.B. John Clements, in the less colorful role of God, has a splendid controlled dignity, but Paul Rogers, a notable actor, tends to overplay the part of the Devil to a point of monotony.

Peter Bowles, Patrick Garland as the two messengers, and Geoffrey Chater, Felix Felton and Roddy Maude Roxby as the three men who taunt and tease J.B. in his moments of humiliation and despair, turn in useful supporting roles. *Rich.*

The Lady From The Sea

London, March 16.

H. M. Tennent presentation of a five-act drama by Henrik Ibsen, adapted by Ann Jellicoe. Stars Margaret Leighton. Staged by Glen Byam Shaw; decor and costumes, Motley; lighting, Joe Davis. Opened March 15, '61, at the Queen's Theatre, London; $2.80 top.

Ballested	Esmond Knight
Boletta	Vanessa Redgrave
Lyngstrand	Richard Pascoe
Hilde	Joanna Dunham
Dr. Wengel	Andrew Cruickshank
Arnholm	Michael Gwynn
Ellida	Margaret Leighton
Tourists	Anthea Morris, John Boyd Brent, Robert Tunstall, Philip Ingram, Carole Gosheron
Stranger	John Neville

Margaret Leighton finds the type of slightly offbeat heroine beloved of Ibsen a rewarding challenge and she does so well in this rarely-played "Lady From the Sea" that it should draw well for its limited run of eight weeks. Glen Byam Shaw's production starts a shade shakily, but gradually a sureness of touch shows through, and the sound cast is an invaluable help.

Ann Jellicoe has given Ibsen a straightforward translation, but has been unable to do much about the main weakness of the play, the uneasy clash between the poet and the sociologist in Ibsen. Thus, on the one hand Miss Leighton must be accepted as a mystical, slightly eerie, slightly neurotic figure with her obsession for the sea; on the other, as a woman who seemed to have enough good horse sense to realize that there can be only one outcome of her dilemma or whether to stay with her husband or return to the sailor-lover who comes, with such presumption, to claim her.

But though much of "The Lady From the Sea" is contrived, Ibsen reveals again his ability to hold audience interest with a well-told story and absorbing characters. Miss Leighton, pale, wan and graceful, with beautifully modulated voice, gives a delightful performance with depth, in a very difficult role. There is at least one memorable moment, the long moving pause while she makes up her mind whether to go with the stranger. On the first night the audience seemed almost to catch its breath as the actress held the taut effect.

Andrew Cruickshank, as her easy going doctor husband, also scores with several rewarding moments, particularly the final scene where he waits for his wife's decision. John Neville, as the handsome stranger, is adequate in a not very effective role. Two of the most striking bits of acting come from Vanessa Redgrave and Joanna Dunham as the stepdaughters. Miss Redgrave in particularly handling her betrothal scene with her former tutor (Michael Gwynn) with charm and delicacy.

Gwynn suffers slightly from a period costume which could make him a figure of fun but for his intelligent playing. Richard Pascoe, as the sculptor, provides most of the humor and Esmond Knight rounds off the main characters as the local painter.

With this good cast, Shaw's understanding direction, some evocative decor by Motley and lighting that skilfully suggests the brooding light and shade of the fiords, Ibsen has been well treated. *Rich.*

Philip Bosco will have a featured role in "Donnybrook."

Stratford (Ont.) Festival Hosts Foreign Observers

Stratford, Ont., March 28.

Two visitors from abroad have arrived here to observe the operation of the upcoming Shakespeare Festival season from start to finish. They're Reid Douglas, a director from New Zealand, and Jeff Henry, from Trinidad. Both are here under Canada Council Fellowship grants.

Henry was previously here in 1958 as a member of the Little Carib dancers.

'Fiorello' Profit Now Totals 300G

The Broadway production of "Fiorello" has paid another $15,000 dividend, bringing the total distributed profit to 100% thus far on its $300,000 investment. That represents the divvy, shared equally between the management and the backers, after the deduction as a running expense of a percentage of the profits to director George Abbott.

As of last Feb. 25, the Robert E. Griffith-Harold S. Prince production had netted $332,650. Operating profits for the four-week period ending that date was $7,891, with the weekly net ranging from an $829 loss on a $39,352 gross to a $6,230 profit on a $49,185 gross. Besides income earned from its New York operation, the musical has also been picking up substantial revenue in royalties from the successful touring production, independently coproduced by C. Edwin Knill and Martin Tahse.

A London production of the musical with book by Jerome Weidman and Abbott, music by Jerry Bock and lyrics by Sheldon Harnick, is planned for next fall by Donald Albery, with Peter Coe as stager. The Broadway production is currently in its 70th week at the Broadhurst Theatre and the road company, a bus-and-truck edition, is playing a split this week prior to going into the American Theatre, St. Louis, for a two-week run starting next Monday (3).

'Music Man' Got Raves, Is Sure Hit in London, Says Harold Fielding

London.

Editor, VARIETY:

"The Music Man," currently playing to sellout business at the Adelphi Theatre, London, with advance bookings which guarantee at least a two-year run, is unlikely to be affected by the lukewarm report in your issue of March 22, but as the English impresario presenting the show I think I should write to you in fairness to a great American show and a great American star.

Your report is headed, "Music Gets a Mild Press in London," and then quotes three of the smaller circulation papers. The Times (260,000), Daily Sketch (1,000,000) and Daily Herald (1,400,000).

How about recording the fact that both the show and Van Johnson received rave notices from the News of the World (6,600,000), largest Sunday paper circulation in the world), Daily Mirror (4,600,000, largest daily paper circulation in the world), and Evening News (1,500,000, largest evening paper circulation in the world).

It also got an unqualified rave from the influential morning paper, the Daily Telegraph, which said, "It is a winner which should fill the Adelphi for a long, long time." The Evening News said, "Van Johnson is a revelation. He has the energy of 10 juveniles rolled into one. His voice is not strong, but it gets by. He can hoof with the best of a young well-drilled chorus and in the theatre his charm is [illegible] After devoted service in 25 films he deserves his night of [illegible] triumph on the London stage."

News of the World said, "A golden harvest of music and happiness, and Van is an absolute spellbinder." The opening night ovation, which has seldom been equalled in London, is being repeated at the theatre every night and the general verdict is that this is America's best musical export since "Oklahoma" and "My Fair Lady." It is certainly the most successful. *Harold Fielding.*

'Hostage' Cuts Short Chi; 'Raisin' Continuing Run

Chicago, March 28.

Since grosses have never quite measured up to expectations here, "The Hostage" is pulling out April 8. It has booked the Biltmore, L. A., starting April 11 and the Geary, San Francisco, beginning May 1. Initially, after the critical endorsements were published, the show was expected to have an extended run at the 900-seat Civic. It'll have played only seven weeks when it closes.

On the other hand, "Raisin In the Sun," has extended beyond its announced five weeks at the Blackstone. It was to have exited April 1, but is continuing indefinitely.

"Gypsy" is set for late May at the Shubert, following "Flower Drum Song," which moves out of the house, April 15.

Impulse Drops $25,000 In Quick Toronto Fold; Warrant Out for Behan

The fold last Saturday night (25) of "Impulse" after a one-week pre-Broadway tryout at the O'Keefe Centre, Toronto, represented estimated $25,000 loss on a $42,000 investment. The show, scaled to a $4 top weeknights and $4.50 weekend evenings, grossed a meagre $6,848 on its week's stand at the 3,200-seater. The potential capacity for the frame was $75,487.

The production, described as "an evening of improvisation" with Irish playwright Brendan Behan starring as "conferencier," opened March 20 at the Centre to unfavorable reviews. In addition, Behan was subsequently jailed for disorderly conduct and although out on bail, did not show up for the Wednesday (29) matinee and the remaining performances.

Broadway producer Alexander H. Cohen, who presented the revue in association with Andre Goulston, put up $500 bail for the Irish playwright novelist, whose job as interpolator was taken over by Maynard Ferguson, who appeared in the show with his orchestra. The revue, which was to have opened next Saturday (1) as an interim booking at the Royale Theatre, N. Y., was devised by Monte Kay, who also got separate co-producer billing.

A warrant has been issued for the arrest of Brendan Behan, who failed to appear in magistrate's court here yesterday (Mon.) as ordered. The Irish playwright-novelist's $500 bail, put up by Alexander H. Cohen, producer of "Impulse," the jazz revue in which he was m.c., was forfeited.

Behan was charged with assaulting police and creating a disturbance. Although his whereabouts are not definitely known, legal counsel retained by the O'Keefe Center, where "Impulse" played an abortive tryout last week, said the missing author was in Sunnyside Hospital, a private institution. The hospital would neither confirm nor deny his presence, and a check of other local hospitals was unsuccessful.

The lawyer, who visited Behan at the Royal York Hotel for yesterday's court appearance said he looked like "an awfully sick man" and that we would be unable to appear. Behan has not checked out of the hotel. His wife, Beatrice is reportedly with him.

Seek Legituner Rights To Anita Loos' 'Mother'

Broadway producer David Merrick and the team of Robert Fryer, Lawrence Carr and John Herman are understood to be bidding for the legit rights to a new Anita Loos novel, "No Mother to Guide Her," due for McGraw-Hill publication next Monday (3).

The book is a satire of Hollywood during the late 1920s and early 1930s.

The **Meyer Davis** orch will again provide the dance music for the American Theatre Wing's annual "Tony" awards dinner-dance to be held April 16 in the Grand Ballroom of the Waldorf-Astoria Hotel, N.Y.

Adding Pit, Stage, Loft, Etc. to New Boston Civic Aud for Opera's Sake

Boston, March 28.

New auditorium in future Prudential Insurance Center could possibly become an "opera house." If, that is, the public will put up the $300,000 necessary for revision of plans to include stage facilities.

For some years now Boston has lacked an opera house. Whether an auditorium designed for commercial and organizational conventions would make one, it would be desirable, in the opinion of the Boston Opera Assn. which will undertake to raise the funds.

Authorized bond issue of $12,000,000 for construction of the civic auditorium covers only the facilities essential for conventions and exhibits. The lacking $300,000 must be pledged by the date upon which construction bids are opened, June 1.

Civic auditorium will be built by the city. The alterations required to make the auditorium suitable for large scale theatrical productions will involve four provisions: pit large enough to seat a full operatic orchestra; enlargement of the stage to meet the requirements of the largest productions, and construction of a stage house with a height of at least 85-feet; construction of suitable dressing rooms for ballet and opera principals and extras; storage facilities for large stage sets and means of making rapid, efficient scene changes.

Civic auditorium will seat about 5,000, with a single balcony that will seat 1600-1700. Bolt, Beranek and Newman have been hired to supervise acoustic aspects of the auditorium.

Support of the Boston newspapers for the "opera house" was immediately forthcoming. The Boston Traveler, in an editorial, said: "The need for suitable facilities to stage full-scale opera and ballet productions has been painfully evident since the old opera house was torn down in 1957.

"In the intervening years, the visiting Metropolitan Opera, our own two local opera companies and some of the world's finest ballet troupes have made do with the shallow stages, inadequate dressing rooms and unkind acoustics of Boston Garden and assorted movie temples. Under the circumstances, they have done very well. But they will do much better in a specially designed house that will restore Boston to its proper place among the world's music centers. And all at the bargain price of $300,000."

Opera Review

Wozzek

(Metropolitan Opera, N. Y.)

For those whose musical tastes are somewhat more contemporary than Verdi and Puccini or even Wagner and Strauss, Alan Berg's work, written in 1922, and first performed in Berlin in 1925, is last operatic masterpiece to survive. No opera expresses so clearly the desperation, loneliness and incompatibility of modern man. Nowhere do the characters become such symbols of our times, our grim and sordid world.

There is not much new to say about the Met Opera's production, which except for a minor cast change (Ralph Herbert as the sadistic doctor) is the same as 1959. The very excellent Herman Uhde in the title role still seems somewhat too aristocratic for the brutish soldier who murders his wife before committing suicide. Certainly the child is far too big and takes something away from the effect of the last and most heartbreaking scene when moppet [illegible] off on his wooden horse [illegible] the other children to see his dead mother.

Miss Steber remains [illegible] Marie especially in the [illegible] scene. Paul Franke [illegible] and Karl Baum [illegible] found his ideal [illegible] [illegible] only [illegible]ness.

The orchestra — the most outstanding important factor in this opera—along with conductor Karl Boehm lacked a shade or two of the intensity and concentration this opera needs. But it is difficult for an ensemble which plays "Tosca" one night and "Aida" the following to adjust completely to this kind of music. *Go[illegible]h.*

Literati

Meredith's DS&P Buyout

Meredith Publishing Co. has bought Duell, Sloan & Pearce, N.Y. tradebook publishers. The purchase price was not disclosed. C. Halliwell Duell, prexy of DS&P, and Charles A. Pearce, who founded the firm in 1939 with Duell and the late Samuel Sloan, will continue in exec capacities. No changes in personnel are contemplated. David McKay Co., which has been handling selling, billing and shipping for DS&P the past few years, will continue to perform these services for the present.

Meredith acquired the capital stock of Appleton-Century-Crofts, N.Y., in November and Lyons & Carnahan, Chicago, in March. Together with Meredith Better Homes and Gardens Book Division, it is estimated that Meredith Publishing Co. book revenue will exceed $17,000,000 during the coming year.

Newsmen's 'Memo To JFK'

Ten NBC newsmen are jointly writing a book for G. P. Putnam called "Memo to JFK." Contract arranged with Putnam's Howard Cady by Al Stein, head of NBC International web unit handling all merchandising and publishing rights.

NBC News boss Bill McAndrew will write an introduction and web prexy Bob Kintner will write a preface. Writers will be Joseph C. Harsch, Cecil Brown, Edward Newman, John Rich, John Chandellor, Irving R. Levine, Welles Hangen, Jim Robinson and Wilson Hall and Sander Vanocur. Each will write probably a chapter about his own geographical or political specialty.

The Real Joan of Arc

In a 314-page French book, published first in Great Britain in English by Heinemann and selling for $3.50, Andre Guerin, editor of the top selling Paris morning paper L'Aurore, and Jack Palmer White, longtime Yank resident in France and Metro story editor in Paris, have written what they consider the "true story of Joan of Arc." The supposed exalted young virgin shepherdess who became a saint and also the heroine of many films and plays is shown in this book, by painstaking research, that it all wasn't so. It is called "Operation Shepherdess."

Old pix and plays do not have to be changed but new versions could be in the offing. Guerin and White say she was not a poor shepherdess but the illegitimate daughter of the Duke of Orleans and Queen Isabeau of Bavaria and farmed out to the d'Arc family. She was raised in a military way. She was used as a symbol to get others behind her and so restore the Dauphin as Charles VII and get the riches involved.

But the authors feel her dedication, faith and courage were vital in getting the thing done. She was then not burned at the stake but spirited away with somebody else replacing her. She married and died in 1450 at the age of 43.

Book is neatly written and well illustrated and looms a must for those interested in the tale of Joan of Arc and for filmakers and legit producers who may want to devote themselves to other aspects of Joan as seen through history. But whether true or false it is a clever book and throws a new light on one of the most favored characters of the arts alongside Napoleon, Hamlet, Don Juan, Don Quixote, Lady Macbeth and Madame Bovary.

Mosk.

Levinson a la Escoffier

Leonard Louis Levinson takes off for Italy in April to write "The Best Of Italian Cooking" for Pocket Books, which will publish in April, 1962 and probably will follow up with an annual "Best Of" cookery series.

This is the fourth victual volume for Levinson, who started out with "The Brown Derby Cookbook," which, incidentally, will be issued as a paperback by Dolphin this year. Another publication date for Levinson is Sept. 4, when his big tome, "Wall Street: A Pictorial History" will be issued by Ziff-Davis, following a pre-publication mail-order campaign in the spring. Wall St. book was skedded for last November but production problems blocked original pub date.

CHATTER

Roland Gammon's article, "Miracle at Easter," which profiles New York actress and former "Miss USA" Nancy Anne Corcoran appears in American Weekly on April 2.

Susan Jane Tonkonogy (Golden Press) engaged to Richard Neil Witty (Fairchild Publications).

Art Horizons Inc. has been authorized to conduct a publishing business in New York.

Chicago Sun-Times telecritic Paul Molloy has authored "And Then There Were Eight," a humorous book on his large family, which Doubleday has skedded for fall release.

Prentice-Hall veepee and editorial director Myron L. Boardman luncheon-hosting for Ronald and Junko Kirkbride on the occasion of the former's 10th novel, "An Innocent Abroad." Having a Japanese theme, the luncheon is being staged at the Miyako Restaurant in New York. Author is married to a Nipponese.

Berenice Connor, formerly editorial promotion director for Ladies' Home Journal, upped to associate editor. She will be assistant to executive editor Mrs. Mary Bass.

From Shakespeare and Shaw to "A Majority of One"—
the amusing, irreverent memoirs of the world's most versatile actor
Sir Cedric Hardwicke
A VICTORIAN IN ORBIT
as told to James Brough
Illustrated, $4.50 at all booksellers
DOUBLEDAY

Publishing Stocks

(As of March 28, 1961, closing)

Allyn & Bacon (AS)	35½	
American Book (AS)	70	+ 2
Book of Month (NY)	34½	+ 1¼
Conde Nast (NY)	18¾	+ 1⅛
Crowell-Collier (NY)	47⅝	— 1⅜
Curtis Pub. Co. (NY)	9⅞	
Grolier (OC)	60½	
Harc't, Brace (OC)	42¼	— 1¼
Hearst (OC)	12½	
Holt, R&W (NY)	63	— 1¾
L.A. Times Mirror (OC)	39	— 1
Macfadden (AS)	12¾	— ¼
Macmillan (OC)	77	— 1
McCall (NY)	49¾	— 1⅝
*McGraw-Hill (NY)	40⅛	— 1⅞
New Yorker (OC)	115	
Pocket Books	38¼	+ 1½
Prentice-Hall (OC)	43½	
Ran'm House (OC)	43¾	— 2½
Scott Foreman (OC)	27¾	— ¾
Time Inc. (OC)	101½	+ 7½
H. W. Sams (OC)	46¼	
Western Pub. (OC)	73½	— 1½

*Adjusted for 3 for 1 split.
OC—Over the Counter.
N.Y.—N.Y. Stock Exchange.
AS—American Stock Exchange.
M—Midwest.
Note: Midwest and over-the-counter quotes are the Bid prices.

Equity Election

Continued from page 55

dorsement are the five nominees running on the ticket with Effrat.

Of the five, Conrad Bain, Sidney Blackmer, Roddy McDowell and Lee Tracy, are principals for five-year terms. They're favored by Bellamy over Tom Bosley, George Ives, Bill Ross and Shelley Winters. The fifth Bellamy-supported councillor candidate on the Effrat card is Bibi Osterwald, who's opposing Madeleine Sherwood for a three-year principal replacement term. The split ticket endorsed by Bellamy does not include separate nominations-by-petition candidacies of Robert Lenn, David F. Perkins and Joan Wetmore for councillors for five-year terms.

Bellamy's campaign mailing to the membership begins, "We're finally facing pay tv. We're concerned with national theatre legislations which could be to our advantage during this administration, as well as possible legislation yielding tax benefits. There's an imminent merger with AGMA (American Guild of Musical Artists) and the distribution of our growing pension fund, along with many other issues of profound concern to all of us. These matters have been, and will be, before council. They require extensive background knowledge in order to make proper decision."

In line with that, Bellamy goes on to argue that the six candidates nominated by petition, whom he's supporting, "are either incumbents, or former councillors, or people who are believed to have this background knowledge." He also emphasizes that his move is "no reflection on the nominating committee or on any of the other candidates."

Incidentally, although Bellamy isn't supporting Ives on the nominating committee's ticket, he asserts that he'll recommend to council that Ives be appointed to Royal Beal's unexpired term when Beal, the nominating committee's unopposed selection for treasurer, is elected and resigns his council seat, which he was to hold until next year. Besides the Effrat ticket, Bellamy is endorsing in addition to himself, the following nominating committee candidates:

As officers, Frederick O'Neal, first vice-president; Eddie Weston, second veepee; Frank Maxwell, third v.p.; Lois Wilson, fourth v.p., and Beal. Principals for five-year terms as councillors, Stephen Douglass, Earle Hyman, Leon Janney, Dorothy Sands, Michael Tolan and Jane White. Principal for two-year council replacement term, Lucia Victor. Chorus for five-year council terms, Robert Flavelle, Win Mayo and Julian Patrick, and chorus for two-year council replacement term, Crandall Diehl.

Those endorsing Bellamy's recommendations in the campaign mailing include Walter Abel, Keith Andes, Lucille Ball, Ed Begley, Alan Bunce, Art Carney, Carol Channing, Katharine Cornell, James Daly, Henry Fonda, Margalo Gilmore, Helen Hayes, Frank Lovejoy, Mary Martin, Ethel Merman, Chester Morris, Conrad Nagel, Phil Silvers, Walter Slezak and Loring Smith.

Off-Broadway Reviews

The Old Tune and The Square

Rose Lynch presentation dual-bill, comprising "The Old Tune" by Robert Pinget, translated and adapted by Samuel Beckett, and "The Square," by Marguerite Duras, translated by Ann Borchardt. Staged by Steve Chernak. Opened March 23, '61, at the Royal Playhouse, N.Y.; $4 top weekends, $2 weekdays.

OLD TUNE
Mr. Gorman .... Sy Travers
Mr. Cream .... Jack Delmonte

SQUARE
He .... Guy Sothern
She .... Rhoda B. Carrol

A current of somber repetition flows through the two French one-act plays which opened last Thursday (23) at the Royal Playhouse. The sedentary mood pieces are Robert Pinget's "The Old Tune," as adapted and translated by Samuel Beckett, and Marguerite Duras' "The Square," as translated by Ann Borchardt.

"Old Tune," the opener, involves the chance meeting of two Irish codgers on a safety island in the middle of a busy highway. They sit and chat, culling up half-remembered memories and bickering over the details. Although nothing really happens, except that they eventually fall asleep, there is a bitter-sweet quality to their conversation, and the believable characterizations by Sy Travers and Jack Delmonte almost charm away the monotony.

"The Square," by the author of the film "Hiroshima, Mon Amour," has the bitterness of "Tune" without its sweetness. It presents two lost souls, "the lowest of the low" as they call themselves, who meet in a European piazza. They discuss, in what seems purposely evasive dialog, the state of their respective existences, creating a vapid sombre mood.

He is a traveling salesman, lonely and unloved. She is an equally unhappy house servant who lives on the hatred she feels for her job because she is saving all her happiness for when she marries. He says that life's strongest experience is suffering and she believes that one must be unhappy and hate ever to be happy and love. Their discussion gradually becomes ponderous.

Guy Southern gives a contained, well-defined performance as the salesman and Rhoda B. Carroll is effective, if sometimes forced, as the girl.

Steve Chernak's direction places emphasis on the dialog of both pieces and adds little activity to the talk. An uncredited source has provided distracting light changes which are responsible for most of the evening's illumination.

Kal.

Ladies Night in a Turkish Bath

Cedar Productions presentation of a farce by Cyrus Wood, Avery Hopwood and Charlton Andrews. Staged by Harold E. Lawrence; choreography, Ray James; scenery, Richard B. Hughes. Features Lisa Loughlin, James Sullivan, Douglas Wilson, June Edwards, Nan Dobson, Douglass Webb, Zahra Keder, John Anston, Thelma Pelish, Lidie Murti, Nancy O'Rourke, Lynn Kley, Betty Solway, Mac McGinnes. Opened March 21, '61, at the Eleanor Gould Theatre, 169 Allen Street, N.Y.; $4.90 top weekends, $4.50 weekdays.

Dodie .... June Edwards
Marie .... Lyn Kley
Kittie .... Lisa Loughlin
Mike .... Douglas Wilson
Mrs. Tarleton .... Nan Dobson
Alicia .... Douglass Webb
Fred .... John Anston
Prof Mathews .... James Sullivan
Mrs. O'Brien .... Thelma Pelish
Anna .... Lidie Murti
Myrtle .... Nancy O'Rourke
La Bouche .... Zahra Keder
Policewoman .... Betty Solway
Fireman .... Mac McGinnes

"Ladies Night in a Turkish Bath" is nobody's night in the theatre. A more dismal evening is hard to imagine.

The producers presumably hoped that there would be audience for a fast, funny, risque farce. However, this revival of the 1920 play by Avery Hopwood and Charlton Andrews is slow, dull, and vulgar.

The plot, as adapted for this production by Cyrus Wood, deals with friends' efforts to cure a young professor of his fear of women. A night in a ladies' Turkish bath supposedly cures him. As director, Harold Lawrence allows the cast to pause meaningfully after every leer and innuendo. The sight gags employed are crude.

The cast is amateurish, although James Sullivan as the professor, June Edwards as his sweetheart and Thelma Pelish as a fat lady in the baths seem to have ability that might be better employed. The Richard B. Hughes sets are attractive.

Kenn.

Ralph Beaumont will choreograph the N. Y. City Center revival of "Pal Joey," opening May 31.

Feast of Panthers

John Bowman, in association with Richard H. Roffman & Doris Lambton, presentation of three-act drama by Thomas Del Vecchio. Staged by Bowman; settings, Mary Ann Reed; costumes, Blanch; lighting, Lyn Fischbein; choreography, Lenore Latimer. Features Claire Luce. Opened March 20, 1961, at the East 74th Street Theatre; $3.90 top.

Constance Wilde .... Claire Luce
Ginger .... Arthur V. Coyne
Marques of Queensberry .... Abe Vigoda
Robbie Ross .... Garnett Smith
Oscar Wilde .... J. Byron Webster
Lord Alfred Douglas .... Eric Van Nuys
Prosecutor .... Derek Murcott
Attorney for Wilde .... Robert Milton
Presiding Justice .... William W. Sanders
Others: Konstantin, Jennifer Scanlon, Elizabeth Wiel, Annluise Williams, Patricia Williams.

It's getting to be a toss-up whether Oscar Wilde will have attracted more attention in the 1890s or the 1960s. The subject of a play of about 15 years ago, two recent feature film biographies (one adapted from the play), a current Broadway one-man show and the author of plays which have been both produced and adapted off-Broadway this season, Wilde is now the central figure of a drama by a fourth estater, Thomas Del Vecchio, at the East 74th Street Theatre.

"Feast of Panthers" is Del Vecchio's first play. It is a sentimental drama which offers little new in the way of insight, characterization or interpretation as concerns the celebrated and condemned wit, conversationalist, dramatist, poet and convicted social offender. It is an earnest effort that lacks dimension and offers melodrama instead.

The play briefly sketches the events leading up to Wilde's slander suit against the Marques of Queensberry, and his downward course through the two trials and public condemnation and ostracism. The character of Wilde, intently and sympathetically played by J. Byron Webster, shows only occasional flashes of true personality.

Most of the time, he could be almost any middle-aged village eccentric, rarely the brilliant author. Scenes involving the period following his imprisonment are synthetic, and one is stylistically incongruous with the rest of the play.

Most of the other characters are drawn to be thorns of one sort or another in Oscar's side. Abe Vigoda's Marques of Queensberry is unrelentingly bitter and violent and Eric Van Nuys is cold and abusive as Lord Alfred Douglas, leaving a question mark as to what Wilde saw in him in the first place.

Claire Luce is sometimes a bit too concerned and disillusioned as his wife and Garnett Smith is credible as Robbie Ross, the ex-beau and sensitive friend who is about the only one who tries to help. Derek Murcott is effective as the determined prosecutor and Robert Milton is believable as Wilde's defense attorney.

Producer John Bowman has staged the play unexcitingly, paying more attention to stage picture and light cues than to continuity and pace. Mary Ann Reed's costumes are appropriate and Lyn Fischbein's lighting is spotty. Associated with Bowman in the production are Richard H. Roffman and Doris Lambton. "Feast of Panthers" was originally presented by the Idlewild Players at their theatre in the control tower building of N.Y.'s Idlewild Airport.

Kali.

Touring Shows

(March 26-April 9)

Andersonville Trial Municipal, Lubbock (26); Municipal, Amarillo (27); Municipal, San Angelo (28); City Aud., Beaumont (30); Will Rogers, Ft. Worth (31-1); Civic, N.O. (3-6); Lanier High School, Montgomery (7); Albany (Ga.) Theatre (8).
Becket Colonial, Boston (30-8).
Carnival (tryout)—Forrest, Philly (27-8).
Fiorello (2d Co.) Palace, Youngstown (27); Ohio Theatre, Mansfield (29-30); Municipal, Dayton (31-1); American, St. L. (3-8).
Far Country (tryout)—Wilbur, Boston (27-1; moves to N.Y.)
Five Finger Exercise—Geary, S.F. (27-1); Capitol, Salt Lake City (3-4); Music Hall, K.C. (7-8).
Flower Drum Song—Shubert, Chi (27-8).
Gypsy Aud., Rochester (29-1); Riviera, Det. (3-8).
Hostage Civic, Chi (27-8).
J.B.—Grambling College, Ruston, La. (27-28); City Aud., Jackson, Miss. (29); Municipal, Savannah (31); Peabody, Daytona Beach (1); Tower, Atlanta (3-5); Ovens, Charlotte (6-7); Univ., Durham (8).
Majority of One National, Wash. (27-8).
Mark Twain Tonight—Granite High School, Salt Lake City (3); Union High School, Phoenix (5); Philharmonic, L.A. (7); Russ, San Diego (8).
Music Man (2d Co.)—Nixon, Pitt (27-8).
My Fair Lady (2d Co.)—Shubert, Boston (27-8).
Once Upon a Mattress—O'Keefe, Toronto (27-1); Civic, Brockville, Ont. (3); Capitol, Ottawa (4); Her Majesty's, Montreal (5-8).
Raisin in the Sun—Blackstone, Chi (27-8).
Sound of Music (2d Co.)—Riviera, Det. (27-1); O'Keefe, Toronto (4-8).

Plan 3-Theatre Stock Circuit

Continued from page 55

setup will start with a spring season opening April 1 and running 12 weeks through June 24. That'll be followed by a summer semester of 12-14 weeks, starting June 26, and then a fall season of 12-13 weeks, beginning Sept. 18.

Thus, the total playing weeks contemplated for the Paper Mill this year, beginning with the spring session, is 36-39 weeks. The Westport summer session is scheduled to open June 15 and continue for 13½ weeks. Added to the Paper Mill schedule, that makes a total of 49½-52½ potential playing weeks for the two operations this year. Since last summer's combined gross represented an average weekly take of about $18,500, that amount, if consistent throughout this year, would add up to about $915,000 for 49½ weeks and around $970,000 for 52½ weeks of playing time.

Besides the gross income from regular performances at the two theatres, there's also revenue from kiddie shows and package productions, toured on the stock circuit. They will probably send out five packages this summer, each to run about 10 weeks for a total of approximately 50 weeks playing time.

Although it's possible the company could hit a $1,000,000 gross on its present operations, the addition of a third stock showcase, providing it dittoed the success of the other two, would probably insure income from the firm's activities reaching that figure. At the 300-seat Westport showcase, the potential weekly capacity gross is about $23,000 and the breakeven around $16,500.

The potential weekly gross capacity for musicals at the 972-seat Paper Mill Playhouse is approximately $26,000 and the breakeven about $16,500. For straight plays, the weekly potential capacity gross at the Paper Mill is around $23,000 and the breakeven again about $16,500. The company maintains a year-around staff, which ranges from a minimum of 14 during slack periods to a maximum of around 75, plus casts during the summer.

Productions contemplated by Weinstein and Feldman for this summer include tryouts of Peter Default's "Glass Football," Max Wilk's "A Bad Case of February," Raymond Sipherd's "Emperor of Biloxi," Alfred Hayes' adaptation of his novel, "My Face for the World to See," Arthur Ross's "Circle of Wheels" and "Madeline Davidson's "A Place for Standing Still."

Other productions planned include "Once Upon a Mattress," "Majority of One," "Marriage-Go-Round," "Tender Trap," with Mort Sahl, and "Invitation to a March," with Celeste Holm repeating the role she originated on Broadway last fall.

Package probabilities include "Madwoman of Chaillot," "Pleasure of His Company" and "Liliom."

The firm has taken over operation of the Players Tavern in Westport, where the theatre program for kiddies is to be extended this summer from one to two shows Friday mornings. Six of the marionette productions at Westport will be transferred to the Paper Mill for Saturday morning showings. An industrial department, headed by Charles Brotman, has also been set up by firm in connection with the Millburn showcase.

The industrial department was established to promote the theatre as a meeting place for industrial groups during the day and then to get those at the theatre for the meetings to attend the spot's regular evening performances at reduced rates. The firm is also equipped to put on industrial shows for organizations desiring such presentations.

The April 3-15 opener of the Paper Mill spring season will be "Country Girl," with Shelley Winters, who'll also appear in the theatre's April 17-29 production of "A View from the Bridge." Besides his stock activities,

HEY!!!

You worked to earn that residual and or salary check . . . what say they work for you. Let J. Bermant & Co., experts in Mutual Funds, render professional guidance in making your money W-O-R-K for you.

Write or call today for free booklet.

J. BERMANT & CO.
Rm. 1202, 19 W. 44th St. N.Y. MU 7-2815

RENT OR SALE
SUMMER THEATRE
GRISTMILL PLAYHOUSE
Andover, New Jersey
Seats 800 Stage 30'x50'
EDITH PIERSON ST 6-5420

THEATRE AVAILABLE
SUMMER STOCK: Rental, Lease, Part-Rental-Participation. Phone Hickory 9-1238, or write Storm King Theatre, Cornwall-On-Hudson, New York.

WANTED
Early material of the Theatre and Stage—Playbills, Correspondence, etc.
Write
PHILIP SKLAR
2141 N. Wanamaker St., Phila. 31, Pa.

SUMMER THEATRE PRODUCER AVAILABLE
Excellent background. Can furnish entire company and staff, if desired.
Box V-2133, VARIETY
154 West 46th Street, New York 36

SUMMER THEATRE for RENT
Monticello Playhouse now available for summer stock rental. 1½ hours from Manhattan. FULLY EQUIPPED WITH MONEY MAKING CONCESSIONS. Centrally located in the hub of the Catskills. Spring board to success for Talented group. Seats 400. PHONE: CL 7-0780 or CL 7-3112.

Joan Sutherland Opens Lyric Opera Oct. 14 In Advance of Met Debut

Chicago, March 28.

Chi Lyric Opera now has nine operas set for the seven-week '61 season commencing Oct. 14. That leaves one more to go to round out. Slate now lists "Andrea Chenier," "Mefistofele," "La Forza del Destino," "Cosi Fan Tutte," "Don Giovanni," "Fidelio" and "Barber of Seville." Announced earlier were "Lucia di Lammermoor" and the first American production of "The Harvest" by Vittorio Giannini.

Of the artists set, top name will be Joan Sutherland, Aussie soprano who also opens next season at the Met Opera. She'll essay the title role in Lyrics season-opener, "Lucia."

Other singers set are Carlo Bergonzi, Walter Berry, Boris Christoff, Fernando Corena, Eileen Farrell, Tito Gobbi, Hans Hotter, Christa Ludwig, Birgit Nilsson, Elisabeth Schwarzkopf, Giulietta Simionato, Leopold Simoneau, Teresa Stich-Randall, Richard Tucker, Jon Vickers, Eberhard Waechter, and William Wilderman. Newcomers include Luigi Alva, Piero de Palma, Ilva Ligabue and Shakeh Vartenissian.

Conductors signed are Antonino Votto, Andre Cluytens, Peter Maag, Carlo Felice Cillario, and Vittorio Giannini, who'll conduct the premi of his "Harvest."

Since her hit at Covent Garden, London, Miss Sutherland has appeared in numerous recitals through South, plus American Opera Society concert versions in N.Y. —Ed.

Off-Broadway Shows

(Figures denote opening dates)

After Angels, W. 3rd St. (2-10-61).
American Dream, York (1-24-61).
Balcony, Circle in Square (3-2-60).
Call Me, 1 Sheridan Sq. (1-31-61).
Connection, Living Thtre (Rep) (7-15-59).
Cry of Raindrop, St. Marks (3-7-61).
Death of Bessie, York (3-1-61)
Double Entry, Martinique (2-20-61).
Elsa Lanchester, 41st St. (2-4-61).
Fantasticks, Sullivan St. (5-3-60)
4-1-7 & Cage, Theatre Today (3-4-61).
Hedda Gabler, 4th St. (11-9-60).
Jungle Cities, Living (Rep) (12-20-60).
King Dark Chamber, Jan Hus (2-9-61).
Krapp's & Zoo, Cricket (1-14-60).
Ladies Night, Eleanor Gould (3-21-61).
Leave It to Jane, Sheridan Sq. (2-2-59).
Mary Sunshine, Orpheum (11-18-59).
Moon in River, East End (2-6-61).
Mousetrap, Mews (11-5-60).
O, Oysters, Village Gate (1-30-61).
Roots, Mayfair (3-6-61).
Square & Old Tune, Royal (3-23-61).
Stewed Prunes, Showplace (12-14-60).
Theatre Chance, Living (Rep) (6-22-60)
Threepenny Opera, de Lys (9-20-55)
Worm Horseradish, Mandman (3-13-61).

SCHEDULED OPENINGS

Under Milk Wood, Circle (3-29-61).
Only Nonsense, E. 74th St. (4-3-61).
Painted Days, Marquee (4-6-61)
Magnificent Hugo, Comedy (4-7-61).
Hobo, Gate (4-10-61).
Moby Dick, Madison Ave. (4-10-61)
Smiling Boy, Cherry Lane (4-11-61).
Decameron, E. 74th St. (4-12-61).
Seven At Dawn, Actors (4-17-61).
Gallows Humor, Gramercy Arts (4-18-61)
Evenings With Chekhov, Key (4-20-61).

CLOSED

Feast of Panthers, E. 74th St. (3-20-61), closed Wednesday (22) after 3 performances.
Walk-up, Provincetown (2-23-61), closed March 11 after 22 performances.
What A Killing, Folksbiene (2-27-61), closed Monday (27) after one performance.

SCHEDULED B'WAY PREEMS

Happiest Girl, Beck (4-3-61).
Far Country, Music Box (4-6-61).
Show Boat, City Center (4-12-61).
Carnival, Imperial (4-13-61).
South Pacific, City Center (4-26-61).
Porgy & Bess, City Center (5-17-61).
Donnybrook, 46th St. (5-18-61).
Kuprin, Broadhurst (5-25-61).
Pal Joey, City Center (5-31-61).

Legit Bits

Arthur W. Wright, president of the Treasurers Club of America, is under treatment in the New England Deaconess Hospital, Brookline, Mass., after a series of heart attacks.

Actor Don Parker leaves New York next Saturday (1) for a stay of several weeks on the Coast.

Toby Robins has withdrawn from the cast of "Love's Labour's Lost," to be presented at the Stratford (Ont.) Shakespeare Festival this summer. She is expecting her third child in the fall.

Judith Haskell will understudy **Janice Rule** and **Arlyne Frank** will stand by for **Dran Seitz** in "Happiest Girl in the World," due April 13 at the Martin Beck, N. Y.

Eric Berry will appear as Sir Toby Belch in "Twelfth Night," at the American Shakespeare Festival, Stratford, Conn., opening April 10.

Frederick Brisson has acquired an untitled play by **Peter Shaffer,** author of "Five Finger Exercise," for Broadway production next season.

Gus Schirmer Jr. will again direct the productions this summer at the State Fair Musicals, Dallas, and **James Leon** will handle the musical direction.

Marge Champion is rehearsing the dancers for the national company of "Bye, Bye Birdie" in the absence of her husband, **Gower Champion,** who is attending to the direction and choreography of "Carnival," now trying out at the Forrest Theatre, Philadelphia

Staff for the upcoming N. Y. City Center production of "Show Boat" includes **Chet O'Brien,** general stage manager; **Zelda Dorfman,** company manager; **Howard Bay,** set designer, and **Tom Trenkle,** pressagent.

Mrs. Caroline Rathbone, longtime owner-operator of the Peninsula Playhouse, Fish Creek, Wis., will serve in an advisory capacity at the spot, which has been taken over by a new management.

A "Theatre Collects American Art" exhibition, comprised of works by legit, concert, film, television and radio celebs, will be presented April 10-May 16 at the Whitney Museum, N. Y.

Paul Gregory has signed **Joan Fontaine** and **Paul Lucas** as costars of a double-bill of Bernard Shaw's "The Great Catherine" and "Captain Brassbound's Conversion," which he intends presenting on Broadway during the 1962-63 season after a 20-week tryout tour. **Cedric Hardwicke** is adaptaing the latter comedy and stage both plays.

Paul Steiner, former MCA publicity director, left New York for Paris last week to confer with **Edith Piaf** regarding a U. S. tour of her one-woman show.

A special performance of the Moiseyev Dance Co. honoring **Robert W. Dowling,** Broadway producer and realtor, for the benefit of the Children's Asthma Research Institute will be held April 22 at the Metropolitan Opera House, N.Y.

ADVERTISEMENT

BOSTON DAILY RECORD
Wednesday, January 25, 1961

ELLIOT NORTON WRITES:

Comedian From Israel Hit in Marlene's Show

SHAI K. OPHIR is as unusual as his name.

Mr. Ophir is not easily described or catalogued. To call him a comedian is reasonable, as far as it goes, for his primary aim is to divert and amuse. But his methods are different from those of the conventional comics. To identify him as a 'mime' might make him seem arty, which he is not, though he certainly is an artist.

He looks and dresses more like a professional athlete than an entertainer. In skin-tight black trousers and sweater, he might well be preparing to take part in an eight-day bike race.

ATHLETIC FIGURE

He has an athlete's figure, flat-hipped, broad-shouldered, lithe and slim, and a fighter's face. His head is round and set closely on a short neck, his hair cut close to his skull, his nose broad, chin square, his mien agressive.

Although he confides in his audience before he undertakes each new stint, he does it more or less factually, avoiding the jovial manner and the professional brashness of the self-pleased jesters.

As a mime, he begins by riding an imaginary bicycle briskly. Then, by manipulating his shoulders and hips in some incredible way, he creates the illusion of a man 'disappearing in the distance and reappearing' without moving more than a few feet.

CREATES ILLUSION

As another feat of mime, he creates an illusion of underwater life, moving his outstretched hands and arms to simulate the eerily silent movements of fish in the sea. His muscular control in this particular exhibition is little short of miraculous.

SWIFT LIKENESS

In depicting the ways of compulsive smokers, he is most amusing when he personates the fellow who never has a cigarette out of his mouth. Lampooning this imaginary man, he demonstrates man, he demonstrates that it is possible to eat breakfast, drink coffee, brush one's teeth and even, most wonderful of all, kiss one's wife goodbye without ever losing a puff or removing the cigarette from the lip. Although it is designed for amusement only, this stunt may well be educational.

His Paris bistro scene brings to the bar a tipsy fellow who visits the place just to get away from his wife, another who insists on talking about World War I, and a third who's behavior is, let us say, sophisticated.

These characterisations are not silent. The actor chatters in French, reproducing the happy talk of the first visitor, the insistent recollections of the old soldier and the giddy chatter of the third man.

In each case, the actor achieves a swift likeness of the character he personates.

By the way of summary, it can be said fairly that Shai K. Ophir is an unconventional and expert entertainer who throws light on human folly and in so doing creates a good deal of laughter. He deserves a great deal of credit.

Alexander H. Cohen

AND HIS ASSOCIATES

ANNOUNCE THE REMOVAL OF THEIR OFFICES TO

TWENTY EAST FORTY-SIXTH STREET

NEW YORK 17, N. Y.

MARCH 22, 1961 TN 7-3434

ONE HUNDRED FIFTEEN SHAFTESBURY AVENUE • LONDON, W. C. 2 • TEMPLE BAR 5224 • CABLES: ALEXCOHEN

Broadway

Alan Jay Lerner may write his autobiog for Random House.

Joe E. Levine refers to his newest "Sodom and Gomorrah" as "Sodom and Begorrah."

New Joe E. Lewis song title: "If You Were the Only Girl In the World, With My Luck You'd Be My Sister."

Mrs. Joe (Sylvia) Cohen (VARIETY) mending after major surgery at Queens Memorial Hospital, Jamaica, L.I.

N. Y. World Telegram columnist Frank Farrell "poured" for Jean François Devay, ditto on the Paris-Presse.

Songsmith Harry Ruby (Kalmar &) is the "This Is Your Life" subject next Sunday on the Ralph Edwards NBC-TVer.

Abe Dickstein, district sales manager for 20th-Fox, nominated for reelection as prexy of N.Y. Cinema Lodge, B'nai B'rith.

Current show of Edward Steichen photos at Museum of Modern Art includes some 100 shots of stage and screen personalities.

George Choos, onetime producer of Broadway musicals and vaudeville production acts, is at Lenox Hill Hospital [illegible] with a long ailment.

Former Paris musicomedian-turned-showman Jack Forrester in from his Paris base on Jean Paul Getty business; he's been longtime associate of the latter.

Vet legit publicist William Fields in Hospital for Special Surgery, 535 E. 70, which is part of the N.Y. Hospital, and it's still "do not disturb" and "no visitors."

Whether because of "The Untouchables" presses the Broadway columns of late have been singularly devoid of loose reference to "the Mob," etc.

Suzanne Reta Hall and Sheila Rosemary Hibbs, British skaters, in from London yesterday (Tues.) on the Queen Elizabeth to join John H. Harris' "Ice Capades."

Tom Curtiss, film and drama critic of the Paris N.Y. Herald Tribune, returns to his Paris base this week after huddles with publishers on his forthcoming George Jean Nathan autobiog.

Composer William Bergsma and musicologist Gideon Waldrop have new administrative posts at the Juilliard School. First is new associate dean; latter asst. to president William Schuman.

Ann Ford and Donald O'Connor back from Europe Monday (27) on the United States. Also arriving were four members of the Mills Bros. Circus. They include Harold Huxstep, Heinz-Kurt Frankenstein, Wilhelm Schmidt and Sigrid Ziegler.

Kiddie entertainer George Creegan will present his puppet and magic act at the Greenwich Mews Theatre, N.Y., the afternoon of April 15 in a benefit performance for the Mend Fund of the National Foundation for Neuromuscular Diseases Inc.

Bing Crosby was a last-minute stand-in for Dean Martin who failed to show at the Italian Boys' Town dinner at the Waldorf-Astoria last week, after the auspices apparently were given to understand he would be through with his Metro film chore in time to come east.

At 30th wedding anniversary of Lucille Lortel and industrialist Louis Schweitzer at the Hotel Plaza last week, attended by many showfolk, Gerald Price of "Threepenny Opera," in which Miss Lortel is interested, sang a "Mack the Knife" parody especially written by Marc Blitzstein.

U.S. Labor Secretary Arthur Goldberg's kidding with the kids who wish to start a one-hour day for young piano students has inspired Claudette Sorel, via publicist Alix Williamson, to express wrath. Collective bargaining with parents would have wrecked careers of Mozart and Paderewski is the general temper.

Max E. Youngstein, United Artist veep, was honored in New York Monday (27) with an award of achievement by the Judith Lewittes Group. Group raises funds for the support and endowment of cancer and medical research and is currently establishing a cancer research laboratory at the Albert Einstein College of Medicine.

"Every time we turn our backs Mike Hart buys a house," says Bennett Cerf, who kept the playwright from buying a place in Jamaica, BWI, but who, when he went to the Coast to convalesce, just closed a deal for film producer Edward Small's mansion in Palm Springs. Hart owns a duplex in Manhattan and a summer home in Beach Haven, N. J.

Julian T. Abeles' legal aide, John S. Clark, after a year in a cast because of a bad auto crash, finally doffed the right arm plaster-of-Paris encasement and it's now only in a sling. Having made such miraculous progress, as result of what looked like a fatal accident, he walks the marital plank May 20 with Mary Caroline Leary at her New Jersey home.

When Harry Ritz's flu kayoed him Sunday night, Myron Cohen pinch-hitted at the midnight frolic. Ritz Bros. completed their wow three-week stand at Jack Silverman's International Casino last night; boniface bonused the comedians for their continual SRO and turnaway trade, especially unusual because of the seasonal Lenten letdown in nitery biz.

More in the "Fiorello!" (LaGuardia), "Gypsy" (Gypsy Rose Lee) "Molly Brown" and Kindred biographical influences in contemporaneous musical comedies: from Hollywood, vet tv-radio scripter-producer Don Quinn has one on "Will" (Will Rogers) and, in Madrid, playwright Allen Boretz has completed "Babe," a musical based on Babe Ruth's life and times.

Tom Curtiss, drama and film critic of the Paris edition of the N.Y. Herald Tribune, returns to his French base today (Wed.) after a fortnight's quickie o.o. of Broadway plays and also a Philly detour to catch "Carnival." While in N.Y. he taped a David Susskind panel show on "Dramatic Criticism" on which Walter Kerr, Kennett Tynan, Peter Ustinov, Eliot Norton (Boston) and Nathan Cohen (Toronto) were also participants.

Paul E. Flato, who was indicted in 1953 in a gem theft, was returned to New York last week to stand trial under a Presidential extradition warrant. He had obtained refuge in Mexico since the grand larceny and forgery charge. Flato was w.k. in show biz circles as vendor of fancy baubles to stars and other celebs. In 1943 he was also convicted of stealing and pawning $125,000 worth of jewelry. He served 16 months of a two-four year jail sentence.

Toll Come-On

Continued from page 1

changes with other systems such as Zenith-RKO General.

Participation deals are nothing new in the industry, of course, but in the case of a theatrical feature the star might pick up subsequent loot if the film is capable of going on release one time. Rarely goes more. (Interestingly, the late Clark Gable and others of the cast of "Gone With The Wind" were on straight salary and could never share in the blue-chip income from this greatest reissue of them all.)

In the case of home toll, as envisioned by the Telemeter people, there's the good chance that exposures will be possible in just about every global territory over a period of many years. Thus there would be the annuity.

Next major outing for Telemeter in Toronto will be "Show Girl," brought to Toronto live from the Eugene O'Neill Theatre in Manhattan next Sunday (22). Carol Channing, star of the legiter, is among the financial participants.

Telemeter has made extensive arrangements for the pickup. Five cameras will be deployed throughout the theatre for the special performance. The coverage of each will be taped, so that a master print can be made, with any imperfections removed, for subsequent telecasts. A sixth camera will be in the lobby of the O'Neill for color "copy" of the invited audience.

Belly Dancers

Continued from page 1

must sit through secondrate flamenco terps, jugglers, warblers, mind-readers and magicos before the highlight act comes on.

Guardians of local morals leave the impression that only the hopelessly depraved would be found sitting at cabaret tables at 2 o'clock in the morning waiting for some belly ballerina. This likely explains the surprising censor tolerance.

Whatever the reason for turning a blind eye on this grinding expression of Near Eastern folklore, bellydancing has become a welcome new wrinkle in Madrid nitery circles.

London

(HYde Park 4561/2/3)

Tele personality Gilbert Harding left an estate of $28,375.

Ronald Lewis to Hollywood to film "Sardonicus" for Columbia.

Lena Horne, Alan King and Paul Keyes and columnists Leonard Lyons and Horace Sutton in town.

Sam Spiegel donated $28,000 to the Variety Club of Gt. Britain to endow a new Boys' Club in London.

Samuel Bischoff and David Diamond's film, "Operation Eichmann," goes on release in U.K. April 17.

Flack Graham Whitworth moved over from Unifilms to Compton Films; succeeded by Bernard Miller, late of Eros.

J. L. Ramsden, British Movietone News promotion manager, will be upped to editor when S. J. Wiggins quits in May.

BBC and ITV both have applied for permission to televise wedding of the Duke of Kent and Katharine Worsley from York Minster June 8.

BLC Films Ltd., new distrib company formed by the recent alliance of British Lion and Columbia in U.K., held its first sales conference last weekend.

Alma Cogan, Hughie Green, Diana Dors, Shirley Bassey and David Whitfield are in a "sportsmen-show biz" syndicate that has copped over $115,000 in a football pools win.

Paris

By Gene Moskowitz

(66 Rue Breteuil, Suf. 5920)

Joe Auerbach ogling local pix for Yank chances.

Singer Philippe Clay to do a one-man show next season.

Nancy Kwan in for opening of "The World of Suzy Wong" (Par).

"Facts of Life" (UA) and "Go Naked in World" (M-G) played here to routine biz.

New Orly Airport drawing more oglers than the Eiffel Tower. Both Parisians and provincials are flocking out to see the new installations.

Orson Welles again impersonating Benjamin Franklin in currently shooting French pic, "LaFayette." He did it also in Sacha Guitry's "Versailles."

Jean Goldwurm, prexy of the Yank foreign film distrib org, Times Films, and owner of Little Carnegie in N. Y., taking a page in local film trade mags reproducing Eric Johnston's laudatory wire on his petition to the U.S. Supreme Court on recent decision giving individual states private pix censor rights.

Harold Pinter's British offbeat legit hit, "The Caretaker" (Le Gardien), in a translation by Jacques Brunius, came a cropper at Theatre Lucrece. Crix did not get the symbolism of this tale of a psychotic who brings home a tramp one night for long talks and patter. Play lasted only four weeks.

Edith Piaf will stop her present sellout Olympia Music Hall starring stint from April 10 to May 5 to fill a Belgian contract and then come back and play on till the end of June. Interim will be filled in by jazz concerts and a rock-and-roll special. Miss Piaf already has earned $100,000 since the beginning of this Olympia date on Jan. 2.

Rome

By Robert F. Hawkins

(Stampa Estera; 675906)

David Niven skied in to start "Two Enemies" DeLaurentiis.

Alessandro Blasetti expected to serve as Italo member to Cannes Film Fest jury.

Gian Carlo Menotti in from U. S. for talks anent his Festival of Two Worlds at Spoleto.

Maxima Film to produce "Death on Granada" (Garcia Lorca) from story by Sergio Amidei and Ugo Pirro.

Alfredo Guarini to N. Y. and Hollywood to shape co-production of Italia Films' "The Last Veil of Salome."

Helen Merrill getting big play here via RCA disks after her successful tele exposure on RAI-TV's "Moderato Swing."

Valentina Cortesa back to pix via role in Dino DeLaurentiis' "Barabbas," which starts April 5 on Verona locations.

Frank E. Taylor held press confab at Flora Hotel on behalf of "The Misfits" (UA), which opens in 50 Italo houses over Easter.

Gian Luigi Polidoro and writer Goffredo Parise to the States to prep and script "An Italian in America"; will drive from Gotham to Las Vegas to o.o. backdrops for Italo project.

In-and-out-of-Rome: Ingrid Bergman, to Amsterdam after quickie visit to her children; Elsa Martinelli skied to Paris after returning from her "Hatari" stint in Africa; Mel Ferrer and Audrey Hepburn at the Hassler.

Henry (and Mrs.) Levin hosted group of filmites including Donald O'Connor, Richard Fleischer and others at private screening of his latest, "Where the Boys Are" (M-G). Levin just wound "Wonders of Aladdin" (Embassy-Lux) here.

Bistro Coverage

Continued from page 1

performers. That is, providing the reviews are favorable.

The paper's endorsement of a nitery offering has already paid off for some club operators in what they regard as increased business resulting from such approval. As for the talent, the prestige of a Times review is, in itself, considered important. Besides that, the notices are being carried in the paper's international edition and a laudatory appraisal by the Times man could contribute to overseas interest in the performers covered.

Chief nitery reviewer for the paper is the drama department's Arthur Gelb, who was assigned the job of breaking ground on the cabaret coverage by Times legit critic, Howard Taubman. When that move was made, Milton Esterow was shifted from the paper's rewrite battery to the drama department to assist in club reviewing and also work on legit news, features and off-Broadway reviews.

Gelb, prior to hitting saloon beat, by-lined a legit column at least once weekly, and is continuing to do off-Broadway reviews and legit news, mostly features. Continuing to work on the paper's daily legit column are Sam Zolotow and Louis Calta, while drama editor Lewis Funke bylines Sundays.

Anent the night club coverage, most of the spots specializing in jazz are reviewed by John S. Wilson.

Paris Studes

Continued from page 2

against the patronal, dreary quality of the play and felt the state-subsidized C-F needed a better choice in the few contemporary plays they put on. They stated they were not against the actors or the C-F itself.

Play is regarded as a heavy tract about a Cardinal ruling Spain as Regent in the 17th Century. He is torn between his need for peace and prayer, and his desire to rule.

Students felt the play was the perfect example of a false classicism completely out of date.

Georgie Jessel

Continued from page 2

subtle reproach to Jolie) to "Lefty Louie" Rosenberg, the gangster.

Ben Hecht's foreword salutes the author. "No figure in our time has capered into so many worlds as George Jessel. Actor, troubadour, author, producer, financier, movie-radio-television star, politician, and eloquent emissary for the new land of Israel; Byronic lover and undisputed speechmaker of the United States; our Jessel has been all of these—and more. For he always loved people more than audiences, friendships more than applause . . . Just as Carl Sandburg gave his poet's embrace to Lincoln, our Jessel comes before us, arm in arm with his Cast of Yesterday."

It's great stuff for both the show biz bunch and the show biz buffs—the "civilians" as Mike Todd called 'em. *Abel.*

Opera Buffs Boo

Continued from page 1

T. Mason, manager of the local concert hall. It was the first indication that the opera troupe may return.

Bing conferred with Mayor Dilworth and City Representative Fredric R. Mann, prior to the closing performance. "Now that the Mayor has stepped into the picture we are happy to re-examine the situation," he said. Mann asserted that the City made no offer to subsidize appearances here, but added, "that's always a possibility."

Hollywood

Charles Schlaifer in for two weeks.

Kathy Nolan underwent spinal surgery.

Clark Gable's son named John Clark Gable.

Dan Melnick in from Gotham for week of ABC-TV confabs.

Leonard Shannon joins Columbia Pictures publicity dept. April 4.

Richard Dunlap here to prep Oscar telecast over ABC-TV April 17.

Montgomery Clift left for confabs with John Huston on "Freud" in Ireland.

Daniel S. Mark joined Writers Guild of America West as staff administrator.

Lowell Thomas here to re-record third Cinerama film, "Seven Wonders of World."

James Arness formed Arness Productions Co. for "Gunsmoke" teleshows next season.

Desi Arnaz, Hal E. Chester, Arthur Lewis and Al Zimbalist joined Screen Producers Guild.

Mrs. Bert Allenberg elected prexy of Women's Guild, Cedars of Lebanon-Mt. Sinai Hospitals.

Pat O'Brien kudosed by National Assn. of Woman's Lawyers as "Lawyer General Practitioner."

Fred Young arrived from London for special Panavision tests for Sam Spiegel's "Lawrence of Arabia."

Willard Wiener settled his suit against Ida Lupino out-of-court for $4,500 over "The End Is Known" scripting.

Paul Rotha, past-prexy of British Film Academy, appointed European rep of Hollywood Motion Picture & Television Museum.

Chicago

(DElaware 7-4984)

Drury Lane Theatre hiatusing for Holy Week.

Chin Twins currently featured at Mangam's Chateau.

Folksinger Win Stracke received an award from U. of Chicago's Folk Lore Society.

Arlyne Rothberg ankled Bud Solk ad-pubbery to join Palmer House publicity office.

Joe Castell, longtime boniface of Mr. Kelly's, signed on with Playboy Club's managerial staff.

Lindy, of Cindy & Lindy, sidelined by pneumonia. Mickey Sharp is subbing for the act at Playboy Club.

Bob Howe ad-pubbery plucked Herb Rogers' Tenthouse and Music Theatres for coming summer season.

Actor Karl Malden in Monday (27) to bally mid-April opening of "One-Eyed Jacks" at the Chicago.

Joe Swedie tapped for Variety Club of Illinois' "Heart of Showbusiness" award. Testimonial banquet will be at Pick-Congress on May 2.

Ex-actor Steve Crane, who designed Lucy's in Hollywood and the Luau in Beverly Hills, styling a port-of-call eatery at Sheraton-Chicago.

Drury Lane producer Carl Stohn Jr. and Goodman Theatre managing director Dr. John Reich were co-recipients of ANTA's Theatre Man of the Year award.

Ann Gray, who reputedly instrumented ANTA's sponsoring of "Fantasticks" at Del Prado Hotel, now has campaign to establish a performing arts centre at Studebaker Theatre.

Vienna

By Emil W. Maass

(Grosse Schiffgasse 1 A; 356156)

"Daphne" by Jacopo Peri produced by Austrian radio system.

Louise Parker of N.Y. Centre opera gave concert in Palais Palffy.

Former big cafe in Prater being converted into American-type bowling alley.

Gus Backus (of "Muss i Denn" fame) guesting on the Loewinger hit parade show.

State opera soprano Teresa Stich-Randall inked by Chicago Lyric opera for coming season.

Lonny Epstein of N.Y. will be on jury of International Beethoven competition for pianists here.

Mezzosoprano Regina Resnik to appear in Vienna State Opera, "Carmen," "Rheingold" and "Don Carlos."

Fourth International Conference of International Society for Music Education (ISME) will be held here, June 22-28.

Josefstadt Theatre will present Indro Montanelli's "Dreams are Dying at Dawn" during festivals. The Hungarian 1956 uprising is the theme.

OBITUARIES

POWEL CROSLEY, JR.

Powel Crosley Jr., 74, a pioneer and former giant of the radio industry, died of a heart attack March 28 in Cincinnati, where he was president and principal owner of the National League Reds baseball club. The Crosley Broadcasting Co., steming from station WLW which bowed in 1922 as a 50-watter, was sold several years ago to Avco Corp.

Crosley began manufacture of radio sets in 1921 and later added refrigerators as well as other home appliances. His pioneering with the small Crosley auto failed due to lack of early acceptance. WLW, dubbed "cradle of the stars" and with many industry firsts to its credit, was recently awarded first annual mike award by Broadcast Pioneers.

Surviving are a brother, Lewis M., who's associated in various Crosley enterprises; a sister and daughter. He was wed four times; two of his former wives are living.

NED (Clothes) NORTON

Ned Norton, 79, formerly in vaude, burlesque and Broadway revues as a straight man, died March 26 in Hollywood of a heart attack. He belonged to the old crew of "natty dressers" and his theatrical sobriquet throughout most of his adult life was Ned (Clothes) Norton. It was the old way of spelling "sharp."

Norton's full credits are not detailed but one of his turns was with Ada Ayers.

At VARIETY presstime on Tues. there was no word from the Coast as to funeral or survivors. Norton was one of the colony of former vaudevillians living in L.A. about which Kitty Doner made reference in a recent piece in this paper.

JOHN W. CONSIDINE JR.

John W. Considine Jr., 63, vet film producer, died March 22 in Hollywood. His interest in entertainment biz stemmed from his father, a partner in the old Sullivan & Considine vaude circuit which extended from Skagway to New York. As a silent producer he turned out such films as Valentino's "Son of the Sheik," Norma Talmadge's "Kiki" and John Barrymore's "The Tempest."

Associated for years with Joseph M. Schenck, he made most of his talking productions at Metro, where he was under contract until retirement some years ago. Among his films there were "Boys Town," "Young Tom Edison," "The Voice of Bugle Ann" and "Johnny Eager."

Surviving are his mother and three children, John W. 3d, Timothy and Erin. He was divorced from Carmen Pantages, daughter of the late Alexander Pantages, vaude magnate, several years ago.

EDRIC CUNDELL

Edric Cundell, 68, conductor and composer, died March 19 in Ashwell, Hertfordshire, Eng. He studied the horn at Trinity School of Music and later joined its staff. He formed his own chamber music orchestra, then became a staff member at Glyndebourne. He later succeeded Sir Landon Ronald as principal of the Guildhall School of Music, retiring after 21 years in 1959.

At various times Cundell conducted the London Philharmonic, London Symphony, Royal Philharmonic, Philharmonia, Sadler's Wells Opera and BBC Symphony orchestras. He was chairman of the Aets Council Music Panel from 1951 to 1953.

Cundell composed several suites, choral works and a piano concerto. His best known work was a symphonic poem called "Serbia" which he wrote in a dugout in Serbia during World War I.

Survived by his wife.

RUTH MAITLAND

Ruth Maitland, 81, veteran actress, died March 12 in Dorking, Eng. A Londoner, she made her first appearance at the Garrick in 1898 in "The Nettle." She appeared with H. B. Irving at the St. James' Theatre from 1908-10.

Though she appeared in more serious roles such as Mrs. Undershaft in "Major Barbara" and Lady Wishfort in "The Way Of The World," Miss Maitland was mostly associated with such light entertainments as "Yoicks," "Crest of The Wave," "Mr. Cinders" and many Vernon Sylvaine farces such as "Aren't Men Beasts!," "A Spot of Bother," "Women Aren't Angels," "Madame Louise," "One Wild Oat" and "Will Any Gentleman?"

TOM KIVLAN

Tom Kivlan, 70, v.p. of George H. Hartman Advertising in Chicago, died March 14 in Vero Beach, Fla. where he was vacationing. He was noted in the radio and advertising fields for his extensive use of "boxtop" techniques and was involved in the creation of radio's first "Man on the Street" interview shows. Careers he helped to further in radio included those of Tommy Bartlett, Eddie & Fanny Cavanaugh, and Cliff Arquette. Prior to joining the Hartman agency in 1937, as radio director, Kivlan was a salesman for WBBM for 12 years.

Wife, three daughters and 10 grandchildren survive.

VAL HARRIS

Val Harris, onetime vaude performer who teamed with Vera Griffin in an act billed as Harris & Griffin, died March 17 in Van Nuys, Cal., after a two months' illness. He was famed for his stage and screen characterization of a rube comic.

Harris & Griffin was a standard act for years on the B. F. Keith and Orpheum circuits. They also trouped in England on the Moss and Stoll loops. Couple appeared at the Palace, N. Y., in 1925 in a comedy sketch which saw Harris portraying an old codger while Miss Griffin had the role of a showgirl stranded in a small town.

V. G. FREITAG

V. G. Freitag, 67, pioneer Los Angeles radio announcer, died of a heart attack March 22 in L.A. He started in the '20s as an announcer, and became manager of station KMPC, where he developed such groups as the then-pop western group, Beverly Hill Billies.

Later, he simultaneously managed three stations, KMPR, KMTR and KRKD, and also managed KMIG in nearby Inglewood. At the time of his death he was active as announcer with several local stations.

Surviving are his wife and son, Willis, audio engineer on Red Skelton show.

ETZI COVATO

Etzi Covato, 60, longtime bandleader, died March 14 in Pittsburgh. He started in show business as a musician, then became a bandleader and a night club operator in Pittsburgh. He owned the Flotilla Club, the Plaza Cafe, the Italian Gardens and the Villa Madrid. He had been in ill health for the past 10 years.

Survived by his wife, one daughter and two sons, one of whom is Nick Covato who was also a bandleader and emcee and is now president of Bruno-Lenchner, one of Pitt's top brokerage firms.

GEORGE H. MOORE

George H. Moore, 77, pioneer Cincinnati radio time salesman, died March 18 in that city after an illness of two months, the only separation from his clients in 35 years.

He had been with WCKY from the time it went on the air in 1929. Previously he was a staffer of WFBE, forerunner of WCBO, selling direct to customers before ad agencies entered the field.

His wife and two stepdaughters survive.

CHARLIE MARKS

Charlie Marks, veteran end man and producer of Marks Minstrels & Variety Shows, died of a heart attack March 21 in Philadelphia. His minstrel company performed in Philly, Atlantic City and throughout the Pennsylvania-New Jersey area.

Surviving are his wife, three sons and his mother.

STEWART J. BLEAKLEY JR.

Stewart J. Bleakley Jr., 31, an announcer for WSJS-TV, Winston-Salem, N.C., died March 17 in that city from injuries received in an auto accident March 5. Prior to joining WSJS-TV, he was an announcer with radio station WBBB, Burlington, N.C.

Surviving are his wife, son and parents.

EARL MABRY

Earl Mabry, 50, vet theatre lobby display artist, died March 14 in Hollywood. For the past 30 years he serviced both Hollywood-L.A. area and theatres throughout the country in creation of unusual and attractive lobby displays.

His wife, Ethel, also an artist, survives.

GORDON COWN

Gordon Cown, 53, former theatre operator, died recently in Winnipeg, Man. He bought the Lyceum theatre in Gladstone, Man., in 1943, and later had the Gaiety theatre and the Shamrock drive-in there.

His wife, son and two daughters survive.

BENJAMIN J. LOURIE

Benjamin J. Lourie, 62, division manager for Columbia Pictures in Chicago, died of cerebral thrombosis March 23 in Miami Beach where he was vacationing. He was with Columbia for 37 years, 18 of which were in Chicago.

Surviving are his wife, son and grandson.

CHARLES WORCESTER

Charles Worcester, 47, news director of radio station WMT, Cedar Rapids, Iowa, died March 21 in an auto accident near his home. He was formerly farm director for the CBS network and KYSM, Mankato, Minn.

Three sons, injured in the same accident, and his wife survive.

ROBERT J. BURNS

Robert J. Burns, 33, film editor in Foote, Cone & Belding broadcast dept., died March 21 in Chicago. He had been with the agency 11 years.

Wife, daughter and mother survive.

ANDE LAMB

Ande Lamb, 60, vet motion picture and tv writer, died of a heart attack in Hollywood March 16.

He wrote many of the feature and tv "Hopalong Cassidy" scripts, and worked on the "Cisco Kid" and "Craig Kennedy" series.

GARE SCHWARTZ

Gare Schwartz, 70, vet film editor, was burned to death March 18 when fire swept his Santa Monica, Cal., apartment.

He was with 20th-Fox at the time of his death.

RALPH MARTIN

Ralph Martin, 81, former Columbia Pictures property master, died in Hollywood March 18. He started as a stagehand in New York in 1909.

His wife and daughter survive.

Mrs. Miriam Sears Marks, 61, former actress, known professionally as Miriam Sears, died March 22 in New York. She attended the American Academy of Dramatic Arts in N. Y. and appeared on Broadway. Her daughter and sister survive.

Mrs. Kathleen Lougheed Freeland, 83, actress, known professionally as Kathleen Kinsella, died March 25 in Washington, D. C. She had appeared in numerous Broadway productions. Her son survives.

Mrs. Henrietta Perry, 95, mother of the late vaudeville entertainer Laddie Cliff, died Feb. 28 in Rockville Centre, New York.

Milton A. Grossberg, husband of Anne Grossberg, private secretary to producer Sam Spiegel, died March 16 in New York.

Mother, of Mike Ripps, film producer, died March 9 in Mobile, Ala.

Sister, 84, of director John Ford, died in Hollywood March 11.

Jack Kapp

Charlie Morrison
MARCH 22, 1957
"ARMS AROUND YOU"
Mary and Marilyn

Henry H. Hamilton
(1876 - 1955)
Alice W. Hamilton
(1874 - 1953)
In Loving Memory
"BOY"

No 'Scabbing'

Continued from page 3

happy to have the Americans there, as long as they make "British" films of the quality of "Sons and Lovers" or "Room at The Top," films which could not have been made anywhere else and thus, in long run, redound to the good of the entire British film industry.

Sets Tied Up

Elvin commented on 20th-Fox's "Cleopatra" troubles by noting that if the space in three British studios occupied by the late "Cleo" sets had been available, as many as three films might have been made in the last year which were not made. That, he said, was a secondary but important effect of 20th's eventual decision to abandon "Cleo" filming in Britain. Exec added, however, 20th prexy Spyros P. Skouras had always been an A-1 employer and the unions had no beefs on that score.

No 'Cleo' Talk

Continued from page 3

tainment medium, and Mamoulian would not curb anybody's right to shoot anywhere in the world for greater authenticity in filmmaking he himself has several international projects under consideration. But he suggests that a number of films which should have been made in Hollywood, were made elsewhere.

The major Hollywood problem, however, is not so-called "runaway" production, he says, but superficially conceived films which contribute nothing "to the peaceful, the civilized and the good life." As examples of films which do serve that function, he cited "Room at The Top" and "Never On Sunday."

No 'Cleo' Comment

The director declined to add to the folklore surrounding 20th's "Cleopatra" problems. He did say, however, that he felt he had to resign when he saw the picture which he had wanted to make would be impossible to realize. Also that he had had absolutely no problems with star Elizabeth Taylor. "She is not only a wonderful human being, but a great actress," and the only person who could possibly play the part.

Asked to comment on 20th's eventual abandonment of its intention to film the property in London, Mamoulian said he was reminded of the story, perhaps apocrophal, about the captain of the ill-fated Italian liner, Andrea Doria. When, after the ship had sunk, he was asked what had happened, the captain reportedly shrugged his shoulders and said, "Eh!"

The director and his wife are scheduled to leave New York for Washington either today (Wed.) or tomorrow, before heading back to Hollywood where he'll decide on his next project. Possibilities include a film to be made in Yugoslavia, with both the moral blessing of the U. S. government and the financial backing of the Yugoslav government; a non-operatic version of "Carmen" which would utilize flamenco music, and a musical fantasy based on Tchaikovsky's "Nutcracker Suite" which would pool American, French and Russian film resources.

The director, who helped pioneer a new era in American musical comedy with such legit landmarks as "Porgy and Bess," "Oklahoma" and "Carousel," also is studying three scripts for new legit musicals, including one based on Henry James' "The Ambassadors" and another on the life of Robert Burns.

MARRIAGES

Roberta Weinberg to Neil Anderson, New York, March 26. He's an attorney with Broadcast Music Inc.

Edna K. Hanna to John T. Strósnider, Seattle, March 11. Bride is sales promotion manager for KOMO Radio and KOMO-TV there.

Joan De Burgh to Ray Elston, Bradford, Eng., March 18. Bride is a showgirl-singer; he is an actor-vocalist.

Loretta Nicholson to Richard Harrison, Hollywood, March 24. Bride's an actress, daughter of AIP prexy James H. Nicholson; he's an actor.

Patricia Kane to Richard Earle, Largo, Fla., March 17. Bride is a publicist; he's a legit producer.

Heddy Jonna Jensen to Steve Cochran, Las Vegas, March 20. He's the actor.

Gillian Bosworth to Nevile Jason, London, March 21. Bride is an actress-dancer; he is a tv actor.

Christianne Martell to Miguel Aleman Jr., March 22, Mexico City, Mex. She's an actress and former Miss Universe; he's a lawyer, film producer and son of the former president of Mexico.

Janet Kaup to Dan Sorkin, Chicago, March 23. She's a nitery publicist there; he's disk jockey for station WCFL.

Dr. Opal Hepler to Elmer Upton, Park Ridge, Ill., March 18. Groom is secretary-treasurer of Balaban & Katz theatre chain in Chi.

Jeanne L. Meyer to Jack Marshall, March 11, Westport, Conn. She is the former CBS staff writer, now with the public relations firm of Edwin Lee. He is a pianist.

BIRTHS

Mr. and Mrs. David Platz, daughter, London, March 15. Father owns the Essex music publishing company.

Mr. and Mrs. Joseph Abbruzzese, daughter, Queens, N. Y., March 18. Mother was formerly with the CBS-TV press dept.; father is a commercial artist.

Mr. and Mrs. Jack Levin, son, New York, March 21. Father is a theatrical attorney; mother is the former Clarice Gordon, ex-production staffer for CBS-TV.

Mr. and Mrs. Jack Rattigan, daughter, Philadelphia, March 21. Father is disk jockey with WRCV Radio there.

Mr. and Mrs. Ruggiero Ricci, daughter, Geneva, Switzerland, March 18. Mother is former Argentine actress Valma Rodriguez; father is the California-born concert violinist.

Mr. and Mrs. Robert Dornan, daughter, Santa Monica, Cal., March 22. Father is an actor and nephew of Jack Haley.

Mr. and Mrs. Forrest Duke, son, March 19, Las Vegas. Mother is Philly Duke, singer, whose professional name was formerly Phyllis Paul; father is the Las Vegas Review-Journal columnist and VARIETY correspondent there.

Mr. and Mrs. Michael Lewis, daughter, March 20, New York. Mother is actress Valerie Cardew; father is an actor and son of Sinclair Lewis and Dorothy Thompson.

Mr. and Mrs. Sid Samuels, son, March 23, New York. Father is director of foreign versions for 20th-Fox International Corp.

Mr. and Mrs. Irwin Winkler, son, New York, March 22. Father is in the tv syndication dept. of the William Morris Agency.

Mr. and Mrs. Ralph Beaudin, son, March 23 in Chicago. Father is prexy of WLS there.

Mr. and Mrs. Alan Sands, son, March 22, New York. Mother is folk singer Cecile Diamond; father is a radio-tv producer-writer.

3:58 P.M. MARCH 22: BRITISH JURY AT LONDON'S OLD BAILEY FOUND FIVE MEMBERS OF A RUSSIAN SPY RING GUILTY AND THE LORD CHIEF JUSTICE SENTENCED THEM TO PRISON FOR A RECORD TOTAL OF 95 YEARS.

8:30 P.M. MARCH 22: GRANADA PRE-EMPTED TOP VARIETY SHOW AND HAD THE WHOLE BACKGROUND STORY ON THE AIR IN A 50-MINUTE SPECIAL.

LONDON DAILY MAIL: "Had me transfixed." "... consumate television ... a journalistic scoop to which Fleet Street must doff its battered Trilby hat in rueful admiration." "...a brilliant reconstruction of how the trap was sprung."

DAILY MIRROR: "Fascinating..." "The more exciting because it was fact and not something from a script-writer's imagination."

DAILY HERALD: "The real sensation ...was in Granada throwing out a peak-hour variety show in favour of a news feature." "The most ambitious piece of up-to-the-minute home TV journalism I have ever seen."

EVENING NEWS: "(Independent Television) had one of its finest hours." "Nothing quite like this has ever been done before on British television."

Scanned from the collection of the Mikrofilmarchiv der deutschsprachigen Presse, in collaboration with Michael Cowan and the Department of Film Studies, University of St Andrews

Post-production coordinated by

MEDIA HISTORY DIGITAL LIBRARY

www.mediahistoryproject.org

Sponsored by the ACLS Digital Extension Grant, "Globalizing and Enhancing the Media History Digital Library" (2020-2021).

Co-sponsored by the Moving Image Research Laboratory (Montreal) and the University of Wisconsin-Madison Office of the Vice Chancellor for Research and Graduate Education.